

THE DEVELOPMENT OF A TRADITIONAL
FOLK BALLAD AS A DANCE-DRAMA FOR
TELEVISION

Thesis for the Degree of M. A.
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Janice Elaine Day
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This is to certify that the

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THE DEVELOPMENT OF A TRADITIONAL FOLK BALLAD

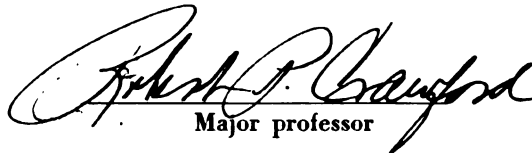
AS A DANCE-DRAMA FOR TELEVISION

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AN ABSTRACT

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ABSTRACT

Problem:

In the entertainment field, the area of folklore has been utilized in various ways such as thematic material for dance-dramas, plays, musicals, folk operas, dances and songs. Folk material has also been presented by radio, film, theatre and television. Since the persons who might be concerned with the execution of folklore as entertainment include playwrights, composers, choreographers, and performers, the author of this thesis has assumed the role of the playwright.

The problem of this thesis involved selecting suitable material from a folk ballad which could be written as a dance-drama, and adapted to the television medium. The folk ballad utilized was "The Farmer's Curst Wife," and the type of dance-drama employed was that which fuses dance, music, and dialogue and/or vocal sounds as executed by the actor-dancer.

Procedure:

In order to utilize the folk ballad, "The Farmer's Curst wife," as thematic material, the author desired to adhere to the authentic ballad as closely as possible. Therefore, research concerning the origin and history of the ballad was conducted, and the necessary elements of dramatic structure which were not inherent in the ballad or its variants were created by the author.

The application of the dramatic structure to the form of dance-drama involved establishing criteria for the use of dance, music, and dialogue within the dance-drama form.

The dance-drama was then written and adapted to the television medium. The process for adaptation followed the basic rules of dramatic structure, but always in relation to the technical devices employed in the television medium.

Conclusions:

The final development of the folk ballad, "The Farmer's Curst Wife," as a dance-drama produced the following conclusions.

(1) Since the folk ballad by itself did not contain all the structural elements which were necessary to complete a drama, an investigation of the background of this ballad, its variants, and its structure was necessitated.

(2) Although the investigation provided some of the missing elements, there were those which had to be supplied by the author. Elements such as transitions from scene to scene (or episode to episode), the obligatory scene, the climax, character development, and the relationship of the characters to society were not inherent in the ballad.

(3) In writing the dance-drama proper, it was found there was a direct relationship of the dance movement to dramatic structure, that is, stylized movements could express and heighten emotion, characterization, and facilitate transitions. Likewise, dialogue and music were in direct relationship to dramatic structure. Therefore, careful

consideration was given to the necessity for each line of dialogue, and action, and each musical phrase. The results of the fusion of dance, dialogue and music could only be assumed since this was a writing problem. Therefore, it was necessary to establish a criteria governing the utilization of these three arts in relation to a) dramatic structure, and b) their component parts, that is, the degree and proportion of each, dialogue, dance and music necessary for internal integration.

(4) Since the medium of television utilizes aspects of the theatre, radio, and film, the writing procedure for the medium involved writing in terms of visual pictures and auditory responses. Both the visual and auditory writing were related to the dramatic structure of the dance-drama, and to the technical devices of the television medium. Thus, it was revealed that one function a writer for television must perform involves consideration of action as seen by the camera and the relation of dialogue and sound to the action.

The length of playing time of the script and the audience for which the script was written was also considered. The dance-drama, "The Farmer's Curst Wife," was conceived as a sixty minute program, and written for the enjoyment of all age groups, but particularly children.

There appears to be no other dance-drama in existence of the type utilized by the author, that is, one which employs a folk ballad as thematic material. Therefore, the creative process of this thesis is, in some ways, a pioneering experiment. The dance-drama which contains

dance, dialogue and/or vocal sounds, and music is not a new art form. But the method established for the fusion of these individual arts along with the utilization of folklore might assist in furthering the acceptance of this type of presentation as entertainment for the general public.

TABLE OF CONTENTS

CHAPTER	Page
I INTRODUCTION AND BACKGROUND.....	1
I. Folklore as Material for Entertainment.....	1
II. Dance-drama as a Mode of Presentation.....	4
III. Folklore as Thematic Material for the Dance-Drama.	6
IV. Television as a Medium for Presentation.....	11
II THE PROBLEM AND DEFINITION OF TERMS USED.....	13
I. The Problem.....	13
Statement of the Problem.....	13
Justification of the Importance of the Problem.	13
II. Definitions of Terms Used.....	14
Music.....	14
Dance.....	15
Dance-Drama.....	15
Dialogue.....	15
Vocal Sounds.....	15
Folklore.....	16
Folk Ballad.....	16
Fusion.....	17
III. Statement of Organization of Chapters.....	17
III THE WRITING PROCEDURE.....	19
I. The Ballad.....	19
The Choice and Nature of the Folk Material Utilized.....	19
The Desire of the Author to Remain True to the Folk Material.....	20
The Background of the Folk Ballad and the Liberties Taken in the Utilization of the Ballad.....	20
The Difficulties Encountered in the Utilization of the Folk Ballad.....	27
Overcoming these Problems.....	29
II. The Dramatic Structure.....	31
The Utilization of Incidents Chosen from the Ballad Within the Dramatic Structure of the Dance-Drama.....	31

TABLE OF CONTENTS - Continued

CHAPTER	Page
The Scenario of the Dance-Drama.....	36
The Difficulties of Fusing Dance, Dialogue, and Music.....	39
Criteria for the Utilization of Dialogue and/or Vocal Sounds.....	40
Criteria for the Utilization of Dance.....	41
Criteria for the Utilization of Music.....	42
Overcoming These Problems.....	42
III. Summary.....	44
The Problems of the Ballad.....	44
The Incorporation of Folk Material.....	44
The Problems of Fusing Dance, Dialogue, and Music.....	45
IV THE ADAPTATION OF THE SCRIPT FOR TELEVISION.....	46
I. Visual and Auditory Writing Tools.....	46
The Sets.....	47
Actions, Suggestions and Stage Business.....	49
Camera Usage.....	50
Speech.....	51
Music and Sound.....	52
II. Other Factors for Consideration.....	53
Audience Level.....	53
Timing of the Script.....	54
The Costumes.....	54
III. The Script.....	56
"The Farmer's Curst Wife".....	56
V SUMMARY.....	134
I. Conclusions.....	134
II. Recommendations.....	144
BIBLIOGRAPHY.....	148
APPENDIX A.....	153
Reference to Footnotes of the Dance-Drama.....	153
APPENDIX B.....	166
Examples of the Complete Ballad.....	166
Musical Examples.....	183

