

SCAHLDIES UP THE CHIMLEY

BY DAN GORDON

DIRECTOR'S COPY



COMMISSIONED BY



Ulster-Scots Agency
Boord o Ulstèr-Scotch

PART OF THE PAT & PLAIN SERIES

Pat & Plain

[Chapter Five]

Schaldies Up The Chimley

by Dan Gordon

For Stephanie and Stephen Weatherup and their parents – for sharing hopes, history, happiness and their kitchen table – true Ulster-Scots.

Part of the **Pat & Plain** series commissioned by the **Ulster-Scots Agency** – a series of plays designed for **Key Stage Two** children to be **Directed by Teachers**, exploring social and economic heritage and Ulster-Scots language. The flexibility of the work allows the average class of **thirty children or more to be involved in each production**. Sound effects and accompanying music are available on a **companion CD**.

This is the story of a group of children evacuated to the countryside during World War II. They are city dwellers and through their eyes we learn a little of what farming life entails. For those new to Ulster-Scots, there is a simple blend of **colloquialisms and Ulster-Scots** words throughout which can be taken at face value – **or further enhanced by those who are more confident**. Included are detailed **guidelines** for the **Novice Director** and **suggestions for the more experienced**.

This series can be used as a valuable companion to the Revised Curriculum or simply an end-of-term entertainment.

Fair Faa Ye!

Dan Gordon

© 2011 Dan Gordon. "Schaldies Up The Chimley", part of the *Pat & Plain* series. All rights reserved.

All intellectual property contained in the "Schaldies Up The Chimley" script is owned by Dan Gordon. It has been produced under licence by the Ulster-Scots Agency for usage in the educational sector within Northern Ireland and the Republic of Ireland.

None of the aforementioned material owned by Dan Gordon may be copied, used for commercial purposes, or distributed without the express written permission of the copyright owners.

CHARACTERS *(in order of appearance)*

| CHARACTER | APPEARING IN SCENES |
|---|---------------------|
| 10 Chickens Rooster | Pre-show/1 |
| Mrs Keen | 2/3/6/8/9/10 |
| Eileen Lavery Billy Miller David Crawford Irene Thompson Bobby McKee Jeannie Rodgers Lizzie Rodgers Frank Patterson Bessie Hamilton | 2/3/4/5/8/9/10 |
| George Reid | 2/3/4/5/7/8/9/10 |
| Michael (Cart Driver) Horse | 3 |
| Farmers/Families | 3/4/6/8/9/10 |
| Billy Goat | 1/3/7 |
| Farm Animals | 6 |
| Reverend Orr | 8/9/10 |

This is a guide for main dialogue roles in the scenes only – the cast can be on much of the time; when there are choral pieces, the entire company can be involved - in the performance area or behind the audience around the edges. The parts can be interchanged and characters integrated where the Director sees fit.

STAGING AND SETTING

*The set design does not have to be complicated – consider an **arena layout** of the performance space **on the floor of the venue** – this is a three-sided presentation style with spaced access aisles - and stage the production in the centre on the floor – this is known as **Arena** or **Thrust** staging.*



*The centre area could have a number of low platforms ‘**rostra**’ - either **grouped together** to form a **raised area** or spaced out to give a series of **raised islands** - perhaps one in each corner of the performance space – one foot is a good step-uppable height. Also you can still have a ‘back wall’ against your existing stage at hall floor level.*

NB – Sightlines will be limited if performers are required to kneel or lie on the floor (hence the raised areas).

*This is an **original and unconventional** way of presenting a performance and requires a little more thought, but is very impressive. Also consider the use of a painted ‘**floor cloth**’ which would define all or part of the acting area and disguise the school hall or gym floor. A floor cloth is heavy canvas type material and not readily available, but it may be possible to access one through some of the professional companies.*

- *Performers will learn the skill of sharing with an audience on all sides.*
- *Be aware that ‘contemporary issue’ - modular school portable platforms are problematic for performers to move about on and really only of use for static choirs – this staging often acts like a drum as performers move on it and drowns out the dialogue. If you have to use such units consider reversing recycled thin carpet cut to size and securely ‘Gaffer taped’ down.*

*If due to audience demands or demands of space it is not possible to present in **arena** at its most basic an average empty school stage will suffice – end on or Proscenium Arch is the norm (where the raised stage has a frame with curtains although it's worth noting – modern theatrical presentations tend not to use curtains).*

The actors in costume create the environment.

Lighting these spaces can be more problematic - but not insurmountable – just ensure normal Health and Safety guidelines are followed.

COSTUME

*Costumes are generic war time. Think a time of innocence – financial constraints and even recession – sound familiar? – references like *The Machine Gunners* by Robert Westall (1975) BBC adaptation 1983, *Goodnight Mister Tom* (also *Good Night, Mr Tom*) by Michelle Magorian (1981) BBC adaptation 1998.*

Combed and occasionally slicked hair on the boys and the occasional untidy one – the girls with plaits – ribbons and hair bands in their hair. Tank-tops – short and long trousers – jumpers – home-made clothing – some school ties and shirts under jumpers, but no real uniform as such.

PRE-SHOW MUSIC

Audiences feel much more comfortable in a space when background music is playing, particularly if it gives a sense of what is to come – low key but evocative music from the period is best – depending on copyright arrangements choices could include – Vera Lynn – Max Bygraves – Flanagan & Allen. Choices are easily researched and depending on copyright arrangements some are available to use.

FURNITURE

There is no real demand for furniture as it can be difficult to set – though imaginative use of tables and chairs brought on and off in an efficient highly choreographed manner using the cast is certainly acceptable. The cart in Scene 3 is mimed and is not a necessary item, but the more inventive may come up with something that can be used – a table can be brought on for Scene 9 but make it part of the action – just remember safety at all times.

NOTE - ARENA STAGING

When a lot of performers are in the space - if your seating isn't raised or raked – have the performers who are 'frozen' or not directly involved in the action crouch down out of the action to allow the audience to see what is going on –

WATCH YOUR SIGHTLINES!



SCENE BREAKDOWN

| | | | PAGE |
|----------|---|----------------------------|------|
| Scene 1 | - | Daybreak | 9 |
| Scene 2 | - | Evacuees | 12 |
| Scene 3 | - | New Families | 16 |
| Scene 4 | - | Farming | 20 |
| Scene 5 | - | Letters Home | 21 |
| Scene 6 | - | Carnival of Animals | 29 |
| Scene 7 | - | Geordie Reid: Mat-the-door | 32 |
| Scene 8 | - | Meetinghouse | 35 |
| Scene 9 | - | The Farming Year | 38 |
| Scene 10 | - | The Swarry | 42 |

SCENE 1: DAYBREAK

Track 1 on CD: Farmyard ambience

In this play the Animals are played by the children – this allows any number to participate and the only real limitation is the amount of space available

The costumes should be imaginative but only suggestive of the creature being portrayed – horns – a nose – a nose ring – whiskers – a beak – a tail – don't get too literal – there's no need for pantomime cows or woolly sheep or specially made suits. Be aware the performers have to speak as well

Plain clothing with blocks of colour works well with the sheep dressed in white or the geese in grey – the cows in brown and white or the ducks in blue and green. Let the children contribute ideas but keep it simple so all can be dressed similarly in each group. It is the animal qualities that should be promoted, chiefly through movement – and sound

10 Chickens are foraging around the space as the audience enter. There is a rooster who crows occasionally - he calls – Cock-a-doodle-dee-do. Also there are occasional spats between scattered hens over food. (These must be carefully choreographed as to order, intensity and duration.)

When the audience settle and the performance is ready to begin, the rooster gets a nod from the Stage Manager and finds a high position either in the performance space or close to it and crows three times – the hens stop what they are doing and gather around. An underscore of Cock-a-doodle-dee-do could be set up which is then continued by some of the hens throughout – FX CD may offer percussive rhythm (like Bonzo Dog Doo Dah Band) using syncopated and synthesised farm animal noises which can underscore – anything is possible

It is daybreak – if possible the lights will come up slowly and gently

Track 2 on CD

The dawn it is here it's the **brek** of the day,
Cock-a-doodle-dee-do is what we have **tae** say.
Get up sleepy **heids** says the lark and the **sparra**,
Cock-a-doodle-dee-do for today is the **marra**.

