

# *Kennedy's Quest*

*A journey through the folklore of Britain*

*By Andrew North*

## CAST LIST, COSTUMES AND NOTES

Name	Costume	Notes	Lines	Songs
<b>Scotland</b>				
Fraser Kennedy: A Scottish storyteller/bard.	Scottish themed. Cloak, satchel.	As Fraser has a large number of lines to memorize, he can carry a notebook containing a script. This fits in with the storyline; Fraser is a storyteller, and so could justifiably be 'making notes' of the stories and events he is encountering.	42	Chorus
Sign writer	Painting overalls	Recurrs throughout the production, changing/putting up signs to indicate the various locations. He has a nonchalant and deadpan manner, sometimes whistling inanely to himself.	0	Chorus
Archie	Peasant clothes	Small boy	3	Chorus
Jaimie McBride	Plain woollen jumper	Young fisherman	10	Chorus
Callum McBride	Plain woollen jumper	Young fisherman. He is a little more brash and confident than Jaimie.	9	Chorus
Iona (a selkie)	Grey/white dress, ideally long length, with a simple design.	Jaimie's wife	5 (+song)	Solo
Fiona (a selkie)	As above	Callum's wife	2	Chorus
Selkie 3	As above		1	Chorus
Additional selkies	As above	Two or three other selkies are required for the beach scene.	0	Chorus
King William 1st of Scotland	Medieval King costume	(A.K.A William the Lion)	7	Chorus
Knight	Knight's costume		1	Chorus
Captain Duncan McCowan	Non-military Captain costume	Skipper of The Black Loorgin.	9	
Landlord	Apron	Confident, with a loud voice.	5	Chorus
Captain McCowan's sailors	<b>Not</b> identical costumes	Between 4-6 sailors needed.	Song	Group
Villagers	Simple medieval peasant clothing	Between 3-6 needed	1	Chorus
<b>Ireland</b>				
Conall the Harpist	Celtic Bard costume		7	Chorus
King Dadga	Celtic warrior King costume	Dagda is ruler of the Tuatha Dé Danann (People of the goddess Danu).	10	Chorus
Tomas	Celtic warrior	Dagda's servant	1	Chorus
Ogma the Artificer	Celtic warrior	A Danann warrior	4	Chorus
Lugh Longarm	Celtic warrior	A Danann warrior	2	Chorus
Fomorian warrior 1	Celtic warrior	The Fomorian costumes should be slightly different to the Dananns'.	3	Chorus
Fomorian warrior 2	Celtic warrior		1	Chorus

Fomorian warrior 3	Celtic warrior		1	Chorus
Morna	Celtic style	A wise Fomorian woman.	2	Chorus
Uthaine ( <i>oo-thaine</i> )	Harp costume	King Dagda's enchanted harp. A Google image search will show a number of costume options.	0	Chorus
Danann soldiers		Between 2 and 8 additional warriors to be present in Dadga's hall.	1	Chorus
Fomorian woman 1	Could be dressed as civilians, or warrior women.		3	Chorus
Fomorian woman 2	"		1	Chorus
Fomorian woman 3	"		1	Chorus
Additional Fomorian Tribes people	Peasant clothing (perhaps with Celtic-looking accessories)	Between 0 – 8 (Could be the same people who played villagers in the Scotland scene)	0	Chorus
Orlaith (pronounced <i>Orla</i> )	Simple clothing	A singer	1 (+ song)	Solo
<b>Isle of Man</b>				
Brenta	Simple clothing	Captain McCowan's Cousin. A jolly, hospitable lady.	8	Chorus
Finn MacCool	Celtic warrior style - e.g. cape/cloak, large belt, silver helmet, sword and/or spear.	A giant Irish mythical warrior.	4	Chorus
Dod	Simple, wild-looking.	An arrogant, aggressive Scottish giant. Ideally the actor playing Dod will be taller than Finn, making Finn's victory seem more impressive.	4	Chorus
<b>Wales</b>				
Idris Jones		A choir conductor	4	Group
Choir		Between 5-15	Song	Group
Fairies		Between 1-3	Song	Group
Market Trader (an older Bryn Evans)	Medieval-looking hat. Wears a cockle-shell around his neck.		11	Chorus
Young Bryn Evans	Plain school shirt and shorts		8	Chorus
Mr Evans		Young Bryn's father.		Chorus
<b>England – Wise Fools of Gotham</b>				
Surveyor 1	High-vis jacket & yellow helmet, carrying trundle wheel and map.		4	
Surveyor 2	Hi-vis jacket & yellow helmet. Tape measure and clip board.		4	