CHAPTER I

INTRODUCTION AND BACKGROUND

I. FOLKLORE AS MATERIAL FOR ENTERTAINMENT

The widespread usage of folklore or pseudo folklore in plays,¹ musicals,² folk opera,³ folk ballads and songs sung on the radio⁴ and in concert halls,⁵ the appearance of folk dancers and dances on

¹ Paul Eliot Green (1894-) an American dramatist has dealt extensively with folk material, negro and white, of the southern United States. He has written such plays as "In Abraham's Bosom," which deals with the problems of negroes and poor whites, "The Field God," "The House of Connely," which deals with the decadent past and the vigorous present, [See Oxford Companion to the Theatre, p. 339] "Quare Medicine," and "Supper for the Dead," both the latter are concerned with folk beliefs.

² Musicals in the United States such as "Oklahoma," 1943, based on the play, "Green Grow the Lilacs," deals with certain folk characteristics, songs, and dances. [See Oxford Companion, p. 551 Musical Comedy] "Brigadoon" deals with folk character, beliefs, music and dance of Scotland. "House of Flowers," Dec. 1954, incorporates the folk customs of the Madi-Gras festival, the voodoo ceremonies, and the calypso music found in the West Indies. [See Theatre Arts, Mar. 55, p. 20] "Plain and Fancy," Jan. 1955, deals with life in the Amish community of Pennsylvania. [See Theatre Arts, Feb. 1955, p. 4].

³ "Porgy and Bess," 1935 deals with the southern negro of the United States, and incorporates folk themes and songs. [See Freedley History of Theatre, p. 596].

⁴ Through the medium of radio, performers such as Burl Ives, Roy Acuff, Jo Stafford, Susan Reed, and collectors of folk ballads such as Alan Lomax have presented folk ballads and songs of various countries over the radio. Alan Lomax, at a symposium on Folklore, Indiana University, July, 1950, discussed the interest in folk ballads and songs in America, and the outgrowth of their presentation as entertainment on radio. [See Thompson, Four Symposia, pp. 155-162].

⁵ Concert singer, William Warfield, has presented folk songs in his concerts such as "Shenandoah."

television,⁶ and the importation of regional folklore such as the calypso music from the West Indies indicates there is a continuing interest in the various aspects of folklore as modes of entertainment.

From a consideration of these modes of entertainment, there appear to be four groups of individuals who are concerned with the utilization of the folklore material, (1) the performer, (2) the playwright, (3) the composer, and (4) the choreographer.

These groups can be combined for production purposes. The first group might include the composer and performer. The modes of entertainment with which they would be concerned would include the play, musical, opera, dance, and song. The second group might include the playwright and choreographer. Their interests would lie in the play, musical, opera, and dance.

Having identified the individual groups and their possible combinations, it would be logical to consider next the aspects of folklore which they have utilized. These aspects might result in the following categories of folklore: (1) folk stories, (2) folk legends, (3) folk customs, beliefs, sayings, (4) folk songs, (5) folk ballads, (6) folk music, and (7) folk dance.

⁶ Geoffrey Holder and his Trinidad Dancers presented folk dances of the West Indies on the Garry Moore Show, CBS-TV, Dec. 1954. [See Dance Magazine, Dec. 1954, p. 47]. Tony Carmoli staged a special Thanksgiving show, Nov. 25, 1954, titled "Festival of Music." Three folk dances, "Skip to My Lou," a Tyrolean dance and an Israeli Hora were performed. [See Dance Magazine, Jan. 1955, p. 7]. Spanish dancers, Teresa and Luisillo of Ballet Espagnols presented their Spanish ballet, "Luna de Sangre" on Toast of the Town, Nov. 21, 1954. [See Dance Magazine, Dec. 1954, pp. 20-23; Jan. 1955, p. 7]. Jose Greco in his Spanish dances, The Don Cossack Chorus with their Russian folk songs, and many others have also appeared on television.

The performer might be concerned with any one of the categories, but for the purpose of this thesis, he will not be treated separately.

The composer's interests would probably lie chiefly with the folk ballad, folk songs, folk music, and folk dance depending upon his utilization of them in the play, musical, opera, songs sung on the radio or in the concert hall. The folk stories, folk legends or folk customs might very well serve as impetus in the development of music bearing a folk-like quality.

The playwright might be concerned with one or all of the above categories. He might utilize a folk story, legend, song, or ballad as motivation for writing either a play or musical. He might utilize folk customs, music or dance within either the folk play, folk musical or folk opera.

Likewise, the choreographer might be concerned with one or all of the seven folklore categories. He might create a dance based on folklore to be utilized within a play, musical or opera. Or he might utilize a folk story, folk legend, folk custom, folk song, folk ballad, folk music or folk dance as the stimulus for the creation of a dance which might be presented as a form of entertainment in itself. That is, the dance would not be a part of the play, musical or opera.

There is also another form of dance as entertainment, not as familiar as the play, musical or opera, with which the choreographer and the playwright are concerned. It is the dance-drama. Both the playwright and choreographer might utilize folk material as a stimulus for writing or creating dance-dramas.

It will be apparent at this point that there might be an overlapping of the creating process undertaken by the playwright, choreographer and composer. The composer, for instance, might certainly be considered a vital element in the dance-drama.

Before discussing dance-dramas written by playwrights or created by choreographers, it would be well to discuss the nature of dance-drama.

