

PRODUCTION SCRIPT



YOUTAHN-EEKS:
The Spoken Language of the Ancients
by
James Arrington

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YOUTAHN-EEKS

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CHARACTERS:

DOCTRELLI SHANDIVI Female, 40ish, pompous professor of Paleo-linguistics

PLAYER ONE Mid to late 20's, Assistant to Dr. Shandivi (gender neutral)

PLAYER TWO See Above (gender neutral)

TIME: The distant future.

PRODUCTION NOTE:

- an * will indicate an unpronounced letter missing from the word
- The VIDEO comes from the author's production of "THE FARLEY FAMILY REUNION" and the clip will be provided by the publisher at no additional cost to the producer. The full play of "THE FARLEY FAMILY REUNION" is also available to producers for live stage production, along with "THE FARLEY FAMILY XMAS", and "FARLEY TWO: THE NEXT GYRATION.")
- This play will probably play best in and around the Inter-mountain West, as the particularities and peculiarities of speech are most well-known there.

YOUTAHN-EEKS: The Spoken Language of the Ancients a 10-minute play by James Arrington 1f, 2 of any gender. Simple setting. A comic sci/fi send-up of scientific or academic studies, sophisticated scholarly presentation, but mainly, the accent and explanations of current speech patterns used in the Intermountain West – "Sogonapmit" is Mount Timpanogos in Utah County. In the future the discovery is momentous and has been carefully scrutinized by scholars of the future. In their digs they have unearthed a videotape from the Farley Family Reunion. These serious scholars develop scenes and interplay as well as some audience participation. This play is a crack-up! **ORDER #3356**

James Arrington — Retired former Associate Professor, Former Department Chair at Utah Valley University. James Arrington was schooled professionally at The American Conservatory Theatre in San Francisco and then earned a master's degree in Theatre from Brigham Young University. He has worked professionally for 30 years became a sensation on the Utah theatre scene when he returned to create and star in his one-man show *Here's Brother Brigham*. It toured the U.S., Canada, and the British isles. He went on to write and produce numerous theatre pieces including several one-man shows: *J. Golden*, *Tumuaki! Matthew Cowley of the Pacific*, and co-wrote *Wilford Woodruff: God's Fisherman*. He wrote and starred in a quirky TRIPLE *The Farley Family Reunion*, *Farley Two: The Next Gyraton*, and *Farley Family Xmas* and a charming musical *Christmas Without Christmas!?* He co-wrote the pioneer musical *The Trail of Dreams* and was granted a commission by the Sesquicentennial UtahWar Committee to co-write and tour *March of the Salt Soldiers: The Utah War*. He has written for stage, screen, outdoor pageant, radio drama, and puppet shows.

YOUTAHN-EEKS:
The Spoken Language of the Ancients

(AT RISE: A podium is set up at stage right. A bench or two chairs are set up for the players. In the center of the stage are two modernistic chairs and a table.)

HOST/MODERATOR: (Voiceover)

(Announced like a wrestling match perhaps with drums or musical accompaniment.)

AND NOW, FRESH FROM THE SPECTROVOCAL ANALYSIS LABS OF THE OBERVARSITY AT HEIMVEL AND BLASTOK WITH HER STARTLING NEW DISCOVERIES IN A DIG AT THE ANCIENT REGION OF SOGONAPMIT. WE ARE PROUD TO PRESENT ONE OF THE SYSTEM'S LEADING PALEOLINGUISTS, DOCTORELLI OF GUJUSTIB, A.D.V S. AND GDBYL, HER WOLKEN, SHANDIVI GOSTEEDLE.

*(Clapping over the speaker. **DOCTRELLI, PLAYER ONE** and **PLAYER TWO** enter. DOCTORELLI is dressed in some future-modern semblance of academic robes while the players are dressed smartly in modernistic dress. The DOCTORELLI walks directly to the podium carrying a sheaf of papers she uses as academic notes. The two PLAYERS sit rather stiffly on the bench or separate chairs provided. They grin fawningly at the Doctorelli.)*

DOCTORELLI SHANDIVI: Vydox and wazzop to you all! And thank you Doctorelli Mondscott for that shula introduction. I sometimes think he has too much shula in him to be a Doctorelli, but what's a Topgath without a little shula?!

(She laughs, as do the two seated players.)