Oswald		Young man	3	Group
Village Elder		Old man	3	Group
Martin	Jester's outfit. Crazy hat etc.	The village 'fool'	5	Group
Villager 1			3	Group
Villager 2			2	Group
Villager 3			2	Group
Villager 4			1	Group
Villager 5			1	Group
Gotham Villagers		1-6 additional villagers.	Song	Group
<b>England – The Mumby Boggart and the Crafty Farmer</b>				
Beoga	Posh medieval actor costume	Leader of the 'Twisted Tales Theatre Company', in which he is narrator.	4	Chorus
Actor/Farmer	Farmer costume	Posh actor playing the part of a 'Farmer' with a strong regional accent.	14	Chorus
Boggart	Perhaps small horns on head, hairy hands/feet, big warts on face etc...	Hairy, squat, un-couth, roughly-spoken Boggart, playing an angry version of himself when 'acting'.	10 (+ song)	Solo
Village audience		Between 1 and 8 audience members.	Song	Chorus
<b>Scotland – Finale</b>				
King Philippe Auguste		A.K.A King Phillip II of France.	1	

<b>Character genders</b>		
In order to cater for varying cast demographics, many of the roles are either unisex, or can be easily swapped. See examples below:		
Character	Alternative name if swapping gender	Unisex Roles
Fraser Kennedy	Isla Kennedy	Sign-writer Landlord Villagers (all) Fomorian warriors & Tribespeople Danann warriors (except Ogma and Lugh) Choir members Surveyors
Archie	Sorcha	
Captain Duncan McCowan	Captain Màiri McCowan	
Conall the Harpist	N/A (name not mentioned)	
Tomas	Sheena	
Idris Jones	N/A (name not mentioned)	
Beoga	N/A	
French noble	N/A (though if a female plays the role, they will need to dress like a wealthy medieval princess)	

**Note:** There are potentially parts for 80+ performers in this production, but most schools will have children playing more than one role. For example, Selkies can also sing in the Welsh Choir, and the Scottish villagers can double as Gotham villagers and/or Fomorians. A cast of around 55 would be typical. The

minimum cast size is 31. Below are some suggestions of ways to reduce the cast size:

### Scotland

- Cut out the crowd: Have Fraser tell the story to just Archie, as opposed to the crowd in the pub. King William could simply address the landlord instead of the crowd.
- Cut out the additional selkies. This would also involve adjusting Fraser's narration.

### Ireland

- Have all three Fomorian women's lines spoken by just one person.

### England

- Do not have a 'Village Audience' on stage and have the 'Twisted Tales' actors perform exclusively to the actual audience.
- Have one or two 'bowl sailors' instead of three.

## SCENERY

The Bryn Evans scene requires a cardboard wall painted to look like a dry-stone wall. It should be roughly 2-3 feet tall by around 3-4ft wide. This could be kept on stage throughout, perhaps covered with a cloth in order to double as a bench or table. It could also be used in the 'Wise Fools of Gotham' scene. In one version of the original tale, the villagers build a wall around the Cuckoo's tree, as opposed to holding hands around it (which is simpler to organise, but not as visually effective as the villagers adding bricks to a wall).

If an overhead projector is available, simply projecting appropriate backdrops is an effective way of bringing each scene to life. However, if you are feeling ambitious, semi-rural / medieval style painted backdrops would look great. Think rolling hills, criss-crossed with dry stone walls in the background, with a medieval village market foreground. For the sea scenes, blue cloth could be rippled across the stage.