The **peewip**, the lapwing, the magpie, the crow,
Cock-a-doodle-dee-do from the tree and hedgerow.
The **blakburd**, the **snaeburd** is hunting the **warm** (*worm*),
Get up an' get on **yis** - there's butter **tae** churn.

The moon's **dis-da-peered** as I **scaich** from **ma'**
thrapple,
Cock-a-doodle-dee-do: get up feed yer **kettle** (*cattle*).
The **bastes** in the barns are all startin' their day,
Cock-a-doodle-dee-do for they're **lukin'** the hay.

And the sun's **lukin'** you and so is **yer** hens,
Cock-a-doodle-dee-do: let us out of **oor** pens!
The Billy Goat's **ragin'**, he's starting tae bleat,
Cock-a-doodle-dee-do: he wants **intae** the wheat.

The Billy Goat chases Geordie Reid across the stage – don't rush, let the audience see what is happening – and make sure both performers are completely in control

The grey geese are gathered and honkin' and gruntin',
Cock-a-doodle-dee-do for they're **hokin'** and huntin'.
The piglets is squealing, they're nippin' and bitin',
Cock-a-doodle-dee-do: there'll be screamin' an' fightin'.

The horses are waitin' **aul Tumblin' Paddy**,
Cock-a-doodle-dee-do: **luk** there's **tay** in the caddy;
The **griddle** is roastin', there's **fadge** on the plate,
Cock-a-doodle-dee-do and there's turf in the **grate**.

Loose the duck and the horses, the **kettle**, and pig,
Cock-a-doodle-dee-do for they're a' dancing a **jig**.
It's time **yis** were up and time **yis** were at 'em,
Cock-a-doodle-dee-do: there's lambs for **tae** fatten.

Low mist in the fields' an' the dew's on the grass,
Cock-a-doodle-dee-do and the **race** is like glass,
And there's sheep to be shorn as we cluck in **yer lug**,
Cock-a-doodle-dee-do and there's ditches need dug.

There's **neeps** needin' gathered and byres **dungin'** out,
Cock-a-doodle-dee-do we'll continue **tae** shout.
We'll be peckin' and cluckin' an' squaverin' roun',
Cock-a-doodle-dee-do: let us out on the groun'.

The Farmer's wife comes out with a shoulder bag of feed which she scatters before the hens on the very last line which ends their dialogue

The farm is awake now and the folk are as well,
Cock-a-doodle-dee-do: there's so much more tae tell.
The day is a long **wan**, the work hard and rough,
But cock-a-doo.... here's our breakfasts – we've said quite enough!

There is a ramshackle chorus of individual Cock-a-doodle-dee-dos and the hens scatter – Geordie Reid (without his evacuee coat or bag) runs through the chickens scattering them – being chased by the Billy Goat – the chickens stop, watch them go and then follow the Farmer's wife or disperse around behind the audience – note if some or all of the chickens are also playing the Evacuees they simply slip off their headgear and pick up their Evacuee coats and bags and re-enter



SCENE 2: EVACUEES

Arriving train noises - Track 3 on CD – doors slamming – children emerge looking bewildered and lost – there is a short musical interlude whilst they disembark and gather themselves – they move uncertainly around the space and finally finish in a freeze scattered around

Mrs Keen appears – she is kind – a bit posh – a little grand – and a bit over the top – she is a sort of Women’s Institute type organiser who means well - she breaks the stillness and gathers the children

The children in travelling clothes (accessorise with hats and scarves, mittens on string) each has a small case or bag with belongings in them - they could also have gas mask boxes or satchels around their necks – some have a doll or a Teddy bear – they all have an obvious label with their details attached to their coats or clothing

MRS KEEN: Right - gather round **childern!** Now, I’m Mrs Keen. Have you all got your name labels still intact? And did you bring all your luggage with you off the train? Good. Right, I just want for to check off your names and ages – so answer if you will.

GEORGE REID: Mrs - you know Hitler bombed our house in the Blitz and squashed it flatter than a penny on the railway track?

MRS KEEN: Yes dear, I know - that’s why you’ve been sent here from Belfast for a while.

FRANK PATTERSON: That’s nothin’. Hitler bombed the spinning mill beside our house and when it fell over, it knocked down our whole street and killed Billy Blyberg’s dog, Blackie and we saw its legs sticking out under the roof!

MRS KEEN: Yes dear, that was very unfortunate.

FRANK PATTERSON: And its tail.

MRS KEEN: Yes, thank you.

FRANK PATTERSON: And its guts.

MRS KEEN: Yes, THANK YOU (*reads his label*) ...Frank.

**JEANNIE/
LIZZIE RODGERS:** That’s nothing - we got a German parachute mine landed on the air raid shelter in the next street and the roof fell in and killed a whole lot of people’s Aunties and Uncles and even babies.

MRS KEEN: Oh dear!

EILEEN LAVERY: That’s nothing - my Granda lost his false teeth hiding under a coal lorry during the Blitz and my Granny’s piano got blew out through her parlour window * and my Granny said it wasn’t a bomb from the Luftwaffe - she said it was my Granda blowing off...

**can be cut from this point onwards if it causes offence*

She laughs at her own joke and the children all laugh too – Mrs Keen is embarrassed

MRS KEEN: Right, enough! Let’s get on with finding out who’s here.

She reads off a checklist (small notebook or mime a notebook in her hand) She calls out the names and each child puts up a hand and says – ‘Present Miss’ Note: Jeannie/Lizzie Rodgers are sisters and always speak together

MRS KEEN: Eileen Lavery?

EILEEN LAVERY: Present Miss.

MRS KEEN: Billy Miller?

BILLY MILLER: Present Miss.

MRS KEEN: Frank Patterson?

FRANK PATTERSON: Present Miss.

MRS KEEN: Irene Thompson?

IRENE THOMPSON: Present Miss.

MRS KEEN: George Reid?

GEORGE REID: Present Miss.

MRS KEEN: Bobby McKee?

BOBBY MCKEE: Present Miss.

MRS KEEN: Jeannie and Lizzie Rodgers?

**JEANNIE/
LIZZIE RODGERS:** Present Miss.

MRS KEEN: David Crawford?

DAVID CRAWFORD: Present Miss.

MRS KEEN: Bessie Hamilton?

BESSIE HAMILTON: Present Miss.

MRS KEEN: Good – one, two, three, four, five ... right, good
(Pointing and counting to ten) that's everyone accounted for – (calling) Michael?
Michael bring in the cart...

Michael enters with the horse/s (played by a child/children) on the end of long reins and a small cart the children climb on board – the horse has a pair of coconut shells and makes its own sound effects throughout

Of course the cart is invisible or for the more adventurous it can be one of the rostra around the edges of the performance space which would give the children a better height for the next sequence

Or if available some kind of low truck that gives height and could be wheeled into positioned centrally - but it must be capable of taking the weight of the driver Mrs Keen and the ten children – Note: it must not move with children on it – that is a Health and Safety nightmare (remember if it has wheels they may move unpredictably so it needs some kind of locking or braking mechanism to keep it in position)

MRS KEEN : Right Michael, let's go!



SCENE 3: NEW FAMILIES

MICHAEL: Hup there, hup there, hup there, hup...

The passengers simulate the movement of the cart – the horse clops and trots on the spot using its coconut shells – Mrs Keen may stand, move amongst them or around them

During the sequence the cart ‘stops’ and farming couples/families come forward and take the evacuee children and their luggage (singly and in pairs) – caringly into their care and then back off again waving – they too can join in the chorus by the end of the song - the children are all with their foster families – get a variety – elderly brother and sister – married couples – sisters – older – younger – with children/without - represent the diversity of country society

Track 4 on CD

MRS KEEN: Welcome **tae** the country all you **youngsters** from the town,
For this is quite the safest place when bombs are raining **doon**.
You’re scruffy, scared and at a loss - **youse** don’t know what **til** do,
I’m **droppin’** you **tae quare** kind folk who’ll all be good **tae** you.