But enough of that. Laz and genzem, wazzop tonight to our symposium on language of ancient Sogonapmit and the recent incredible discoveries of glossary and pronunciation among the ancient YOUtahnyites of

(pronouncing very carefully)

“Uhmair-ee- ca.” And isn't that incredible!? We finally know exactly how to say the word. Sounds strange and vogle doesn't it? “Uhmaireeca.” This is the actual pronunciation from between 721 to approximately 805 gigabosh ago! We have now heard it with our very own urz! Yahzuh you know, we paleolinguists have chosen a very difficult field full of clintons...

(there is laughter again from the players)

for bitter or verse. However, I am pleased to announce that we have found two artifacts that, hold on to your shars, somehow escaped the great Sphender meltdown and the entire pre-nembolic wars! You all know that seven gigabosh ago Doctorelli Trystal Cobtlick discovered the “meekrosooft” technical journal very nearly intact with its diagrams and photos of ancient religious artifacts.

(The two PLAYERS politely applaud.)

Though this find helped enormously in syntax and wording structure, how did they say it? Pronunciation has, of course, always been our remtecar... how do you coax pushnab from a bender? Right?

(The PLAYERS are laughing again)

However, seriously, on our recent dig at Sogonapmit we turned up something, literally under a rock, of such pointitmore significance that it set our minds agog. Laz and genzem, I’ll taster you no longer, it is with pride and humidjim that I give you “The Farley Chronicles!”

(With a sweep of her hand a motorized little table speeds onto the set with a burned over videotape and a burned and nearly destroyed book on its top held in stainless steel clamps. It is protected by a Plexiglas square. The PLAYERS stand and applaud shouting “chappa, chappa, chappa!!!”)

Too much shula! You are too jiggy!

(She walks up to the motorized table displaying the items.)

Here we have one of only two remaining “beediotopee” ever found of the late Zoobie period called the late twenneeth century. But the astounding thing is, the soundtrack of this “beediotoppee” was partly restorable. We have managed to amplify and correctly identify actual small voice sections of the ancient speech patterns heretofore garbidjem. For tonight’s demonstration, I have brought one of the clearer remnants and will broadcast for your gashimba a short actual original fragment found in the Farley Chronicle. You will quickly see that the knowledge gained from this remarkable “beediotopee” has entirely revolutionized our understanding of these ancient speech patterns. Laz and genzem, the next voice you hear will be the voice of Aunt Pearl Farley. Listen carefully, now, because the accent and pronunciation will stun you.

(VIDEO: The lights dim and a spot on the “beediotopee” A scratchy and barely understandable Aunt Pearl’s voice plays. [a 20-second cut])

‘What can I say but GAZIZZA HEST, right?

(She laughs as the PLAYERS again applaud and shout “chapa.”)

oo much Shula! It is important to remember that in the archaeological digs in the YOUtah Valley of Sogonapmit, we have even more tantalizing remnants indicating that at the beginning of the twenny-first century, every Aionglitch speaking man and woman and child talked exactly like this. We have named this speech pattern “YOUTAH-NEEKs” but we believe that among these early natives it may have been known as “Umaireecan Farkism.” The exact meaning of the last phrase is completely lost to antiquity. Youtah-neeks was native to ancient YOUtah, Southern EEdawho, and parts of ArEEdsona, Nuh Mexicah and Neevaduh. Strange to hear the words pronounced in this outrageous way, but it’s the true way. YOUtah-neeks, as a specific dialect branch is apparently descended directly from a venerated and perhaps even mythological leader by the name of Brig Ham YOU. Whether Brig Ham, himself, spoke in this unusual fashion is a tantalizing but, as yet unresolved mystery. All Youtahnyites, byzeeby, claimed Brig Ham YOU as their great father or tribal paternal guide, although there is a perplexing second tribe belonging to the “Y” as they called it and another rival group from the “U.” It is nearly impossible to decipher. There is some tantalizing information that indicates “U” or “Y” had many children, or perhaps it was simply part of their belief structure to be seen as descending from this great nomadic leader. But, on to our demonstration! In order to decipher some of this archaic language -- or as they would say “languedge”... isn’t it thrilling?! Gazizza hest, right? -- My assistants will speak a word or two of ancient YOUtahn-eecks and I will translate. Here are a few word-forms translated from the “beediotopee.”

(The DOCTORELLI points at her assistants to begin the following exchange with her answering or “translating.”)