Another possibility would be to keep one table with two or three chairs on one side of the stage permanently. A microphone could be hidden behind a prop (e.g jug) on the table, which would allow any narrating parts (e.g Fraser telling the Selkie story, Brenta recounting the battle between Finna and Dod etc) to be heard clearly.

## **LIST OF PROPS BY SCENE**

### **Signs:**

- One fixed sign, with Velcro attachments for each new place name.
- 'Welcome to Man' ( A3 card with a couple of wooden skewers at each end).

### **Scotland**

- Tankards and/or wooden cups.
- Selkie Skins - Fluffy white cardigans or hooded cardigans would be a simple way of achieving this. These should be all the same colour.
- Two satchels / simple bags big enough hold a selkie skin.
- Big bag of money made of medieval-looking sack material.
- Oars for sailors.

### **Ireland**

- Harp: Around 1m tall (big enough for the actress playing Uthaine to hide behind). Painted cardboard or wood would suffice. It should have a handle attached to the hidden side.
- Swords, shields, spears and possibly helmets for the Danann and Fomorian warriors.
- A realistic doll for Orlaith to sing her lullaby to.

### **Isle of Man**

- Three wooden cups
- Styrofoam 'Isle of Man' (or similar: e.g polystyrene)
- A sword or spear for Finn MacCool.
- A vicious-looking club for Dod.

### **Wales**

- A market-style barrow containing fairy-themed toys, trinkets, and fairy-tour brochures. An old wooden barrow would be preferable, although a painted cardboard market cart may suffice.
- Several cockle shells (or similar)
- Several silver coins

## England

- Two scythes (blunt or fake!)
- Several 'iron' steaks (perhaps use garden canes painted silver)
- Optional: Twisted Tales Theatre Company poster. Possibly logo with two mice/dragons/ with tails twisted.
- Small half-barrel (you can often find these at garden centres, as they are often used as pots)
- Fake eel
- Shrub or fake tree with a 'cuckoo' perched on one of the branches.
- Plank / something to make a slope with
- Several round cheeses
- A wooden bowl
- Fresh lettuce

## HISTORICAL NOTE

Kennedy's Quest is set in 1206, when King William I of Scotland and King John of England ruled their respective countries.

The folk songs and stories in this production would have been passed from generation to generation in an aural tradition, gradually evolving and changing over time.

## GEOGRAPHICAL NOTES

All of the locations in Kennedy's Quest are real places in the British Isles:

### Scotland

**Gairloch:** A village in the North-West highlands of Scotland and the location of the first scene. The selkie story takes place at an unnamed location near Gairloch (though it is implied that it is Red Point).

**Red Point:** A beautiful beach and small settlement roughly 10 miles South-West of Gairloch.

**Aignish:** In the play, the waters around Aignish are the home of Iona the selkie. The distance between Aignish itself and Red Point is roughly 42 miles, so Iona could 'plausibly' cover this distance once a week to visit her husband!

**Stirling:** The final scene is set in Stirling Castle, which was one of King William's favourite residences. He died there in 1214.

### Ireland

**Ballymena:** This town in present day Northern Ireland dates back to the 5<sup>th</sup> Century AD. The area is steeped in myth and legend.

### Isle of Man

**Fleshwick Bay:** A sheltered bay on the West coast of the island. Captain McCowan's cousin Brenta lives in a croft close to the bay.

## England

**Gotham, Nottinghamshire:** A village a few miles south of Nottingham. ‘The wise fools of Gotham’ (also known as ‘The wise men of Gotham’) is an old folk tale, and similar stories exist throughout Europe.

**Mumby, Lincolnshire:** The village dates back to the early Middle Ages and was mentioned in the Domesday Book of 1086. The Boggart Tale is said to have originated here.

Although it is not mentioned in the script, after booking ‘The Twisted Tales Theatre Company’ in Mumby, Fraser Kennedy travels to Chapel St Leonards, where he boards a boat taking him North along the East Coast, then up the Forth to Stirling.