The farming families appear around the edges of the performance space

MRS KEEN AND FARMERS: For there’s Gillans, Grants, McCaffertys, Mulvennas and McFauls,
There’s Boyds, McQuillans, Weatherups, Glendinnings, Hughes and Halls.
There’s Nesbitts, Bells an’ Hamiltons, Kennedys, McCarts,
McKeowns, McCleans, Kilpatricks, Spears, McCaigs, McVeighs and Harts.

MRS KEEN AND FARMERS: You’ll be going to the National School just up the **commons loanin**,
Youse’ll have **tae trek** a **when** of miles but don’t **ye** get **tae moanin**.

The uniform is **what’er ye ha’ - beit** shirt **nor** shorts **nor** pinny,
The school-mam she is strictly fair and **ye** call her Miss Mawhinney.

All the evacuee children join in the chorus

There’s Gillans, Grants, McCaffertys, Mulvennas and McFauls,
There’s Boyds, McQuillans, Weatherups, Glendinnings, Hughes and Halls.
There’s Nesbitts, Bells an’ Hamiltons, Kennedys, McCarts,
McKeowns, McCleans, Kilpatricks, Spears, McCaigs, McVeighs and Harts.

MRS KEEN AND FARMERS: You’ll have some chores **tae** do each day when livin’ on these farms,
Like feeding pigs or **hokin’ drills** or **renshin’** out the churns.
There’s butter made and eggs are laid and **kettle** (cattle) to be **foun’**,
There’s **rucks** and **pikes** and **stooks** and **sheughs** and **graips** to **brek** the **groun**.

All the evacuee children join in the chorus

There’s Gillans, Grants, McCaffertys, Mulvennas and McFauls,
There’s Boyds, McQuillans, Weatherups, Glendinnings, Hughes and Halls.
There’s Nesbitts, Bells an’ Hamiltons, Kennedys, McCarts,
McKeowns, McCleans, Kilpatricks, Spears, McCaigs, McVeighs and Harts.

MRS KEEN AND FARMERS: The days fly past - there’s so much work and much work to be done,
There’s calving, lambin’, hatchin’, weanin’ – rain or sleet or sun.

There's **grubbin', harring**, ploughing, planting –
whether old or young,
There's **redden, cowpin', prokin', coopin',
scalin'** piles of dung.

CHILDREN: Yeugh!

All the evacuee children join in the chorus

There's Gillans, Grants, McCaffertys, Mulvennas
and McFauls,
There's Boyds, McQuillans, Weatherups,
Glendinnings, Hughes and Halls.
There's Nesbitts, Bells an' Hamiltons, Kennedys,
McCarts,
McKeowns, McCleans, Kilpatricks, Spears,
McCaigs, McVeighs and Harts.

MRS KEEN AND FARMERS: There's **cuddys** out the back field and **cobs tae**
pull the plough,
Neeps an **spuds** an' cabbages to be
hand-pulped for the cow.
There's **goosegabs** to be picked 'n' jammed
before the winter rain,
There's hours and days and weeks and months
before you're **hame** again.

All the evacuee children join in the chorus

There's Gillans, Grants, McCaffertys, Mulvennas
and McFauls,
There's Boyds, McQuillans, Weatherups,
Glendinnings, Hughes and Halls.
There's Nesbitts, Bells an' Hamiltons, Kennedys,
McCarts,
McKeowns, McCleans, Kilpatricks, Spears,
McCaigs, McVeighs and Harts.

*During the last verse the Billy Goat appears and chases Geordie Reid
around and out*

MRS KEEN AND FARMERS: But don't be sad now, **dinae** fear - no need to be
ascared,
For farmin's full o' kindly folk, God-fearin',
Christian **reared**.
Jus do yer chores and pull **yer** weight, respect all
kith an kin,
And keep away from Billy Goat - for he's the
scary **yin**!

*All the evacuee children join in the chorus which is sung twice, getting
progressively diminuendo as all the performers melt away*

There's Gillans, Grants, McCaffertys, Mulvennas
and McFauls,
There's Boyds, McQuillans, Weatherups,
Glendinnings, Hughes and Halls.
There's Nesbitts, Bells an' Hamiltons, Kennedys,
McCarts,
McKeowns, McCleans, Kilpatricks, Spears,
McCaigs, McVeighs and Harts.

There's Gillans, Grants, McCaffertys, Mulvennas
and McFauls,
There's Boyds, McQuillans, Weatherups,
Glendinnings, Hughes and Halls.
There's Nesbitts, Bells an' Hamiltons, Kennedys,
McCarts,
McKeowns, McCleans, Kilpatricks, Spears,
McCaigs, McVeighs and Harts.



SCENE 4: FARMING

This sequence is mimed and choreographed and can include as many performers as you wish – select seven simple actions symbolising the various chores and jobs the evacuees would have been given to do – be aware of levels and dimensions – and separate the performers widely across the space (though they will enter one at a time each having their moment in the sun) – tell them to take their time - don't rush each movement - let it have a beginning, middle and end

Anything from driving a cow to sowing seeds or pulling a turnip. Try and incorporate ideas from the children having read through the next scene to give guidance

Track 5 on CD – Beginning with a single performer, each child should join the sequence when the previous child reaches their seventh movement

There is no attempt to synchronise the children but as each one enters they should run the flat palm of their hand over the previous child's hand to pull focus and begin their individual sequence

It is like passing a baton on and it will allow the audience to follow who is next. If there are a lot of children then it can be done in pairs or groups but the groups should try to synchronise between them

The music is a little like Brian Eno (An Ending (Ascent)) starting quietly with its own internal rhythms that aren't particularly obvious – this is in sharp contrast to all that has gone before – it is calm – evocative – beautiful – controlled and representational – every child can do this and be brilliant...



SCENE 5: LETTERS HOME

The ten Evacuees speak the first line together – the other nine turn their backs, drop down or in some way take the focus away from themselves leaving only one child facing the audience to speak – the non-speaking children occupy themselves quietly with realistic representations of their 'chores' that are unlike those of Scene 4 – they turn on cue

Encourage the performers to physicalise their lines – re-enact elements of the story – perhaps moving around the area but being aware of allowing the next performer room (metaphorically and physically) to begin and play their lines

ALL EVACUEES: Dear Mammy and Daddy...

EILEEN LAVERY: I hope this letter finds you well. I am well. Is Granny and Granda well too? Are Granda's pigeons well? I miss Granda's pigeons and his spiky moustache. How is Mr Soley's shop? Did the German bombs hit it the way he said they would? When are you coming to visit me again for I miss you very much...?

BILLY MILLER: ... gave us an old bike with no chain on it and I have learnt to ride it. He lets me take it up the field and I fly down the **loanin** on it – that's what they call the lane in the country. The **loanin** up to the farm is near a mile long down and I ride it **wile** fast and I have only fallen off about ten times...

DAVID CRAWFORD: ...but there is no playground for the Senior school. We are allowed to play on the road outside because there is not really any traffic and also in the field beside the school. I get water from the pump for the Teacher's tea and I also collect the firewood and the turf for the Teacher's stove...

IRENE THOMPSON: ...there are **wee snaeburd scahldies** up the **chimley** of the back bedroom and we can hear them tweeting and chirping in the mornings. One of them fell down the **chimley** and we have it in a box on the windowsill and Martha is feeding it with an eyedropper. I sleep in the middle, in the same bed as Martha and Jane, and it is nice and warm. Mary and Sadie have the other bed and then Isa (*eye-za, short for Isobel*) has a bed on her own because she's the oldest...

GEORGE REID: ...is stinkin' too and I hate it. They don't even have a backyard with a toilet - you have to do your business at the back of the **byre** in the **groop** where the cows go, which is **boggin**, or you have to go up the field and hope there's no nettles...

