"I have been thinking," says Edith "that after the success of the two Poetry through the Language Barrier events, the evening performance and the matinée performance, that we should consider putting on some other events, different events from those events."

"What have you in mind?" asks John.

"A play. There was a document some years ago about four simulations using localizable sentences and there was a separate document that followed on with a fifth simulation. It was about a lady and her niece who are travelling in Europe and the train they are on is diverted due to an avalanche. They are safe, but the communication links are down and her brother is worried about them, and the television news gives out an email address for enquiries, so he uses localizable sentences to enquire about them by sending an email message to an Information Management Centre that is in the region where the avalanche occurred. The brother gets a reply but there is no information, then later he gets a reply that they are safe. This is interspersed with scenes where the lady and her niece are making the best of it staying in a small hotel. She requests a vegan meal that has no gluten-containing ingredients through the language barrier by throwing a localizable sentence from her mobile telephone to that of a waiter. They also visit an art gallery. The author has given his permission for us to adapt the simulations to produce a play. The encodings used in the simulations are not quite the same as we are using now, but we can allow for that."

"Where would this be staged? La Flava Floro?"

"Well I hope so, but I am wondering quite how to do it."

"Yes, I suppose that the stage area there is fine for fixed sets like our Poetry through the Language Barrier events, or for a small music band, but the play sounds as if it needs at least four different scene set ups."

"Ideally five. The brother's living room in England, then somewhere in Central Europe, the railway station where they get off the train, the Information Management Centre, the hotel lobby and the art gallery. The living room and the Information Management Centre are each used several times, but the railway station only once and the art gallery only once and the hotel could be perhaps used twice."

"So, could we do it with three mini-stage areas around the room? The living room over by the main entrance, the Information Management Centre in the stage area where the poetry was performed and then have the other three scenes all done by the doors through to the smaller dining room. Then we could use the doors to change the setting while the action is taking place at the other mini-stages."

"Yes, that could work. The three scenes are all where the lady and her niece are located, and they do not need to follow each other without going to one of the other scenes in between. Yes I think that it could be done at La Flava Floro. I will contact Julia and discuss the idea with her. The audience can be seated back a bit so that they do not have to turn much in order to be able to see each scene easily. I will send you a copy of the script for the play, well as far as I have got with it. There are some bits that I have not done yet. You are welcome to suggest changes and additions."

"Excellent. Putting on a play sounds fun. Who will act in it, is it professional actors or just some of us?"

"Some of you!" Edith smiles. "I am planning to be front of house, speaking to the visitors. …. One thing in particular, the play could do with some dialogue, only a minimum amount, in a language, not a language related to any particular country. For example, at the Information Management Centre …. and also a bit at the railway station, at the hotel and at the art gallery, so I think we need to make up some words for that language. I know that there have been movies where Esperanto has been used to set some of the action in a Central European country without naming anywhere in particular, for example 'Idiot's Delight' in 1939, but we cannot use Esperanto, because there is a good, even strong, possibility that we might use Esperanto in defining the meanings of the localizable sentences and just giving localization into English as an example so as to try to eliminate the ambiguities of English when lists of localizations into other languages are being prepared by people. If we were to use Esperanto in the Information Management Centre then it could cause confusion in relation to using Esperanto in a standardization document."

"Yes. The making up of some words to use in the Information Management Centre, words as if they are part of a real language only they are not, that sounds interesting. The thing is we would need to check whether the made up words mean anything in a real language so as to avoid making it look like we were using that real language, …. using it wrongly."

"Indeed. If you have a go at devising some such words, can you try to make sure that the words do not sound like Esperanto. Esperanto has been said to sound something like Italian, so we need something without the -o and -a and the like of Esperanto as I do not want anyone to be confused in the matter. I have put the intended meaning in English in the script in square brackets so that you know what is the intended meaning. I am hoping that the audience will get the meaning by body language. The thing is, the train has been diverted because of the avalanche so they are not certain as to which country they are in."

John has been reading through the draft of the play and is thinking about the constructed language that Edith has suggested.

'It is interesting. Edith does not want to use Esperanto as the language of the unidentified country that is somewhere in Central Europe because we may use Esperanto in the standardization document. Yet there is another reason to avoid using Esperanto. Esperanto is an international auxiliary language, it is not the language of any country. So using Esperanto would not be the best approach even if we were not going to use it in the standardization document. It needs a constructed language regarded as specific to an unspecified, fictional, country. Yet there is another issue. In a region where there are a number of small countries and the train travels on through-routes through several countries and the train that Margaret Gattenford and her niece were on was diverted because of the avalanche, there can be no presumption that the Information Management Centre is in the same country as the small town where Margaret Gattenford and her niece are staying. So maybe two languages are needed! …. Yet maybe just one, …. at least for now.'

In the draft of the play, Edith has written, in English, within square brackets, the meaning of the words spoken in the yet-to-be-devised constructed language.

John decides to start by having the words written in the constructed language followed by the pronunciation written as if to be pronounced as if English and any notes about the pronunciation, such as whether a g is hard or soft. All of the pronunciation guide and any notes enclosed within round parentheses followed by the English meaning within square brackets.

John tries making up a few example words.

Jarg. (Yarg. One syllable, ar as in garden, g as in garden.) [Yes.]

Jarg-ja. (Yarg-yar.) [Yes-yes.]

Noge. (Noge. One syllable, No as in No, g as in garden.) [No.]

'What to have as the name of the language? What to have as the name of language in the language itself and in English and maybe French? What to have as the name of the country? Well, maybe not get into the name of the language and the country at the moment, but even if there is not a name for the country a name for the language may be needed in case Jane writes a review of the play for Arts Magazine, ... but that is outside of the fictional mini-world in which the action in the play that is outside England is set.'

John looks at the dialogue that Edith has written.

Sonja asks Tanja "Has it stopped snowing?"

John thinks. John searches on the web. John gets engrossed in the history of the c caron, the s caron, and the z caron accented characters. John decides that in the constructed language that there should be some use, not excessive use, just some use of the c caron, the s caron, and the z caron accented characters as that could help give the language a Central European look.

'Maybe just one in each word and occasionally two in one word.' Yet the audience will only hear the language in the Information Management Centre. .... Yet not necessarily, there could be a sign on the wall. .... However, at the railway station and the hotel and the art gallery there could be signs. .... Yes, a c caron, an s caron and a z caron here and there could give the right ambience.'

John remembers that in the movie 'Idiot's Delight' that there is use of some Esperanto accented characters in a sign at the railway station and a sign at the bus stop.

'Yes. Not overdone, just one or two.'

John continues to think about the constructed language, but realizes that he must not spend too much time on making it into a comprehensive language, for the constructed language is just needed for the dialogue of the play and for a few signs so as to give an ambience of being in a Central European country.

'Well, not too much time.' thinks John.