II. DANCE-DRAMA AS A MODE OF PRESENTATION

Dance-drama may take one of two forms: (1) dance-drama which incorporates dialogue and/or vocal sounds [such as words, phrases, short sentences, paragraphs, singing sounds or abstract vocal sounds]; (2) dance-drama which does not incorporate either dialogue or vocal sounds. The former may utilize a narrator, several readers, actors, and/or a choral group whose appearance would be on or off stage, and whose performance would not be that of the dancer. Or the dialogue or vocal sounds may be executed by the dancers themselves as they perform the dance.

It is the first form of dance-drama with which the author of this thesis is concerned. It may appear that this form of dance-drama is similar to the musical or perhaps the opera. But as this author interprets it, the dance-drama has several differentiating qualities: (1) the performer would be an actor-dancer; (2) all the movement would be of a stylized nature, that is, stylized in terms of the quality of the play and the quality of the role to be performed. It would be dance, and the conception of the movement would be that of dance.

But this style of dance should not be confused with other forms of dance such as ballet, tap, acrobatic, and so forth, although it is possible that various movements of these other forms of dance may be utilized; (3) the creative efforts by the composer, choreographer and playwright would necessitate a collaboration of their efforts, which would result in a finely knit integration of the play, music, and dance. The end product would be the dance-drama. Their work would be so integrated that without each, dialogue, dance, and music, the dance-drama would not exist. The dance would not be performed separately as a dance within the play, nor would the vocal music be performed as songs within the play, nor would the speaking lines be performed as dramatic sections within the play. In the dance-drama, the dialogue and/or vocal sounds, the movement, stylized as dance movement, and the music rely upon each other; and (4) the collaborations of the playwright, choreographer and composer result in the fusion of dialogue, dance, and music which thus brings about a unified dramatic production. In these four respects the dance-drama differs from either the musical or the opera.

There remains a fifth point. The dance-drama, whether it is created by the playwright, choreographer or composer, should be developed with an acute awareness of the function and relation of the dialogue or vocal sounds, dance, and music to the entire thematic structure of the play. The theme or idea for the dance-drama may, in some instances, dictate the utilization of the dialogue, dance and music. Thus the theme should be developed in such a manner that the dialogue, dance, and music are

integrated and dependent upon each other in relation to the idea of the play. This integration is not in direct contrast to the musical or opera, but the fusion of dialogue and music in the dance-drama should be given a stronger emphasis.

Regardless of the form of presentation, which in this thesis is that of the dance-drama, the idea or theme must be conceived by the playwright, choreographer or composer. It may be conceived and developed by only two or perhaps all three. The author has assumed the role of playwright in constructing and developing the dance-drama found in this thesis. And, as has been discussed previously, the dance-drama was written with an awareness of dance and music, their relation to dialogue, and the relation of all three to the idea or theme. The emphasis was placed on the development of the idea. However, indications for the utilization of both movement and music have been incorporated in the script.

III. FOLKLORE AS THEMATIC MATERIAL FOR THE DANCE-DRAMA

From the available information, it appears that the individuals primarily concerned with developing the dance-drama are the playwrights, or authors, and choreographers. Authors have written plays concerned with folk themes.⁷ Choreographers have utilized folk material.⁸

⁷ Paul Green. For reference see footnote 1.

⁸ Katherine Dunham, first an anthropologist then a dancer-choreographer, has utilized much folk material. Her ballet, "L'ag'ya" is an example. The number, "Majumba," of the ballet is a love dance of old Africa. [See Lloyd, Borzoi Book of Modern Dance, p. 247]. Pearl Primus, like Dunham, was first an anthropologist. She has utilized

Both authors and choreographers have created dance-dramas. Some have employed folk material, others have not.⁹ Some have utilized dialogue or vocal sounds in dance-dramas, others have not.¹⁰ But this author was concerned primarily with utilizing folk material as applied to the

folk material in such dances as "Dance of Beauty" from the Watusi tribe of the Belgian Congo. [See Borzoi, p. 272, and Borzoi p. 72]. Martha Graham in "Appalachian Spring" made use of pioneer folk traditions. [See Magriel, Chronicles, p. 244]. Agnes deMille in "Rodeo" utilized western folk material, [See Borzoi, p. 332] and in "Hell on Wheels 1863," Dance Observer Magazine, May 1954, p. 72, reported it was a "lusty bit of Americana of bawdy proportions. This dealt with the building of the transcontinental railroad...." Hanya Holm utilized an American folk legend in "The Eccentricities of Davey Crockett." [See Borzoi p. 155]. Doris Humphrey utilized the rhythm and drama of the early Shaker religion in "The Shakers." [See Borzoi, p. 88].

⁹ Examples of authors who have written dance-dramas not concerned with folk material include: William Butler Yeates who has written four plays for dancers; Arch Lauterer who wrote "Namesake," a dance-drama produced at Mills College, Calif., [See Impulse, 1952, p. 26]; William Saroyan who has written several dance-dramas which are included in his book, Razzle Dazzle.

An example of an author who has written dance-drama and has included folk material is Saroyan in "The Great American Goof" which deals with folk characteristics. [See Razzle Dazzle]

An example of a choreographer who has created dance-dramas but not necessarily concerned with folk material is Jose Limon who utilized the play "Othello" for his dance-drama, "The Moor's Pavanne." [See Dance Observer, June-July 1953, p. 86]

Examples of choreographers who have created dance-dramas and utilized folk material include: Eugene Loring who dealt with the American outlaw in "Billy the Kid," [See Borzoi, p. 332]; Martha Graham, discussed previously in footnote 8, who used pioneer folk traditions in "Appalachian Spring"; Agnes deMille who employed western folk motifs in "Rodeo" [See footnote 8].

¹⁰ Examples of dance-dramas not utilizing dialogue include: Jose Limon's, "The Moor's Pavanne," Eugene Loring's "Billy the Kid." The play, "Yerma," was performed as a dance-drama, under the title, "Prado do Pena," by the Lester Horton Dance Theater company (See Dance Observer, March, 1953, p. 39].