BOBBY MCKEE: ...and Big Bobby is in the Home Guard and he is just fourteen. He has been to three different places to see the ack ack guns and do guard duty, but I can't say where because I'm not allowed in case the Germans find out. He also gets to fire a gun at Drill on a Wednesday night down behind the Orange Hall and he even has a bayonet that goes on the end of it...

**JEANNIE/
LIZZIE RODGERS:** ...and we want you to come back and visit us again soon. Mrs Kennedy says she meant to give you some blackberry jam as well, but she forgot because you were so excited about the bacon. We picked the blackberries from the hedgerows all along the top fields and we have never seen so many. Our hands were purple with the juice and we must have eaten as many as we picked - and there were still thousands left...

FRANK PATTERSON: ...chased him like a **scalded cat** out of the **byre** where we bring the short horn cattle for milking. They were very smelly at first but I have got used to them now. After I help bring the cows in, I **rensh** their udders with a damp cloth to clean

them if they're dirty and then I have to hold their tails so they don't **bate** Mrs Weatherup up the **bake** when she's milking...

BESSIE HAMILTON: ...the new Bull is very big and his name is Seymour. Mr Spears had to train him to the lead which means making sure Seymour will go where Mr Spears wants him to when he pulls the rope through the ring in his nose. For two weeks Mr Spears tried to lead him, but Seymour wouldn't do what he was told...

EILEEN LAVERY: ...I have started the National School and Miss Mawhinney is our teacher and sometimes she shouts. George Reid got the cane on the first day for **back-cheeking** her and wiping **snatters** on Lizzie Rodgers' coat. Miss Watson is the Teacher for the Juniors - she is very nice...

BILLY MILLER: ...Bobby says I ride the bike like a **wee hairy dowg** over the fields and he sits on the bar. We go down the **loanin** and meet the **breadman** on a Tuesday and a Friday and get a **ticket of bread** and a **barmbrack**...

DAVID CRAWFORD: ...the **Beaky woman** came to school on Friday past to see if everybody was coming to school. Her name is Mrs Brown and she's called the **Kid Hunter** here - everybody is **ascaered** of her. Sometimes, if there's a lot to do on the farms, people stay off and we also get a week off at Hallowe'en for the spuds, but if anybody **mitches** school the **Beaky woman** will get them...

IRENE THOMPSON: ...there are five girls - six, now there's me - and four boys: Jim and Alec, John and Robert. There were five boys but Thomas died when he was a **wean** and Martha showed me his grave in the church - it was very sad. Martha says lots of families have wee babies that have died...

GEORGE REID: ...the toilets in the school aren't much better. They're freezing in the winter and full of flies in the summer and they're just a hole in the ground in a wee stone shed. They smell **worser** than the oul Billy Goat which is always trying to butt me. I have to cut across the field to school and he has nearly got me twice...

BOBBY MCKEE: ...when I am fourteen, if the war is still on Big Bobby says I can be in the Home Guard too and I will get a uniform. Big Bobby and me go snaring rabbits and we get about four every time we go out and Mr Hamilton sells them when he goes to the market on a Friday. We keep some of them and we have to cut the heads and tails and feet and fur off and take the guts out and Mrs Hamilton makes stew and soup and it's lovely...

**JEANNIE/
LIZZIE RODGERS:** ...we feed the chickens now every day by ourselves and we collect the eggs. Mrs Kennedy has about thirty chickens now and some of them are real good layers. We have to be very careful locking them up at night because the fox could get in and kill them...

FRANK PATTERSON: ...sometimes Mrs Weatherup ties their tails to her ankle with a bit of baler twine and lets me have a go at the milking. I can get the milk to come out of the cow's udder into the bucket, but I am not near as good at it as Mrs Weatherup or Johnnyboy. We don't drink the milk 'til it gets cold because Mrs Weatherup says her Granny Palmer says it is bad luck...

BESSIE HAMILTON: ...so Mr Spears got the donkey from the front field and tied the bull by the nose ring to the donkey's tail. At first everybody was **ascared** that Seymour was going to hurt the donkey, which is only **wee**, but after a couple of **dunts**

from Seymour, the donkey lost the bap and kicked Seymour right full on the **neb**...

EILEEN LAVERY: ...with all us evacuees arriving there are nearly forty **weans** in the school but usually there are only thirty so it is a bit squashed. In the schoolroom all the Seniors face one wall with the blackboard and Miss Mawhinney, and all the Juniors face the other way and Miss Watson. We were using the big abacus for counting and some of the wee balls fell off and rolled down the room. Everybody laughed and Miss Mawhinney had to get us to help find them all and put them in a jar...

BILLY MILLER: ...Robert-John who does the fences has a proper bike with a chain on it and he gave me a ride on it last Thursday. It was great and I raced a hare on the road. We saw a young hare, which is like a rabbit only bigger and redder, called a **leveret** on Thursday. Robert-John says that hares can run faster up the hill than they can going down...

DAVID CRAWFORD: ...once in a while Pat O'Scrogie comes to the farm to kill the pigs and we all have to go inside 'til its over. Although that's his job, he is a very funny man and he always tells me jokes and gives you boiled sweets. He has a sharp knife and a sort of a mallet. When they're dead, he hangs the pigs up and shaves the hair off their skin with the sharp knife and he has to have lots and lots of boiling water, so I help bring it out...

IRENE THOMPSON: ...I helped Palmer hold the piglets when he cut their **wee totey** teeth and tails to stop them biting the mammy pig when they suckle and to stop them bitin' each others tails and fightin'. Alec had to get his mammy to comb my hair afterwards because there were wee bits of teeth in it but I didn't mind...

GEORGE REID: ...Miss Mawhinney is an owl **targe** and she's always **gurnin'** at me even if I don't do nothin'. She just says I was probably about to do something and makes me stand in the corner with the **dunce's cap** on - but I don't care...

BOBBY MCKEE: ...there is a collie sheepdog here that is just called Dowg and it is going to have pups any time soon. Every morning we check the back of the barn where Dowg sleeps but nothing yet. Mr Hamilton says it will definitely be before the weekend...

**JEANNIE/
LIZZIE RODGERS:** ...Mattie White the farmhand told us that the fox will kill them all if he gets in, even though he won't eat them, which is not very nice for the chickens. Our favourite one is Henrietta and she clocks away when she sees us coming in and follows us round the yard. She is a real good layer and we get one of her eggs for breakfast some days...

FRANK PATTERSON: ...there are three white geese but Mrs Weatherup says they're ganders and she's going to see if she can swap two of them because she hasn't had a single egg and you have to have a stick with you if they come into the yard...

BESSIE HAMILTON: ...Mr Spears said that would teach the bull a lesson and it did indeed! Seymour was as good as gold after that and just wandered wherever the wee donkey led him. Mr Spears is able to lead Seymour wherever he wants to go, but we aren't allowed to go near him because he is still very scary...

EILEEN LAVERY: ...Mr Grant the farmer let us watch the baby calves being born and we helped to **bucket feed** them in the barn. The boy cows all get sold to the dealer man who comes round but some of the girl cows stay to be new stock on the farm next door...

BILLY MILLER: ...yesterday we had to rake the ashes from a bonfire down the back fields and they weren't all cold. I danced through them and melted my welly boots and got a right **tonguing** from the missus, but Robert-John says not to worry as they aren't melted all the way through...

DAVID CRAWFORD: ...Pat O'Scrogie says pigs are very clean animals and that people are wrong when they call them dirty. Pat puts the rings through the pigs' noses to stop them rooting and diggin' up all the grass. He says it doesn't hurt them but they really squeal loud when he does it. He says the pigs have very clean insides and that bacon and ham is lovely clean meat...

IRENE THOMPSON: ...two lambs have got out through a hole under the gate. We had to chase them out of the vegetables and down to the **burn**. One of them fell in the water and the other one jumped in behind it - we had to run downstream to catch them when they got out. I didn't know that lambs could swim but they can...