PLAYER ONE: “Youbetcha”

DOCTORELLI: *(answering)*

yes or of course

PLAYER TWO: “geeyud”

fine or excellent

PLAYER ONE: “releasasytee”

a secret mystical female order

PLAYER TWO: “meeteen”

gathering or assembly

PLAYER ONE: “Air”

our

PLAYER TWO: “Expeshlee”

especially

PLAYER ONE: “Spart”

spirit

PLAYER TWO: “‘ismarneen”

this morning

DOCTORELLI: For instance: “Youbetcha, air spart was expeshlee geeyud at air releasusaytee meeteen, ‘ismarneen.”

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(Again pointing and answering, etc.)

DOCTORELLI: *(answering)*

PLAYER TWO: “N” and

PLAYER ONE: “Exposta” supposed to

PLAYER TWO: “Irregardless” anyway

PLAYER ONE: “U*” with glottal stop U* is it and U*s means it is

PLAYER TWO: “Simular” similar

PLAYER ONE: “Patriartical” patriotic or sometimes patriarchal (or a news article)

PLAYER TWO: “Spacial” special, particular or specific

PLAYER ONE: “Flaeeg” flag

PLAYER TWO: “Reeloiz realize

PLAYER ONE: “Year” You are

PLAYER TWO: “Onaccounta” because

PLAYER ONE: “Proibly” probably

PLAYER TWO: “Trayshur” treasure, as in: “Air flaeeg is A trayshur.”

(With an indication from the Doctorelli, the two PLAYERS stand stiffly and face each other as if in conversation.)

PLAYER ONE: “N year proibly exposta salute u’ irregardless onaccounta U*’s spacial and patriartical.

PLAYER TWO: Youbetcha, U*s like todally!

DOCTORELLI: “Todally,” obviously meaning favorite, best or perhaps great. A very complex word form. Interestingly enough, dropping syllables was apparently a direct outgrowth of the inherent spartan nature or "thriftiness" of the descendants of You or YOUtahnyites. This was, no doubt, an outgrowth of the great nomadic leader Brig Ham You, himself. In this tribal area of Youtah the communication was considered best if short.

(As before.)

PLAYER TWO: “ayadoin”	DOCTORELLI: (<i>answering</i>) a greeting, hello
PLAYER ONE: “Djeet?”	literally “have you yet eaten?”
PLAYER TWO: “Ain'tcha?”	aren't you going to?
PLAYER ONE: “Dja? Djew?”	literally “have you” or “did you?”
PLAYER TWO: “Cha”	a very close relative meaning “What are you,” as in “cha doeen?”
PLAYER ONE: “Squeet”	“Let us go and take food nourishment.”
PLAYER TWO: “Wannoo”	“Would you like to?” or “are you interested in?”
PLAYER ONE: “Sco”	“Now let us be moving.”

DOCTORELLI: The words and sentences were combined and shortened to make the conversations more compact and succinct. It might seem that this was due to the laziness of the speaker, but the truth is that people of the time, who did not have all of the technological advances we have today, were forced to make their conversations as short as possible merely to have enough time to tend to the necessities of everyday life. Now we will demonstrate a typical “dropped syllable” conversation between DeVerl and LaVar – two ancient YOUtahnyite names denoting tribal hunters;

(The two PLAYERS arise and assume “manly” poses for the short conversation.)

DeVerl: “Ayadoin?”

LaVar: “Geeyud”

DeVerl: “Djeet yet?”

LaVar: “Skeerud, no! Djew?”

DeVerl: “Fetch! No. Squeet.

LaVar: “Wannoo?”

DeVerl: “Youbetcha!”

LaVar: “K. Sco!”

(The players stand down as DOCTORELLI claps warmly.)

DOCTORELLI: I apostimatize for failing to alert you to the two medium expletives “Fetch” and “Skeerud” however, we’ll get to expletives a little later on. Oh, there is so much here

(Flipping through her text.)

and time is flambing... Ah! One of the more curious aspects of the YOUtahn-EEKS: linguistic adaptations is the use of the sharp glottal ‘T’ sound. At the end of the twentieth century (and carried into the twenty-first) the youthlings of Uhmaireeca, would pronounce words with a ‘T’ sound in them, many of them, and we’re still looking for the rule governing this interpolation with the ‘glottal T’. Words like ‘cute’, ‘neat’, ‘fountain’, ‘hate’ and it, which can’t drop syllables or be shortened in any other way, the ‘T’ sounds would be pronounced with a glottal stop instead, as in: ‘cue*’, ‘nea*’, ‘fee*’, ‘hay* and the aforementioned U*. Woven through this next example is one of the most interesting interpolations of the “YOUtahn-EEKS”: changing of simple vowels for new ones like “e” for “i” and veesa versaee:

DOCTORELLI: *(answering)*

PLAYER ONE: “Git”	get
PLAYER TWO: “Get”	git
PLAYER ONE: “Still”	steel
PLAYER TWO: “Stell”	still
PLAYER ONE: “Rill”	real
PLAYER TWO: “Rilly”	really as in “She rilly likes you!”
PLAYER ONE: “rully”	really, a sarcastic reply - as in reply to “Rilly?” the response might be (angrily) “Rully...”
PLAYER TWO: “Pello”	Pillow
PLAYER ONE: “Mell”	of the male sex or mill
PLAYER TWO: “sell”	sale
PLAYER ONE: “Baeeg”	bag, as in “a mell man carries a baeeg to the stil mell.”

DOCTORELLI: Now, here again to give us examples of these concepts are my faithful assistants. A scenario of lost love... And unless I’m mistaken, I’ll be joining this one, righ*?

BOTH PLAYERS: Righ*!

(They ALL smile triumphantly. Once again, the lights shift from stage right to center)

stage. The transition of the light change coincides with DOCTORELLI's movement from the side of the stage to the center.)

DOCTORELLI: *(In character)* “Wassup guys, wa*cha dune?”

(she pops out of character.)

Notice the modernism “Wassup” used by the youthlings in this generation. Ehivh we still use to this day! We continue...

PLAYER TWO: No* tha* bad, Skip, how bou* choo?

DOCTORELLI: Cool. Hey, wassop with you? Lookeen all to*ally spli* out, like.

PLAYER ONE: Hay* tuh teyah, man, bu* I dis* go* drop by Tifny...

DOCTORELLI: *(Aside)* “Tifny” A young woman’s name...

PLAYER TWO: Youbetcha, hur*in, man. Like my hear* ain’* a freakin ki*e but more like a nu* u*s been cracked man, i*s to*ully like... whoa!

DOCTORELLI: *(Aside)* “Whoa” apparently an expletive of love-pain...

PLAYER ONE: Stell hur*in, huh? Shoo*, Mar*in, it rilly wasn’* tha* bad. Gaaahieeee, yer makin’ a moun*un outuva mole hell, u*s dis* no* tha* impr*an*!

(The lights change again as DOCTORELLI returns to her podium clapping to her assistants and asking the audience to join in appreciating their excellent portrayals.)

DOCTORELLI: As you can see, in the context of the conversation, these archaic nuances don’t seem quite so awkward. The next item of paleo- linguistic fascination found in the Farley Chronicle is an elucidation of the use of the long ‘e’ sound in many variations. It occupies an unusual place in otherwise normal words. Again, we can only guess its origin, nonetheless, it was an important component of their everyday language though it does not phonetically match the spelling of the words as written.

PLAYER ONE:

DOCTORELLI:

PLAYER TWO:

“Ee” -

he:

“Ee got ees mel”

“Eem” -

him:

“I’ll go git’eem.”

“Ees” -

his:

“Ees got ees fishpole with eem.”

“Dee” -

did he:

“Where dee go?”

“See” or “Zee” -
live?”

is he:

“What see doeen now?” or “Where zee

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“Sees” or “Zees” - is his: “What zees number?”

DOCTORELLI: The next group of words are those replacing the ending in ‘ic’ or ‘ick’. Words such as ‘fantastic’, ‘plastic’, ‘authentic’, and ‘magic’ all have a long ‘e’ sound inserted in place of the short ‘i’ sound: ‘fantasteek’, ‘plasteek’, ‘authenteeek’, ‘mageek.’ Boys?

(She indicates her assistants which alternate the words and their meanings gradually speeding up.)

PLAYER ONE: Spasteek

PLAYER TWO: Etheekull

PLAYER ONE: Chroneeek

PLAYER TWO: Subjeekt

PLAYER ONE: Realisteek

PLAYER TWO: Athleteek

PLAYER ONE: Hydraleek

PLAYER TWO: Fanateek

PLAYER ONE: Sarcasteekull

DOCTORELLI: The following pronunciation was apparently used at the end of double or multiply-syllabic words. See if you now know enough Youtan-eeeks to translate for yourself:

PLAYER ONE: **PLAYER TWO:**

Conservateev Representateev

Garbeedge Advanteegde

Parenteedge Maneege

Hemoreedge

EIGHT MORE PAGES TO THE END