Examples of dance-dramas utilizing dialogue include: "The Great American Goof" by Saroyan which has the dialogue spoken by the dancers. "Namesake" by Lauterer which has sections of poetry spoken by the dancers. "Lament for Igancio Sanchez Mejias" by Doris Humphrey which has dialogue shared by two people, one a dancer the other an actress [See Borzoi, p. 123].

dance-drama with dialogue and/or vocal sounds performed by the actor-dancer. There appears to be no dance-drama of this particular style in existence.

It is necessary at this time to discuss something about the development of a play and the utilization of folklore as thematic material.

In the creative process of writing a play, the writer must first have a stimulus for the basic idea. The characters who are invented to fulfill this basic idea must have a *raison d'etre* or reason for existing. This wish or desire on the part of the characters may or may not be fulfilled through the development of the play. However, the desire for fulfillment causes a conflict, and it is the resolution of this conflict which completes the drama or play.

For the dance-drama of this thesis, the stimulus was taken from the category of folklore, the folk ballad. Folk material offers a prolific reservoir of ideas and stimuli, for it reflects the history, customs, beliefs of the common man.¹¹

The folk ballad utilized in this thesis, "The Farmer's Cursed Wife,"¹² offered the idea, *raison d'etre*, the wish or desire of the characters involved, their conflict, and the resolution of the conflict. It develops one dramatic element or central idea with which the playwright should be concerned in developing a play.

¹¹ The personal interest of the author in folk material, and interest generally exhibited by the public, prompted the study of this area. The result was the utilization of folk material for the development of a dance-drama.

¹² Refer to Appendix B.

The development of the central idea of this folk ballad, and its consequent development into the dance-drama form, can illustrate the dramatic element existing in folk material. It can also illustrate the author's purpose for utilizing the form of dance-drama.

If the primitive dance is considered as folk material, the dramatic element and the *raison d'etre* can be established. The studies of the primitive societies reveal dance utilizing the dramatic element, the idea, the reason. For example, medicine dances are performed because the people are trying to exhume the evil of sickness.

The sick man is placed in the center and encircled, until the dancers in an ecstatic state have overpowered the spirit of sickness, chased him away, or even drawn him into themselves and conquered him, . . .¹³

and the conflict is resolved. If evil is the victor, the sick man dies, and again the conflict is resolved. There are other dances such as fertility dances, initiation dance, marriage dance, funeral and scalp dances, and war dances which each have a dramatic reason for their performance. And if a person were to observe a primitive ritual, as this author has,¹⁴ the obvious dramatic element could not be overlooked.

The above example illustrates the relationship of individual to individual and their desires in relation to the idea, which creates the dramatic element, that is, the conflict. And the conclusive evidence of the dramatic element in primitive dance lies in the resolution of the conflict.

¹³ Curt Sachs, World History of the Dance, (New York: Seven Arts Publishers, 1952), p. 63.

¹⁴ In the summer of 1953, the author studied dance and rituals on the island of Trinidad, British West Indies. The ceremonies of the Shango cult possess the dramatic element discussed in the text.

But there is more to the dramatic element found in dance. Before man spoke, he moved. And he communicated his ideas to others, through isolated gestures or movement, because of his wish or desire. Later his wishes took on a more organized form of communication through the development of a dance. And, as has been discussed before, these dances possessed the dramatic element, the idea, the *raison d'être*.

Thus, the author found the dramatic element and stimulus also existent in another category of folk material, the folk dance. But in utilizing dance, it was the author's desire to incorporate dialogue or vocal sound to further the communication of the play, resulting in the dance-drama.

Consider again, man and his beginning. The next level of communication following organized movement or dance was the vocal sound, then the spoken word and then speech. By utilizing speech, his comprehension and understanding of ideas or wishes was sometimes enhanced. The development of vocal sounds to produce vocal music, and the use of instruments outside the vocal mechanism to produce musical sounds and rhythms increased the dramatic element of the dance. Therefore, it was the desire of the author to fuse dialogue, dance, and music, uniting the three art forms of expression, to produce a dance-drama.

The dance-drama, discussed previously, is not a new mode of entertainment. So it was not the author's desire to create a new dramatic form, but to experiment further with it.¹⁵ And since there does not

¹⁵ The author presented "The Great American Goof" by Saroyan in 1950 as a dance-drama. Refer to footnotes 10 and 11 for further examples of this mode of entertainment.

appear to be a dance-drama in existence which has utilized a folk ballad in the manner executed by this author, there was a greater impetus and justification to work with the material.

IV. TELEVISION AS A MEDIUM FOR PRESENTATION

When a drama or play is written, it is usually the author's intention that it will be "seen and heard."¹⁶ Thus the playwright may write for the theatre, motion pictures, radio or television. It is through these four mediums of presentation that the play and also the folk material reaches the audience to be seen and heard.

Since a writer writes a play to be "seen and heard," so this author wrote this dance-drama to be seen and heard.

Because dance-drama is not a usual form of entertainment, it would appear that the most appropriate choices for enlarging its audience and familiarizing its form would be the mediums of mass communication, television or motion pictures. The interest of the author with the medium of television, the consequent opportunity to work with the medium resulted in experimentation of television with folk material of a similar nature as that utilized in the dance-drama.¹⁷ Thus television was the author's choice as the medium for presentation of the dance-drama.

¹⁶ Paul M. Cubeta, Modern Drama for Analysis, (New York: The Dryden Press, 1952), p. vii.

¹⁷ The author wrote a scene based on a folk legend found in New York state [see Body, Boots and Britches, by Harold W. Thompson, p. 102] titled "Baker's Dozen," and presented it as an experimentation in dance-drama form over WKAR-TV, Jan. 1954. During the summer and fall of 1954, the author presented a weekly series of programs over WKAR-TV entitled "Dance and Tell" in which the author danced and told folk stories.

The medium of presentation will undoubtedly influence the manner in which the play is written. It is apparent that there are certain techniques applicable to the theatre, motion picture, radio, and also television. But the author's chief concern was not with the techniques employed in the medium of presentation, television, nor with the mode of entertainment, dance-drama, but with the development of the folk ballad into a dramatic form. However, the element of television and the utilization of dance and music were considered throughout the writing process, and the special requirements of both have influenced the dramatic structure.