GEORGE REID: ...there are cow dung pats everywhere as well and when we are walking to school, I throw stones at them and splash them round Billy Miller because he **squealed** to Miss Mawhinney for me putting **snatters** on Lizzie Rodgers' coat. I got bit by a clegg on the leg and I had to get a bread **poultice** and pus came out of it; it was stinking I hate it here. I am going to come home...

BOBBY MCKEE: ...and we got up at half past five in the morning just before the sun came up to go and get mushrooms. Big Bobby knows where to find hundreds of things and we got a big pile of wild strawberries and then had to fight the Mulvennas and the Gillans because they wanted the half of them...

SCENE 6: CARNIVAL OF ANIMALS

**JEANNIE/
LIZZIE RODGERS:** ... one pound of plain white flour – a teaspoonful of salt – a teaspoon of baking soda and just over a ½ a pint of buttermilk. Roll the dough out onto a floury **bakeboord** and shape into a square. Then you cut it in four – put it on the griddle and turn over to the other side. Leave the soda bread to rest. Best not used straightaway as it is harder to cut through the middle for frying.

FRANK PATTERSON: ...so we hitched the horse up to the **slipe** and piled a **load** o' dung **ontae** it and carried it up to the **windings** to get ready for **scalin'** it down the potato drills. Then we went down to the McCaig's farm to get **saltlicks** for the cattle so they don't get the **staggers** after the winter when they come out on the new grass.

BESSIE HAMILTON: ...the horse is called Rabbie, after Rabbie Burns the poet, who wrote *My Love Is Like A Red Red Rose* that my Daddy sings. Charlie Petticrew, the blacksmith, let me watch him putting shoes on Rabbie last week. One of Rabbie's jobs is to pull the horse churn outside the milkhouse. On Saturdays we churn the butter and Rabbie walks round in a circle all day round the **churn walk**. The **horsechurn** is connected inside the **milkhouse** and the big wheel Rabbie turns goes to smaller ones and that churns the butter. We make the butter on the Saturday mornings and again in the afternoon and it is my job to make sure Rabbie doesn't stop walking. Sometimes I get to ride on Rabbie and we make 30 pounds of butter. The buttermilk runs off into the runlets and that gets collected as well for making soda bread and drinking.

Track 6 on CD: distant air raid siren

The children look up ominously and disperse

This is a choreographed scene with the animals being fed or groomed or worked on the farm. It is about how the animals move and share the space – how they interact with their own and the world – this may include interacting with audience members (but only occasionally and very sensitively). Some of the Farmers and their wives are incorporated to exercise control but chiefly it's the animals that feature – if possible the children should spend time watching the animals they are to play – investigate their behaviours and talk with farmers and animal owners

For example a rooster will find food and then summon his chickens to eat it – standing back to allow them access

Track 15 on CD is a continuous sequence of all the animals – useful if there are no breaks. Individual tracks for each animal are indicated

Track 7 on CD

The chickens show how they move, scratch, feed and interact – they square up to each other – they court, lay eggs, celebrate, find food

MRS KEEN: The **wee banty** chickens **traitle** all **roun'** their patch,
Scrapin' and **scootin'** and having a scratch.
The rooster he **scaichs** and struts round the **groun'**
While the **wee** banty birds lay their eggs white and brown.

Track 8 on CD

The geese show how they move, scratch, feed and interact – they square up to each other – they court, they find food – they chase several unfortunate individuals honking – they are eyed up by a Farmer's wife with a cleaver behind her back

MRS KEEN: The geese and the gander's a permanent feature,
But **thran** an a torture's this **tormenterin'**
creatur:
Flappin' **an' yappin'**, **huntin'** folk out the gate,
But come Christmas time - they'll be put on a plate!

Track 9 on CD

Horses and donkey are in the space moving freely

MRS KEEN: The donkey's a **cuddy**, the horses are **cobs**
For pulling and ploughing and doing big jobs
Like trailing the **grubber** or moving spud **begs**
Or pulling the milk cart with butter and eggs.

Track 10 on CD

The pigs are wary – and know what she's saying – but they soon forget it and enjoy the space

MRS KEEN: Pigs in the pasture can **root** as they please,
Six months for to grow one, a wee porky
squeeze.
They're smart and they're funny and whatever
you do,
(Whispered) I have to admit that they're **quare**
tasty too.

Track 11 on CD

The cows graze and meander through the space – graceful and elegant

MRS KEEN: The **kettle** are short-horns, the Queens of the
farm.
For milk and for meat and for manners and
charm,
They come when they're called and go where
they're told,
Their nature's a blessing **an'** their butter pure
gold.

Track 12 on CD

The lambs skip and frolic the ewes are less enthusiastic but proud

MRS KEEN: The ewes and the lambs are all scattered aroun',
They graze and they **dander** and cover the
groun'.
Their wool **isnae** worth much and shearin's a
pain,
For as soon as you shear it, it grows back again.

Track 13 on CD

The dogs are delighted to be out chasing tails and each other - sniffing and digging

MRS KEEN: The dogs are all **scowferin'** hardworking curs,
They'll chase off the rascal and nip at his spurs;
They'll shepherd, they'll harry, protect and
defend,
Whatever is asked they'll be there to the end.

Track 14 on CD

The cat/s are haughty but deadly – arching and scratching and purring - preening

MRS KEEN: The cats are all mousers and must earn their
keep,
They don't like the **dowg** who helps shepherd
the sheep.
They'll prowl by the night time and sleep through
the day,
Killing mice by the hen run and rats in the hay.

MRS KEEN: The chickens and geese, horse, sheep and sow
All pay for their keeps right along with the cow.
The growing and grafting that goes **intae** their
givin'
Makes us better and stronger and keeps us all
livin'.

Final sequence where all the animals fill the space then melt away



SCENE 6: GEORDIE REID: MAT-THE-DOOR

Track 16 on CD – Matador Fanfare

Geordie Reid enters – he is dressed as a makeshift Matador and is tip-toeing – keeping low to the ground and a constant look out – he has a colander on his head – an old curtain cape – a wooden homemade sword – an oversize belt – a sash made of old belts – bright red cloth and oversized welly boots. He is followed by three of the fellow evacuees or random children – you choose which three – male and/or female and they are numbered accordingly

They talk in loud whispers

EVACUEE 1: Psst – Geordie, what are you doing?

Geordie sees them but chooses to ignore them

CHILD 1: Psst – Geordie, what are you doing?

GEORDIE: **Howl yer wheest** will **ye**?

CHILD 1: Why have **ye** a strainer on **yer** head?

GEORDIE: What?

CHILD 1: Why have **ye** a strainer on **yer** head?

GEORDIE: It's not a strainer it's a colander

CHILD 2: Well why are **ye** wearing it?

GEORDIE: I'm a Mat-the-door.

CHILD 1: A what?

GEORDIE: I'm wearing it because I'm a Mat-the-door.

CHILD 1: Is that another name for an **eejit**?

Laughter

GEORDIE: No, it's not!

CHILD 1: Well, what *is* a Mat-the-door?

GEORDIE: It's the Spanish name for a Bull Fighter.

CHILD 1: Bull Fighter?

GEORDIE: Yes, it was in the Beano that Graham Thompson got sent from his brother that's in the navy.

CHILD 2: He wouldn't let us see his Beano.

GEORDIE: Well he let me see it because I made him – and Lord Snooty did a Bull Fight and he was called a Mat-the-door.

CHILD 3: Are you gonna fight Seymour the Bull?

GEORDIE: No yah **gulin**, I'm gonna fight Billy the Goat. But it's near enough the same thing.

CHILD 1: What are **ye** going to do?

GEORDIE: You wave a red cloth at him and it makes him as mad as... as mad as ... as mad as a mad thing.

CHILD 2: Why?

GEORDIE: Billy goats hate the colour red - same as bulls.

CHILD 2: Oh?

GEORDIE: Everybody knows it. Then you just step to the side when Billy tries to butt the red cloth – easy!

CHILD 1: Then what?

GEORDIE: Then when he gets tired you stick your sword between his eyes.

CHILD 2: Is that what Lord Snooty did?

GEORDIE: No, he had a plunger thing for the sink.