### SONG NOTES

**Performance:** Children off stage should be encouraged to sing along with the ensemble songs.

<b>Title</b>	<b>Notes</b>
The Selkie’s Lament <b>SOLO</b> <u>Track 2</u>	This song is based on two old Hebridean folk songs ‘Sea-Longing’ and ‘Aignish on the machair’. It can be sung by a soloist, with the potential for having off stage singers joining her for part or all of the song. The first verse should ideally be sung in the original Gaelic, followed by the second verse in English. Alternatively, if the Gaelic lyrics prove too tricky to pronounce, the performer(s) could hum (or ‘ah’) the first verse. All the ‘r’s should be rolled softly. <b><i>English translation of first verse (for reference only)</i></b> <i>When day and night are over, And the world is done with me, Oh carry me west and lay me In Aignish, Aignish by the sea.</i>
The Black Loorgin <b>GROUP &amp; ENSEMBLE</b> <u>Track 3 (&amp;13)</u>	An old Hebridean seafaring song. As with all the sailor songs it should be sung with gusto. The chorus should be sung after each of the two verses. The Black Loorgin #2 is simply the chorus twice through.

Close your eyes <b>SOLO</b> <u>Track 12</u>	Gaelic title: Dún do Shúil. An ancient Irish lullaby.
The King of the Sea <b>GROUP &amp; ENSEMBLE</b> <u>Track 17</u>	This is an old Manx seafaring song. Contrary Head and Niarbyl Point are situated on the West Coast of the island. I have altered the traditional melody in order to make it easier to sing.
Lisa Lân (Fair Lisa) <b>ENSEMBLE</b> <u>Track 18</u>	The first two verses are to be sung in Welsh (see phonetic version in the script), and verse three (my own addition) is in English. The phonetic words to 'Lisa Lân' could be printed inside the choir members' 'songbooks' to aid performance. <b><i>Literal English translation of first two verses</i></b> <i>I have loved you many times Yes many an hour in prolonged tenderness I have kissed you mysterious Lisa And your company was better than honey.</i>  <i>My pure bough, my warm embrace You are the purest in the world You cause pain and anguish And it is you who steals my life.</i>
The Fairies Behind The Wall <b>GROUP</b> <u>Track 19</u>	The harmony part in this song is optional.
Martin Said To His Man <b>ENSEMBLE WITH SOLO SECTIONS</b> <u>Track 21</u>	This song was popular in Elizabethan times, though it could well predate this period. The word 'fie' is an old English exclamation meaning something like 'Nonsense', or 'Rubbish'. Villagers with loud voices should be chosen to sing one verse each.
The Boggart Song <b>SOLO</b> <u>Track 22</u>	The performer needs to be able to keep a good rhythm, but quality of tone is irrelevant. The rougher the better!
Finale <b>ENSEMBLE</b> <u>Track 24</u>	Characters from the relevant verses may wish to step forward as they are mentioned.
Auld Lang Syne <b>ENSEMBLE</b> <u>Track 25</u>	This song has been traditionally sung at the conclusion of various occasions, not just New Year's Eve.

## SCOTLAND - SCENE 1

*[A pub/village hall in Gairloch. The Sign writer puts up a sign – ‘The Gairloch Inn’. Villagers are seated at tables drinking from tankards and/or wooden cups. Enter Fraser.]*

**Fraser:** Right, gather round bairns, it's time for a story. Now who here has seen a selkie?

**Archie (small boy):** Me, I have!

**Fraser:** Did you now?

**Archie:** Yes, I was collecting driftwood down at Red Point and this wee boy came out of nowhere. He had webbed toes and webbed fingers, and these big, round dark eyes.

**Fraser:** Well he sounds like a selkie all right. Did you speak to him?

**Archie:** Aye, a little. We had a pebble throwing competition. He won. Then he just ran off around the headland. I never saw him again.

**Fraser:** You were lucky to meet him. Selkies are usually very shy creatures, females especially so. This story is called, ‘The Selkie Bride’.