In the event the dance-drama of this thesis is produced, the development of the dance movements would be the task of the choreographer; the development of the music would be the function of the composer; and, similarly, the development of a workable television script would remain for the television director. The author's primary job, then, was that of the writer-adapter.

CHAPTER II

THE PROBLEM AND DEFINITION OF TERMS USED

I. THE PROBLEM

Statement of the Problem

The purpose of this thesis was: (1) to select suitable material from a folk ballad, "The Farmer's Curst Wife"; (2) to write a play in dance-drama form, that is, through the fusion of dialogue and/or vocal sounds executed by the actor-dancer, dance, and music; and (3) to adapt the play to the television medium.

Justification of the Importance of the Problem

The area of folklore offers a great wealth of material for any creative writer who seeks constantly to present the problems, the wishes and desires of man into a dramatic form.

The dance-drama, as a mode of presentation, possesses unlimited possibilities for development. This thesis offered the opportunity to study the fusion of dance, music, and dialogue and/or vocal sounds as spoken by the actor-dancer, and the relation of this fusion to dramatic structure. Furthermore, there appears to be no dance-drama in existence of this type which employs the folk ballad for the basic theme.

It was not only the author's desire to utilize television as mass communication for the dance-drama, not only because of his interests

and experimentation with the medium, but also because television, as a relatively recent development as a medium of presentation, can employ programs of a different nature than radio, theatre or motion pictures. However, television does utilize program material from all these three mediums. And since television program directors are continually searching for new sources of material, the area of dance-drama is open for exploration and experimentation in this medium.¹

The author's primary concern, however, was with the creative writing process as applied to the utilization of folk material in the dance-drama. Therefore, the purpose of this thesis should not be understood as writing for the medium of television.

It is hoped this thesis (1) will illustrate some of the elements of composition encountered in converting a folk ballad to dance-drama form, (2) will act as an agent for entertainment and education through the use of folklore and, (3) will serve as a model for television programming on similar matter.

II. DEFINITION OF TERMS USED

Music -- The musical composition or accompaniment which takes a subsidiary part in the dance-drama, but is necessary to enhance the structure as a whole will be defined as music. The integration of music in the dance-drama can partially establish rhythm, mood, theme, and atmosphere.

¹ Refer to footnote 6 for examples of dancers and dances on television.

Dance -- From the physiological standpoint, dance could be described as stylized kinetic movement, involving time, space, and energy. But dance is also "the art of body movement...not gymnastic drill,...expressing as inner experience made perceptible in outer form."²

Dance-drama -- Drama is a "situation in which there is conflict and...resolution of the conflict with the assumption of character."³ Dance-drama, then, will be interpreted as a form of entertainment which fuses rhythmic movement or dance, the dialogue and/or vocal sounds, and music into this dramatic situation to complete the unity of the drama. It is not to be interpreted as opera or musical comedy.

Dialogue -- The spoken words or the dialogue represents "two or more persons as conversing or reasoning."⁴ The dialogue is needed to supplement the dance movement and communicate ideas which cannot be communicated by movement. For example, the words, 'the cow is green,' could not be danced. Certainly the cow could be imitated, but it would be difficult to express the word green.

Vocal sounds -- Vocal sounds may be defined as: (1) verbalized words, phrases, short sentences, and paragraphs which would not be

² Barbara Mettler, "Manifesto for Modern Dance," Dance Observer, 20:118, October, 1953.

³ Phyllis Hartnoll, editor, The Oxford Companion to the Theatre, (London: Oxford University Press, 1951), p. 194.

⁴ William Allan Neilson, editor in chief, Websters' New International Dictionary of the English Language, 2nd edition, unabridged, (Springfield, Mass.: G. & C. Merriam Company, 1947).

designated as dialogue; that is, they would enhance the complete idea emotionally, rhythmically, and thematically, but their use must be integrated or fused with the dance and music; (2) singing sounds, whose application may be the same as that of verbalization. These singing sounds, however, should not be confused with the song or singing lines of opera or musical comedy. They are not intended to be complete songs, but melodic sounds or lines integrated or fused with the entire structure or the dance-drama; (3) abstract vocal sounds such as nonsense words, or sounds such as eeee---iii---oway. Their application is also the same as that of verbalization. However, their usage would be more dominant for setting mood, atmosphere, emotion, and perhaps establishing a rhythm which would lead into or fuse with the dance.

Folklore -- "The common idea present in all folklore is that of tradition, something handed down from one person to another and preserved either by memory or practice rather than written record. It involved the dances, songs, tales, legends and traditions, the beliefs and superstitions, and the proverbial sayings of people everywhere."⁵ The collecting executed by researchers of folklore has resulted in the written record. However, the preservation of true folklore in writing occurs after the folklore has been disseminated by many people.

Folk ballad -- "A ballad is a folk-song that tells a story with stress on the crucial situation, tells it by letting the action unfold

⁵ Maria Leach, editor, The Standard Dictionary of Folklore, Mythology and Legend, (New York: Funk and Wagnalls Co. 1949-50), p. 400. Definition of folklore by Stith Thompson.

itself in event and speech, and tells it objectively with little comment or intrusion of personal bias."⁶

Fusion -- The fusing of dance, dialogue, and/or vocal sounds, and music, means there is a blending and integration of these three elements within a dramatic structure. It is the degree of integration plus the proportion of these elements which develops the unity of the dramatic structure.

III. STATEMENT OF ORGANIZATION OF CHAPTERS

Chapter I has presented an introduction and background of (1) folklore as material for entertainment, (2) dance-drama as a mode of presentation, (3) folk material as thematic material for the dance-drama, and (4) television as a medium for presentation.

Chapter II has presented (1) the problem, (a) statement of the problem, (b) justification of the problem, (2) definition of terms, and (3) organization of chapters.

Chapter III includes the writing procedure as discussed from the standpoint of (1) the ballad, (a) the choice, (b) utilization, (c) history of the folk ballad, "The Farmer's Curst Wife," (d) the difficulties in utilizing the folk ballad, and (e) overcoming these problems; (2) the dramatic structure of the dance-drama discussed in terms of (a) the utilization of the material of the ballad within the structure, (b) the scenario of the dance-drama, (c) the difficulties in fusing dance,

⁶ Gordon Hall Gerould, The Ballad of Tradition, (Oxford: The Clarendon Press, 1932), p. 11.

dialogue, and music, and (d) suggestions for overcoming these problems; and (3) the summary which discusses (a) the problems of the ballad, (b) the incorporation of folk material, and (c) the problems of fusing dance, dialogue, and music.