CHILD 3: You haven't got a plunger.

GEORDIE: I know. I have a real sword, don't I?

CHILD 2: Well, it's not a for really real sword - like King Billy...

GEORDIE: No, but it's near enough.

CHILD 1: Geordie?

GEORDIE: I mean, I don't need a really real sword.

CHILD 1: Geordie?

GEORDIE: Like I **coulda** got a really real sword if I'd wanted one...

CHILD 1: Geordie?

GEORDIE: What is it?

CHILD 1: It's him...

Track 17 on CD

Billy Goat emerges at the far end – the three children scarpers - Geordie and Billy Goat face off – Geordie is not nearly so sure but bravely takes on Billy – and they have a 'Bullfight' to the music which despite initial gains, naturally Geordie ultimately loses – Geordie scarpers and Billy is triumphant

SCENE 8: MEETINGHOUSE

Everyone is in their Sunday best – it is a Harvest Festival service – all the women have hats and the men if possible jackets and ties – the 'children' have brushed hair and slightly better clothes – they are set out as in church, singing, some with or without hymnbooks. Benches could be brought on by the performers and used to sit on when not singing – do it while starting the singing and beginning the scene - don't set up the scene first as it leaves a boring gap

A church warden can bring in a Hymn board with a list of Hymn numbers on it to signify the church setting and place it in view - either hung on a wall or anywhere you see fit

Rev Samuel Orr is the Minister and he has a white clerical collar and stands at the front in a pulpit area – there can be a choir off to one side and an organist pretending to play quite ostentatiously – the congregation is made up of the evacuees and the farming families and anyone else you wish to include – they all sing two verses and two choruses of the following hymn

During the hymn children in pairs or individually (or members of the congregation who are already on) – bring up harvest offerings – all must be locally grown – no exotic fruit or vegetables – no tins – fresh produce only – it doesn't have to be a lot but it can be if you have access to it – they could be placed around any raised areas or a table could be placed for the purpose –

Apples, pears, plums, cabbages, turnips, leeks, carrots, strawberries, raspberries – research what was grown in your area at the time

Track 18 on CD

CONGREGATION: We plough the fields and scatter
(singing heartily) The good seed on the land,
 But it is fed and watered
 By God's almighty hand:
 He sends the snow in winter,
 The warmth to swell the grain,
 The breezes and the sunshine,
 And soft, refreshing rain.

All good gifts around us
Are sent from heaven above;
Then thank the Lord,
O thank the Lord,
For all his love.

We thank thee then, O Father,
For all things bright and good,
The seed time and the harvest,
Our life, our health, our food.
Accept the gifts we offer
For all thy love imparts,
And what thou most desirest,
Our humble, thankful hearts.

All good gifts around us
Are sent from heaven above;
Then thank the Lord,
O thank the Lord,
For all his love.

Words by Matthias Claudius (1740-1815)

Translated by Jane Montgomery Campbell (1817-78)

Copyright has expired. Permission to reproduce this text is not required.

Reverend Orr is a North Antrim Presbyterian preacher – honest upright and very confident in himself – he can certainly have elements of the famous Rev Dr Paisley, but he is not a figure of fun or satire – he can certainly have a flourish and raise a smile but not a laugh

REVEREND ORR: Be seated my friends. Today we come together to give thanks: thanks that another harvest has been safely gathered in and that another year is nearly passed. We gather here to give thanks, sure in the knowledge that we have worked hard and that we have been rewarded with the fruits of that labour that you see here before you.

We give thanks for our families and for our friends. We give thanks for our health and we give thanks for the land that gives us our

livelihoods. We think of our brave soldiers fighting in France – we pray that God will watch over them and as we think of our towns and cities, we pray that they too will be protected.

At this time of plenty we think of those less well off. We remind ourselves that the Bible teaches us – ‘Thou shalt not avenge, nor bear any grudge against the children of thy people, but thou shalt love thy neighbour as thyself.’

Love thy neighbour as thyself. Here today my friends we have brought together the fruits of your labour and it will be taken to those who are in need of it and they will be grateful for your kindnesses.

For health and strength and daily bread –

CONGREGATION: We praise thy name, oh Lord –

REVEREND ORR: Amen.

CONGREGATION: Amen.



SCENE 9: THE FARMING YEAR

REVEREND ORR: And now the boys and girls **frae** the Sunday School will tell us all **aboot** the year we've had and the year that's still **tae** come.

The children (including the evacuees) form into two circles in the centre of the space, facing inwards and holding hands

The inner circle begins to rotate and the outer circle crouches down as soon as they say 'January' – they stand up only to say each month of the year and then crouch down again while the inner circle continues to rotate

OUTER CIRCLE: January

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: February

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: March

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: April

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: May

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: June

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: July

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: August

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: September

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: October

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: November

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

OUTER CIRCLE: December

INNER CIRCLE: Carrying meal, carrying hay,
Dunging out and milking.

The outer circle stands and faces out – the inner circle continuing their chant begins to weave in and out through the outer circle chanting as an underscore – the outer circle faces out and stands still – the following lines are distributed among the outer circle and delivered directly to the audience

In January and February, if the winter is hard, we clear the snow and we tend to the poultry and to all the bastes.

In March and April, we fix the fences, we cut the hedges by hand with **bill hooks** and **slashers**

And the lambing starts.

We clear the ditches and the **sheughs** and waterways.

We harrow and plough and open the drills

And **scale** the dung.

We play the **corn fiddle** and plant the oats and we plant the corn

And we plant the **spuds** before the Mayfair comes round.

In May and June, we cut the turf and run up the drills with the **grubber** and we hoe the weeds three times.

Sometimes we do transplants with cabbage and **neeps a'tween** the drills

And we shear the sheep.

In July and August, if we haven't already, we dip the sheep their summer dip and we look at the weather.

If the summer is good, we hold off on the hay 'til the grass is long; then we **reap** it and build it **intae rucks**.

In September and October, we cut the corn and **stook** it and then the thresher will come and we'll thresh it.

The **rucks** of hay we bring in and build them into **piques** for the winter.

In November, we dip the sheep their winter dip and put them out with the ram.

We plough the ground to let the frost in for to break it and the cows are calved and the calves are bucket fed.

In December we **hunker doon** and bear the cold and hope the **sta' garden** is full of turf.

And come rain or come shine come any time of the year, we'll have a Box Tea or a Basket Tea or a Swarry.



SCENE 10: THE SWARRY

Track 19 on CD

*The assembly break ranks – into a very large circle or a few circles – everyone begins to clap their hands and keep time – this is the **Swarry** – everyone takes it in turn to do their party piece. Keep it up tempo and cheerful*

*Whatever your performers can do that is rough and ready – they come into the centre – the clapping momentarily stops while they deliver a couple of lines of poetry – recitations – mouth organ – paper and comb – a bit of a dance **beit** country, Scottish, whatever of the period – playing the spoons – the appearance of a **chanter** would be great or a tin whistle or a wee drum – avoid formal instruments or modern snare drums or anything from the modern orchestra – not even a violin unless it can be played as a fiddle – it is rural and informal – keep it loose – think Seven Brides for Seven Brothers dance sequences or Stomp the improvised percussion show*

For poetry Robert Burns is good to say or sing but a few lines from WF Marshall, Sarah Leech or Robert Service is equally valid - just keep it pre 1950 – even have the children write some words of their own – it need only be four lines – perhaps about themselves as their character

Or say or sing a few lines of a nursery rhyme – everyone had to do a party piece – try and find as many as possible and show as many as possible – if it's only turning eyelids inside out or being double jointed or making flatulence noises in their armpits while the clapping continues – it all counts...

The music stops...

REVEREND ORR: May there always be work for your hands to do.
May your purse always hold a coin or two.
May the sun always shine upon your window pane.
May a rainbow be certain to follow each rain.
May the hand of a friend be always near you an
May God fill your heart with gladness to cheer you.

WHOLE COMPANY: May the hand of a friend be always near you an
May God fill your heart with gladness to cheer you.