There were once two brothers, who lived in small hamlet not far from here. One night, the sea was calm and the moon was bright, so the brothers decided to go fishing.

*[Enter Callum and Jaime, rowing]*

**Callum:** I reckon we'll have a good catch tonight. I'm feeling lucky!

**Jaimie:** We better do. I can't believe you've dragged me out here in the middle of the night!

**Callum.** Shhh! Look over there... What on earth?

TRACK 1

THE SELKIES' DANCE

*[Selkies dance together]*

**Callum:** Let's bring the boat in and have a closer look.

***[The two brothers row quietly to shore]***

**Callum:** Follow me. ***[Brothers creep closer. Callum reaches down and picks up two 'Seal skins']***

**Jaimie:** What are they?

**Callum:** Seal skins. Those are selkies brother.

**Jaimie:** Selkies?

**Callum:** Seal-folk. Half human, half seal. They take these off when they want to walk on land.

**Jaimie:** Can we go and talk to them?

**Callum:** No, they'll run back into the sea if they see us... but...if we take these they will be trapped on land.

***[The two brothers take a seal skin each and stuff them into their bags]***

**Selkie 3:** Look, I can see the sun beginning to rise. Come on, let's get going; we've got a long swim ahead of us.

***[Selkies (except Iona and Fiona) collect their skins and exit stage]***

**Fiona:** **[Frustrated]** Oh where have our skins gone? They must be here somewhere. ***[Both girls continue searching while Fraser narrates the following line:]***

**Fraser:** Jamie's eye was drawn to one selkie in particular. He had never seen such a beautiful creature in all his days, and he instantly fell in love with her.

***[Callum and Jaimie come out from their hiding place]***

**Fiona:** Hey, what have you done with our....tops?

**Callum:** Look, we know you're selkies, we just want to talk to you. Your seal-skins are safe.

**Fraser:** The selkies and the brothers walked together, and finding that the brothers were kind, the selkies agreed to become their wives.

***[Callum and Fiona exit stage]***

**Jaimie:** Iona, I will care for you as long as I live.

**Iona:** Very well Jaimie, I'll stay with you.

**Fraser:** Jaimie and Iona were happy at first, but after a time, she grew sad and despondent.

***[Iona looks longingly out to sea]***

**TRACK 2**

**THE SELKIE'S LAMENT (Song)**

<b>Original Gaelic lyrics</b>	<b>Phonetic approximation</b>	<b>Pronunciation notes</b>
An ciaradh m'fheasgair 's mo bheath' air claidh Mo rosg air dunadh 's a' bhas gun chli Stiuir curs' an lar leam gu Eilean ciatach Gu Aignish sgiamhach far an d'araich mi	An kee-riog messker smo ver a cloy  Mo rosk air donna sa vas guhn Chlee Stew-er kurse an ear leym goh Ellen kia teh-och Goo Ecknish skiervoch far-an da- rrich me	All 'r's lightly rolled 'An' like the French for one: 'un' 'smo' and 'Mo' like hot 'chlee' as in 'loch' 'un' as in 'undo'. 'sa vas' like the French 'Ça va'. The w in 'Stew-er' is very soft. *'Stew-er' & 'teh- och' are one syllable.
<p><b><u>Verse 2</u></b></p> <p>A sore sea longing is in my heart The blue deep waves, are calling me, Oh carry me home, some day I pray, To luring seas, far, far away,</p>		

**Jaimie:** What is the matter Iona? You seem so sad...

**Iona:** You are a kind and caring man dear Jaimie, but.... I miss my life in the sea. I used to swim joyfully through the deep waters, playing and dancing with my selkie brothers and sisters; I would dance with dolphins, and sing with the whales. It was a life of great freedom.

**Jaimie:** *[With a heavy heart]* I understand. It is wrong of me to keep you here. *[Jaimie removes the seal-skin from his satchel and hands it to Iona.]* Here, take your skin. You are free to go.

*[Exit Iona, who turns back to look at Jaime just before leaving the stage.]*

**Fraser:** Callum too had lost *his* selkie wife. One night, against her advice, he had decided to go out fishing in stormy seas. His boat capsized, and Fiona put on her seal skin so she could rescue him.