Chapter IV discusses (1) the visual and auditory writing tools of television, (a) the set, (b) actions, (c) camera usage, (d) speech, and (e) music and sound effects utilized in adapting the dance-drama to television; (2) other factors for consideration, (a) the audience level for which the dance-drama was written, (b) the time of the script, (c) suggestions for costuming; and (3) the script.

Chapter V is the summary which includes (1) conclusions, and (2) recommendations.

The bibliography enclosed at the end contains a selected bibliography of works used and works of a pertinent nature to the thesis on dance, drama, and folk material.

An added assistance to reference of the folk material utilized in the script appears in Appendix A. Appendix B contains selected versions of the ballad, and a few of the numerous melodic lines. If, in the event the script should be produced, the music of the ballad would offer suggestions to the composer.

CHAPTER III

THE WRITING PROCEDURE

In order to analyze the procedure for writing the dance-drama, "The Farmer's Curst Wife," the following items will be discussed in two sections. Section one: the ballad; (1) the choice and nature of the folk material utilized, (2) the desire of the writer to remain as true as possible to the folk material which resulted in the search of (3) the background of the folk ballad, and (4) the liberties taken by the author in the utilization of the ballad. Section two: the dramatic structure; (1) the utilization of incidents chosen from the ballad and, (3) the scenario.

I. THE BALLAD

The Choice and Nature of the Folk Material Utilized

"The Farmer's Curst Wife" was chosen because (1) the theme, although somewhat satiric in nature, is at the same time humorous and understandable; therefore (2) it would appeal to virtually any type of audience and, (3) the action rapidly develops "with stress on the crucial situation"¹ affording excellent contrasts in mood and situation.

¹ Loc. cit.

The Desire of the Author to Remain True to the Folk Material

It was the desire of the author to remain as true to the ballad as possible in the story line. The reason for this is that much folk material is elaborated upon to such an extent that the original folk material becomes changed, and, as a result, the public receives a misrepresentation of folklore. The creative writer does have the prerogative of utilizing such material as he sees fit. However, the author desired to investigate how far it was necessary or possible to deviate from the original source material. This desire prompted the research on the background of the ballad.

The Background of the Folk Ballad and Liberties Taken in the Utilization of the Ballad

The folk ballad, "The Farmer's Curst Wife," was probably first recorded in a scholarly collection of ballads by Francis J. Child in England.² The ballad bears, what is commonly referred to by scholars and folklorists, the Child number 278.³ Since Child collected and recorded this ballad, many studies of balladry have been made. Evidence that "The Farmer's Curst Wife" exists not only in England but in other parts of the world can be traced.⁴

² Francis James Child, ed., The English and Scottish Ballads, Vol. V. (Boston and New York: Houghton, Mifflin and Company, 1894-98), p. 107-08.

³ Child collected specimens of many ballads and included 305 in his text. Each bears a 'Child' number.

⁴ A list of texts concerning ballads and references to "The Farmer's Curst Wife" is given in the bibliography. Refer also to Appendix B for examples of the ballad found in the United States.

Following the research of Child, a man named Cecil J. Sharp made a study of the English Folksongs from the Southern Appalachians. In his collection, there are six variants of this ballad. It was the discovery of "The Farmer's Curst Wife" in Sharp's collection which inspired the author to utilize it as the basis of the dance-drama.

From the variants given by Sharp, several ideas for construction of the dance-drama were taken. For example, in the first variant from his collection, the chorus lines of the ballad are:

Sing bands and rebels, and rebels and troubles,
Sing new, new.

In the dance-drama, the lines were utilized in the first scene to help establish the mood of impending turmoil. As the farmer and villagers discuss the problem of the farmer's wife, the villagers say, "Bands and rebels and rebels and troubles."

Excerpts from variants of other sources were also utilized. These are noted by number throughout the play with reference to their source in Appendix A.

Upon further examination of the ballad and variants, it was discovered that motivation from event to event was lacking. Gerould, in discussing the factors of ballads, points out:

One of these constants is stress on situation, rather than on continuity of narrative or on character as character is presented in heroic poems or prose sagas. Not only are all ballads stories of action, but they are stories in which the action is focused on a single episode. Sometimes to be sure, a whole series of events in the past is revealed by the incident which is the subject of the narrative, but only by reference.⁵

⁵ Gordon Hall Gerould, The Ballad of Tradition, (Oxford: The Clarendon Press, 1932) p. 5.

and again:

This way of telling a story in terms of its crucial or concluding incident, to the neglect of the chain of events that precedes it and of permitting the action to interpret itself with the minimum of comment and descriptive setting, is quite characteristic of ballads on the Continent as of those sung in England and Scotland.⁶

Therefore, it was necessary to attempt to discover if the ballad had an earlier history. That is, did this ballad, perhaps, have its origin in a folk tale? If this were so, explanation for motivation might be found. For example, in variant B from Sharp's collection the lines of the ballad are:

There was an old man went out to his plough,
Sing tiro rattleing day.
To see the old devil fly over his mow.
Sing tiro rattleing day.

The old man cries out, I am undone,
For the devil has come for my eldest son.
It's not your oldest son I want,
But your damned old scolding wife I'll have.⁷

There is no explanation concerning why the devil came after the wife. An indication that a pact existed between the devil and farmer is illustrated in the collection of Ballads and Songs from Southern Michigan:

Recited: The devil keeps coming around and taking things away from the farmer according to some pact between them. His cow, his horses are taken, until he has only hogs

⁶ Ibid.

⁷ Cecil J. Sharp, collector, English Folk Songs from the Southern Appalachians, (London: Oxford University Press, Humphrey Milford, 1932), p. 276-77.

left to plow with. Then finally the devil comes and takes the farmer's wife with him to hell.⁸

Stith Thompson in The Folktale speaks of "The Bad Wife."⁹

Mr. Thompson discusses the folk tale not the ballad. However, from his discussion, it could be assumed that the folktale and its various types and the motifs found inherent to this tale would be parallel to the folk ballad. He states:

In the folk anecdote, influenced perhaps by fabliaux and nouvelle with their medieval bias against women, the woman usually appears as wicked, over-bearing, and faithless, or at best unutterably stupid...