THE END

Blackout



GLOSSARY

| | |
|----------------------|---|
| a'tween | in between |
| about | about |
| an' | and |
| ascared | afraid – scared |
| aul | old |
| back-cheeking | talking back |
| bake | face/mouth |
| bakeboord | baking board rimmed on three sides |
| banty | bantam hen (small hen) |
| barmbrack | yeasted bread with added sultanas and raisins |
| bastes | beasts eg cows and bullocks |
| bate | beat/attack |
| Beaky woman | school attendance officer (EWO) |
| begs | bags |
| beit | be – it |
| bill hooks | traditional cutting tool |
| blakburd | blackbird |
| boggin | very dirty |
| breadman | bread delivery man |
| brek | break |
| bucket feed | to feed an animal milk from a bucket rather than allowing it to drink directly from its mother |
| burn | a small stream |
| byre | small traditional building for milking/overwintering cattle |
| chanter | part of the bagpipe on which the player creates the melody. it consists of a number of finger-holes, and in its simpler forms looks similar to a recorder |
| childern | children |
| chimley | chimney |
| churn walk | circle around which horse walks turning geared mechanism for butter churning |
| cob | muscular horse (shape not breed) |
| commons | common land with public access |
| coopin' | small conical pile of dung |
| corn fiddle | hand operated mechanical corn seed spreader worn over the operator's shoulder |

| | |
|----------------------|--|
| coulda | could have |
| cowpin' | tip over |
| creatur | creature |
| cuddy | donkey |
| dander | leisurely walk |
| dinae | did not |
| dis-da-peered | disappeared |
| doon | down |
| dowg | dog |
| drills | rows of earth piled and shaped up over planted potatoes |
| droppin' | dropping |
| dunce's cap | cone shaped hat with a 'd' for dunce (unintelligent person) used to humiliate children in classrooms |
| dungin' oot | cleaning out animals |
| dunts | butts/nudges |
| eejit | foolish person |
| fadge | potato bread |
| foun' | found |
| frae | from |
| goosegabs | gooseberry |
| graip | a fork for turning hay and scalin dung |
| grate | fireplace |
| griddle | flat plate of metal used for cooking over an open flame |
| groun' | ground |
| groop | drainage channel in byre |
| grubber | type of harrow used on potato drills to weed and stack up the drill |
| grubbin' | using a grubber |
| gulpin | a foolish youth |
| gurnin' | complaining |
| hame | home |
| harring | harrowing |
| heids | heads |
| hokin' | digging/rummaging |
| horsechurn | mechanical geared equipment to which a horse is harnessed for churning butter |

GLOSSARY

| | |
|------------------------|--|
| howl yer wheest | order to be quiet |
| hunker doon | squat down |
| huntin' | seeing off/chasing off |
| intae | into |
| isnae | is not |
| jig | dance |
| jus | just |
| kettle | cattle |
| Kid Hunter | school attendance officer (Educational Welfare Officer) |
| kith an kin | friends and relations |
| leveret | young hare |
| load | a lot |
| loanin | laneway |
| lug | ear |
| luk | look |
| lukin' | looking |
| meetinghouse | church or kirk |
| ma' | mother |
| marra | tomorrow |
| milkhouse | out building where milk and butter may be stored |
| mitches | stays off school without permission |
| moanin | complaining/moaning |
| 'n' | and |
| neb | nose |
| neeps | turnips |
| nor | or |
| o' | of |
| ontae | onto |
| oor | our |
| peewip | peewit bird |
| pike | very large haystack |
| poultice | soft moist mass, often heated and medicated, that is spread on cloth over the skin to treat a sore, boil or wound |
| prokin' | poking |

| | |
|--------------------|---|
| quare | very |
| race | mill race – waterway for carrying water to and from the mill wheel |
| raggin' | very annoyed |
| reap | cut/harvest/gather |
| reared | brought up – bred |
| reddin | tidying |
| renshin' | rinsing |
| root | pigs digging in ground with snout |
| roun' | round |
| rucks | small haystacks or bales |
| saltlicks | artificially manufactured deposit that animals kept in overwinter regularly lick to obtain necessary salts and minerals |
| scalded cat | fast moving |
| scale | scatter |
| scalin' | scattering |
| scahldies | nestling/ young featherless bird |
| scootin' | darting/nipping |
| scowferin' | animal scrounging for food |
| scaich | screech of daybreak /dawn |
| scaichs | screeches |
| scrapin' | scraping |
| sheughs | is a narrow open drain or ditch – often muddy or stagnant |
| slashers | cutting tool with a curved blade |
| slipe | wooden sledge with runners attached to horse for hauling |
| snaeburd | starling |
| snatters | mucus from nose |
| sparra | sparrow |
| spuds | potatoes |
| squealed | informed on |
| sta' garden | area where turf is stacked and stored |
| stagers | unsteady walk in animals induced by sudden intake of salt and vital minerals after lack of them through being housed in the winter without access to saltlick |

| | |
|------------------------|---|
| stook | conical group of sheaves tied together and tied at the heads |
| swarry | concert/party/dance |
| tae | to |
| targe | a scolding woman |
| tay | tea |
| thran | awkward |
| thrapple | throat/gullet |
| ticket of bread | four unseparated loaves from the baking process |
| til | until |
| tormenterin' | tormenting teasing |
| traitle | walk with short quick steps |
| trek | arduous walk |
| Tumblin' Paddy | a large comb pulled by horse or donkey used to turn hay for drying |
| tonguing | a severe scolding – a good telling off |
| wan | one |
| warm | worm |
| wean | child |
| weans | children |
| wee | very small |
| wee totey | very vey small |
| what'er ye ha' | whatever you have |
| when | some |
| wile | wild/outrageous |
| windings | edge of the ploughed area where the plough turns to make the return journey |
| worser | in a worse state |
| yappin' | complaining shrilly |
| ye | you (individual) |
| ye's | you plural (group) |
| yer | belonging to you |
| yin | one |
| yis | you plural (group) |
| youngsters | young children/people |
| youse | you plural (group) |
| youse'll | you plural (group) will |

Please experiment with the tracks and use as many or as few as you like. The notes are merely suggestions. Any of the tracks can be used in any of the scenes! Rip the CD to your hard disc and then burn another CD with the tracks in the order you need for your production.

| TRACK | ITEM | SCENE | TIME | NOTES |
|-------|----------------------|-------|------|---|
| 1 | Farmyard Ambience | 1 | 2'23 | Can be used as the audience enter |
| 2 | Daybreak | 1 | 5'10 | Could be used to underscore the entire scene, picking up the rhythm with the lines, or faded out after the dialogue begins. Ends with cross fade into train arriving. |
| 3 | Train arriving | 2 | 1'40 | |
| 4 | Families Song | 3 | 5'06 | |
| 5 | Farming | 4 | 4'37 | |
| 6 | Air Raid Siren | 5 | 1'08 | |
| 7 | Carnival - chickens | 6 | 0'29 | These short pieces can be used to underscore the dialogue, or movement sequences, for each particular type of animal. |
| 8 | Carnival - geese | 6 | 0'30 | |
| 9 | Carnival - horse | 6 | 0'39 | |
| 10 | Carnival - pigs | 6 | 0'27 | |
| 11 | Carnival - cattle | 6 | 0'37 | |
| 12 | Carnival - sheep | 6 | 0'33 | |
| 13 | Carnival - dogs | 6 | 0'29 | |
| 14 | Carnival -cats | 6 | 1'59 | Enough music to cover Mrs Keen's dialogue and the change of scene. |
| 15 | Full carnival | 6 | 5'21 | All animals on one track if the sequence of animals is presented without a break. |
| 16 | Matador Fanfare | 7 | 0'20 | |
| 17 | Fanfare & Bullfight | 7 | 1'02 | |
| 18 | We Plough The Fields | 8 | 1'59 | |
| 19 | The Swarry | 10 | 4'18 | |

There are a number of easy-to-use, free, downloadable programmes eg *Audacity* which will allow you to edit and use the music provided in an even more versatile way.