*[Fiona puts on her skin, goes offstage and brings Callum ashore.]*

However, after bringing him ashore, she found the lure of the sea too strong and disappeared into the waves.

*[Enter Jamie, who helps Callum to his feet.]*

**Jaimie:** Sometimes I wish we'd never met Iona and Fiona. I am more miserable now than I've ever been in all my life.

**Callum:** Well, you know brother, life goes on. There are plenty more fish in the sea! *[Callum pats Jaimie's shoulder and exits]*

*[Jaimie continues starting out to sea]*

**Fraser:** But Jaimie didn't want another wife. Night after night he returned to the beach where they first met, and his heart ached for his lost love.

But one night, while sat in his usual place, he heard a voice behind him.

**Iona:** Jaimie?

**Jaimie:** Iona! It's you!

**Iona:** Aye, it is. I miss you Jamie. I've been watching you sitting here each night.

**Jaimie:** I thought I saw something bobbing up and down out there the other night. That was you?

**Iona:** Yes it was. You and I both know that my true home is the sea, but Jaimie, every seventh night I shall come and visit you here.

*[Iona and Jaimie link arms and exit stage]*

**Fraser:** And so it was. Some years later, several locals reported seeing two strange, dark-haired, dark eyed children running from Jaimie's cottage into the sea, swimming with remarkable ease out to the rocks and small islands nearby.

*[Villagers / audience applaud]*

*[Loud knock at the door]*

**Landlord:** **[Irritated]** Oh who can that be? It's well past closing time!

*[Landlord opens the door. Knight enters first, followed by King William 1st]*

**Knight:** **[Shouting]** His Royal Highness, King William of Scotland.

*[Crowd gasp]*

**Landlord:** Your highness! To what do I owe the pleasure?

**King William:** I'm here to see Fraser Kennedy.

**Fraser:** How can I be of service My Lord?

**King William:** Fraser, you are one of the greatest entertainers in this land, as I'm sure everyone here would agree.

**Crowd:** **[Nodding in agreement]** Aye! Oh, aye.

**King William:** I'm hosting some rather important foreign visitors later this year, and I want to put on a **spectacular** show for them. I'm talking plays, songs, ballads, stories, music, the whole shebang. It's got to be **top notch** entertainment Fraser; anything less and it will **ruin** my reputation. I need **you** to find me the talent.

**Fraser:** Me?

**King William:** Yes, you Fraser. Scour the British Isles booking me the finest artists around. Here's a big bag of money **[hands Fraser a 'heavy' sack]**. You've got three months. Good luck!

*[Exit King William and Knight]*

**Fraser:** Three months... that's not long!

**Landlord:** Where will you go first?

**Fraser:** Ireland I think. And if I leave now I should be able to catch Captain McCowan's ship. Goodbye everyone!

**Landlord & villagers:** [**Not all in unison**] Goodbye Fraser; Safe journey; See you soon; Bye .

**Landlord:** Right, haven't you lot got homes to go to? Go on, clear off, it's bed time!

*[Exit all, then captain and sailors on stage. Enter Fraser]*

**Captain McCowan:** Ah, long time no see Fraser, welcome aboard 'The Black Loorgin'! [**Shakes Fraser's hand**]

**Fraser:** Thanks skipper!

**TRACK 3**

**THE BLACK LOORGIN (Song)**

**On the Loorgin, yo hee,  
On the Loorgin, yo ho,  
On the Loorgin do yo hee, (pronounce like 'do you')  
We must sail by nightfall.**

Cries the Skipper, oh hee,  
To his gillean, o ho,  
Up the anchor, o hee,  
To your ropes with you all.'

Crowd her sails on, o hee,  
Through high gales, on o ho,  
Sure as seagulls go we,  
Right through rainstorm and squall

## IRELAND – SCENE 2

*[Sign writer changes the sign to ‘Welcome to Ballymena’.]*

**Scene:** Bustling Irish town square. Conall the harpist is seated at an outdoor table next to an Irish pub called the ‘Harp and Whistle’.