In the tales of King Thrushbeard and the Taming of the Shrew...husbands have, in one way or another, brought under subjection their shrewish wives. But sometimes the wife is so evil that neither man nor devil can cure her....In its usual form, the man persuades his shrewish wife to let herself be lowered into a well. When he comes to pull her out, he raises a genie or devil, who is glad to escape from the woman. Later, when he wishes to frighten the devil, he has only to tell him that the wife has escaped....This story goes back to India and the Sukasaptati, but it appears in nearly every later collection of tales down through the Renaissance, and as a folktale it has been recorded more than one hundred times in various parts of Europe.¹⁰

Child in his discussion of "The Farmer's Curst Wife" notes:

A curst wife who was a terror to demons is a feature in a widely spread and highly humorous tale, Oriental and European.¹¹

* Emelyn Elizabeth Gardner and Geraldine Jencks Chickering, Ballads and Songs of Southern Michigan (Ann Arbor: The University of Michigan Press, 1939) p. 378.

⁹ Stith Thompson, The Folktale, (New York: The Dryden Press, 1946) p. 209.

¹⁰ Ibid.

¹¹ Child, op. cit., p. 107.

That folktales of the shrewish woman existed in the Asiatic countries is further noted by W.R.S. Ralston in Russian Folktales. In his introduction, he discusses extracts of stories concerning the caprices of woman. He quotes two of these tales. The first, "The Bad Wife," is very close to the ballad in the beginning. As Ralston states, "The Bad Wife,"

...is the Russian variant of a story which has a long family tree, with ramifications extending over a great part of the world. Dr. Benfey has devoted to it no less than sixteen pages of his introduction to the Panchatantra; tracing it from its original Indian home, and its subsequent abode in Persia, into almost every European land.¹²

This tale, "The Bad Wife," provided much of the basic material for motivation in the dance-drama which was untouched in the folk ballad. For example, in the ballad the husband is very pleased to have the devil take the wife. But the reason is not given:

It is not your oldest son I crave,
But it is your old wife, and she I will have.

'O welcome, good Satan, with all my heart!
I hope you and she will never more part.¹³

In the folktale, "The Bad Wife," a probable reason is present. The wife was obstinate, contrary, "on the worst of terms with her husband and never paid any attention to what he said."¹⁴

There is an anecdote adopted by folk tellers which illustrates further the obstinacy of the bad wife

¹² W.R.S. Ralston, Russian Folk-Tales, (London: Smith Elder and Company, 1873) p. 37.

¹³ Childs, loc. cit.

¹⁴ Ralston, op. cit., p. 39.

The husband has a long argument with his obstinate wife which ends with his throwing her into a stream....The argument has been about whether something has been cut with a knife or with scissors. She gets the last word, for as she sinks under the water, she make with her fingers the motion of shearing with scissors.¹⁵

This is also referred to by Ralston.¹⁶ In the dance-drama, the wife and husband argue whether there is salt in the pancakes. She, of course, gets the last word for she sprinkles salt profusely over his pancakes.

It can be assumed then, that "The Farmer's Curst Wife" has its origin deep in the roots of folklore since there is reference to the Panchantantra, the famous Indian tales. And as Hodgart in The Ballads says:

Many of the merry tales are of Oriental origin, like Chaucer's Pardoner's Tale, or the subject of the ballads: "The Friar in the Well"..., and "The Farmer's Curst Wife" ..., and some were recorded centuries before Christ.¹⁷

Evidence that this ballad has traveled across the seas to America is established by reference to the collection of ballads made in this country. For example, in southern Michigan, Gardner and Chickering found five variants in existence.¹⁸ Evelyn Wells in The Ballad Tree recorded one version from Gorham, Maine.¹⁹ And as mentioned before,

¹⁵ Thompson, loc. cit.

¹⁶ Ralston, op. cit., p. 36.

¹⁷ M.J.C. Hodgart, The Ballads, (London: Hutchinson House, 1950) p. 114.

¹⁸ Gardner, op. cit., p. 373.

¹⁹ Evelyn Kendrick Wells, The Ballad Tree, (New York: The Ronald Press Company, 1950) p. 122.

Cecil Sharp recorded seven versions from North Carolina, Virginia, Kentucky and Tennessee.²⁰

Further references to the ballad were found in Coffin's British Traditional Ballads in North America. He lists many texts in which this ballad may be found.²¹ He also lists local titles such as "A Woman and the Devil," "Brave Old Anthony Marela," "Hi Hum Day."

From the story types he lists, the dance-drama generally employs type A:

The devil comes to take the farmer's shrewish wife, much to the farmer's delight. The woman is no more controllable in Hell than she was on earth. She kicks the imps about and is generally unmanageable. For the sake of peace and his own safety, the Devil is forced to take her back to the farmer. Upon her return, she sometimes asks for the food she was cooking in the pot when she left. Once and awhile she hits her husband, too. There is usually a comic, philosophic last stanza.²²

Also utilized in the dance-drama are the hogs which he mentions in type C and E.

The lines:

Jack a fie gent to rosim Marie
As the dew blows over the green vallee,²³

were utilized to achieve a mysterious effect. But there is more reason for their usage; that of warding off evil which the villagers suspect may be near because of the appearance of the devil. Gardner discusses

²⁰ Sharp, op. cit., p. 275.

²¹ Tristram P. Coffin, The British Traditional Ballad In North America, (Philadelphia: The American Folklore Society, 1950) p. 148.

²² Loc. cit.

²³ Gardner, op. cit., p. 373.

the magical virtue of the herbs "in protecting the wearers or invokers against evil." There is a briar-rose motif which can be found at the end of the ballad, "Barbara Allen" and also in "The Elfin Knight."