MUSIC PERFORMED, ARRANGED AND ORIGINAL MUSIC COMPOSED BY
CHRIS WARNER (www.chriswarnermusic.com)
 © 2011 CHRIS WARNER. CD ACCOMPANYING "SCAHLDIES UP THE CHIMLEY".
 ALL RIGHTS RESERVED. CD LICENSED FOR USE AS PART OF A PRODUCTION OF
 "SCAHLDIES UP THE CHIMLEY" IN NORTHERN IRELAND AND THE
 REPUBLIC OF IRELAND ONLY.
 NONE OF THE AFOREMENTIONED MATERIAL OWNED BY CHRIS WARNER MAY BE COPIED, USED
 FOR COMMERCIAL PURPOSES, OR DISTRIBUTED WITHOUT THE
 EXPRESS WRITTEN PERMISSION OF THE COPYRIGHT OWNERS.

A version of this script for actors (with fewer notes and stage directions) is available to download from www.ulsterscotagency.com

Other plays in the *Pat & Plain* series are also available.

New Families Song

Words by Dan Gordon

Music by Chris Warner

CHORUS - Sung after each verse

There's Gil - lars Grants Mc - Cal - fer-by's Mul - ven - nas and Mc - Foulb There's
 6
 Boyds Mc - Qull - lans Weath - er - ups Glen - din - ning Hughes and Halls There's
 10
 Nes - bits Belk an' Ham - il - tons Ken - ne - dys Mc - Carts Mc -
 14
 Keowns Mc - Cleans Kil - pet - ricks Spears Mc - Calg Mc - Veighs and Harts

VIOLIN INTERLUDE - Played before each verse

18

Start of Backing Track

27 (Horses)

28 (Violin)

30 VERSE 1

Well - come tae the coun - try all you young - sters from... the town For
 34
 this is quite the saf - est place when bombs are rain - ing down You're
 38
 scuf - fy and scared and at a loss youse don't... know what... to do I'm
 42
 drop - pin' you tae quare kind folk who'll all be good... tae you. (Chorus: There's...)

2

VERSE 2

46 You'll be go - ing to the Nat - ional school just up the com - mons loan - in Youse - 'll

51 have tae trek a wheen of miles but don't ye get tae moan - in' The

55 un - i - form is what - 'er ye ha' belt shirt nor shorts nor pin - ny The

59 school-maam she is strict - ly fair and ye call her Miss Ma - whin-ney (Chorus: There's...)

VERSE 3

62 You'll have some chores tae do each day when liv - in' on these farms Like

68 feed - ing pigs or hok - in' drills or ren - shin' out the chums The

72 but - ter is made and eggs they are laid and ket - tle to be found There's

76 rucks and pikes and stooks and schuchs and grapes to brek the ground (Chorus: There's...)

VERSE 4

80 The days fly past there's so much work and much work to be done There's

85 calv - ing lamb - in' hatch - in' wean - in' rain or sleet or sun There's

89 grubb - in' and har - ring plough - ing and plant - ing Whe - ther old or young There's

93 red - din' cow - pin' prok - in' coop - 'in scal - in' ples of dung. (Chorus: There's...)

VERSE 5

97 There's cud - dys out the back field and Cobs tae pul the plough

102 keeps an spuds an' cab - be - ges to be hand - pulped for the cow There's

106 goose - gabs to pick an' goose - gabs to jam be - fore the win - ter rain There's

110 hours and days and weeks and months be - fore your hame a - gain. (Chorus: There's...)

VERSE 6

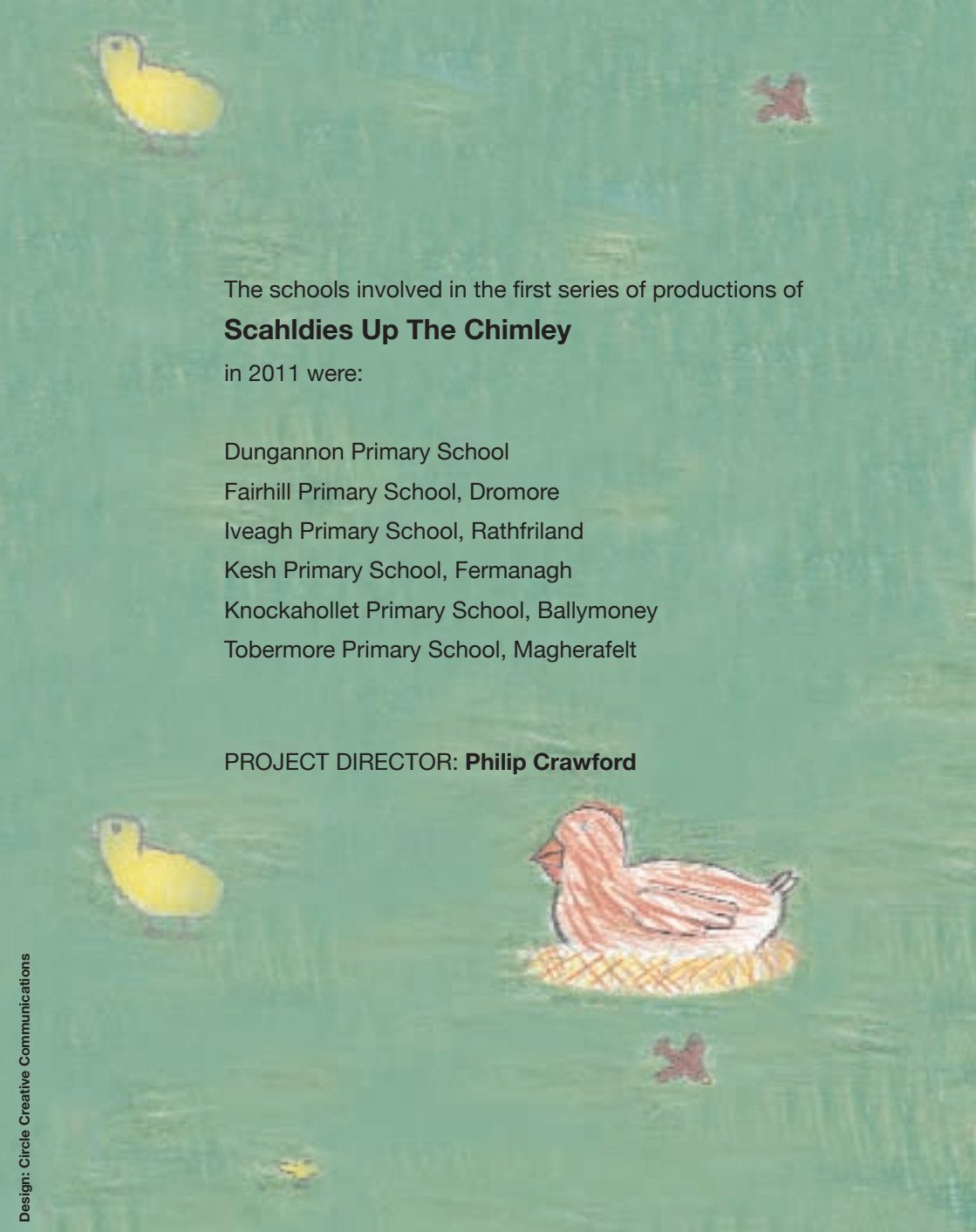
114 But don't be sad now din - ae fear no need to be a - scared For

119 farm - in's full o' kind - ly folk God - fear - 'in Christ - ian reared Jus

123 do yer chores and pull yer weight re - spect all kith an kin And

127 keep a - way from ill - ly Goat for he is the scar - y yin. (Chorus: There's...)

Repeat last chorus twice



The schools involved in the first series of productions of
Scahdies Up The Chimley
in 2011 were:

Dungannon Primary School
Fairhill Primary School, Dromore
Iveagh Primary School, Rathfriland
Kesh Primary School, Fermanagh
Knockahollet Primary School, Ballymoney
Tobermore Primary School, Magherafelt

PROJECT DIRECTOR: **Philip Crawford**