*[Enter Fraser]*

### TRACK 4

### CONALL'S JIG

**Fraser:** That’s a fine instrument you have there.

**Conall:** Why thank you, it’s been in my family for as long as anyone can remember. My grandfather used to tell me that it contained a splinter of wood from Dagda’s *enchanted* harp.

**Fraser:** Dagda? Who was that?

**Conall:** Take a seat friend and I shall tell you about him.

### TRACK 5

### CONALL'S GLISSANDOS

*[Conall plays his harp as Uthaine emerges from behind Conall’s harp and gets into position. Dagda enters from the opposite side of stage, then both freeze.]*

**Conall:** Dagda was a powerful chieftain, who ruled over a tribe of people called the Tuatha Dé Danann, or ‘Danann’ for short.

Dagda possessed a magical harp called Uthaine, which had the power to change the seasons and control the minds of anyone who heard its sound.

Before battle, Dagda would play Uthaine to fill his warriors with the courage and strength they needed to fight their mortal enemies, the Fomorians.

*[Enter warriors]*

**Dagda:** My brave warriors, our enemies wait for us in Moytura, the Plain of Pillars. Let us go forth and meet them! *[Dagda mimes along with 'Courage Chords']*

## TRACK 6

## COURAGE CHORDS

**Warriors:** To the battle, to the fray, we will defeat our foes this day! **[X2]**

*[Exit Dagda and the other Danann]*

**Conall:** However, news of the harp's power had reached the Fomorians, who realised that taking it would be a great blow to the Danann. While the battle was raging, a few Fomorian warriors crept into Dagda's unguarded hall.

**Fomorian 1:** There it is! Grab it, quickly.

**Fomorian 2:** This will surely reverse our fortunes.

**Fomorian 3:** Let's go, I hear voices!

*[Fomorians exit hall with harp]*

*[Dagda and his warriors enter, exhausted yet relieved.]*

**Dagda:** You fought like lions today men; our enemy is defeated!

**Warriors:** **[Punching the air]** Yeah!

**Dagda:** Tomas, fetch my harp. I will sing us a song of victory!

Now my brave warriors, sit down, eat, drink and be merry.

**Tomas:** My Lord Dagda, your harp is gone!

**Dagda:** Gone! Who would dare enter my hall! We must find the culprits.

**Ogma:** Look, I see tracks...recent ones.

**Dagda:** You have fought long and hard this day men. I will not ask you to join me, but I must retrieve my harp.

**Ogma:** I will go with you.

**Lugh Longarm:** And I.

**Dagda:** Thank you brothers.

**TRACK 7**

**THE SEARCH FOR UTHAINE**

[All exit stage]

**FOMORIAN'S CASTLE – SCENE 3**

*[As Track 7 continues to play, enter warriors, women and children. When music stops the three Fomorian thieves enter and the crowd stop talking abruptly.]*

**Fomorian 1.** My good people, we may have lost the battle, but we have taken a great prize from the Danann. Behold, their magical harp!

*[Fomorian 2 leads in Uthaine. The Fomorian crowd gasp]*

**Woman 1:** Without their harp, summer will never reach the lands of the Danann!

**Woman 2:** Their crops will wither and die.

**Woman 3:** And our tribe will become great again!

**Morna:** You have done us all a great service. Come and feast.

**Fomorian 1:** Thank you Morna. Let us hang our prize on the wall so that we may all admire it!

*[Warriors sit down and began to eat. Crowd 'talk' (mime) amongst each other.]*

**Morna:** Now, are you certain you were not followed?

**Fomorian 1:** [Dismissively] Yes, yes quite sure. So, we must decide how best to use this harp for our own purposes. I was thinking first we should.....

*[Dagda, Ogma and Lugh burst into the hall. Crowd gasp/scream, Fomorian warriors grab their weapons; mothers usher their children behind them. Uthaine looks delighted.]*

***END OF SAMPLE***