There has been a shift of the refrain from "The Elfin Knight" of:

Jennifer gentle and rosemary
As the dew flies over the mulberry tree,

to the decayed form of the lines mentioned above of "The Farmer's Curst Wife."²⁴

This review of the background of the ballad selected for dramatization and its utilization, it is hoped will provide an understanding of its part in the development in the dance-drama.

The Difficulties Encountered in the Utilization of the Folk Ballad

First to be considered in this discussion of problems encountered in the folk ballad is the definition of a ballad. Gerould states:

....the ballad is a folk song that tells a story....What we have come to call a ballad is always a narrative, is always sung to a rounded melody, and is always learned from the lips of others rather than by reading.²⁵

The learned process presents the first problem of remaining true to the folk material of the ballad, which the author attempted. The difficulty arises in the handing down of the ballad from person to person which results in many transformations of the ballad. Sometimes it is difficult to distinguish from the written records of the ballads what may have been or was the original ballad.

²⁴ Ibid., p. 20.

²⁵ Gerould, op. cit., p. 3.

The story told in a ballad presents the second problem of finding a story which develops structurally. A portion of this problem was discussed in the background of the folk ballad. A review of those points include; (1) the situation in the ballad is stressed, rather than the continuity or narrative. (2) the story is told by means of its crucial point, [which is necessary in the dramatic] but it neglects the chain of events which precedes it. Therefore, it is necessary for the writer to either discover the missing elements or invent them.

A third point which may or may not be a problem is the incremental repetition of ballads. Hodgart, in discussing the ballad, says:

They have in common with fairy tales the use of fixed formulas and of incremental repetition, particularly in groups of three, and a fondness for rich ornament in the description of heroes and heroines.²⁶

The repetitive chorus phrases were utilized by the author in the dance-drama by giving some choral lines to the villagers who actually represent the chorus. They help give body to the play, as is the case in the ballad. Without the chorus, the ballad possibly would not be a ballad. For the choral refrain is an essential element of the ballad. Sometimes the words of the refrains are nonsensical. But the mere repetition of the lines produces a cadence which terminates a thought or idea. An example of this utilization in the dance-drama is in the opening scene. Three villagers enter almost singing the line from the refrain of one of the variants of the ballad.

Hiiii---hoooo----follow the plow,
Sing halifor band if I do.

²⁶ Hodgart, op. cit., p. 114.

Further into the scene, two more villagers enter saying the same lines.

Hii---hoooo follow the plow.²⁷

The fourth problem of folklore and ballads is that they are sometimes regional in appeal. This, however, is not a difficulty with "The Farmer's Curst Wife." Its conception could belong to every man.

Overcoming These Problems.

In order to overcome the problems which will arise in the utilization of folk ballads for dramas or dance-dramas, the author offers certain suggestions.

The first problem involves the degree of deviation from the folk ballad. Remaining true to the folk material demands research on the background and history of the ballad. As this material is examined, many versions and variants of a ballad will be found.

There are two sources of reference which are indispensable in the preliminary research. The first is the collection of ballads by Francis J. Child. Although these ballads have been recorded in England and Scotland, further research will reveal that many of these ballads were of Indo-European origin. The Child number which accompanies each ballad will prove useful in tracing variants of a ballad, e.g. "The Farmer's Curst Wife" bears the number 278. Reliable studies on folk ballads usually include the Child reference number to the ballads which they discuss, and this reference will assist in research.

²⁷ Reference to the script, p. 64 and p. 70. Reference to the Ballad, Appendix B, p. 3.

The second reference, although not directly connected with Balladry, is The Folktale by Stith Thompson. This book serves as a guide to folktales of the world. Included in this work is: (1) the importance of the folktale in society, (2) an account of well known folk tales of western civilization with a brief history and dissemination, (3) the folktale in primitive culture and (4) methods of studying folklore.

The third source of reference, is The Types of the Folk-Tale by Antti Aarne and Stith Thompson. This work includes a breakdown of Indo-European folk stories, and type number which accompanies each story. The type numbers can be utilized in the same manner as the Child ballad numbers.

The fourth reference is Stith Thompson's Motif Index of Folk-Literature. This index is a breakdown of motifs which are found in the folk stories. Many separate motifs will travel from one story to another, and usually there is a definite pattern which the motifs follow.

These sources were of primary aid for the author in research for the ballad, "The Farmer's Cursed Wife," and the folktale "The Bad Wife," which proved to be a parallel to the ballad.

The second problem which arises is authenticity. As mentioned before, folk material is that which is handed down verbally. If in the search for a ballad in written form, a version appears which has no informant listed, there can be no positive proof that the ballad was not written by the author of the book in which it is found. If the ballad was written by one person, it would not be folk material since

it was not verbally transmitted. Careful check of the material for informants of the ballad or story will determine its authenticity. The importance of utilizing authentic source material remains with the discretion of the writer. However, if the folk material is authentic no problems should arise as to whether or not the source material is in public domain.

The problems of (1) finding a ballad which materializes, (2) the narrow area of incremental repetition in ballads, and (3) the regional appeal of ballads were discussed in the previous section. The author can only suggest that personal discretion and choice are the prime solutions for these problems. If a ballad lacks motivation from event to event and establishment of past events, it is necessary for the writer to invent them. However, through research these problems are sometimes solved. The utilization of the fixed formula in ballads is again left to the imagination of the writer. This was illustrated previously by the utilization of the choral refrain in the dance-drama. A script which is written for a regional or local audience can utilize material from ballads which are regional in appeal. However, a script which would be accepted in any area or group of people would be more satisfactory.

II. THE DRAMATIC STRUCTURE

Utilization of Incidents Chosen from the Ballad Within the Dramatic Structure of the Dance-Drama

In order to discuss the creative utilization of the folk ballad in relation to the dramatic structure, it is necessary to reiterate

the nature of the dramatic element. In reference to this, the dramatic element was discussed previously in relation to primitive dance. It was stated thus: It is the relationship of individual to individual and their desires in relation to the idea which creates the dramatic element, that is, the conflict.

Stated in other terms, it may be asked, "What makes a drama?"

Lawson, in considering this question states:

The essential character of drama is social conflict--- persons against other persons, or individuals against groups, or groups against other groups, or individuals or groups against social or natural forces--- in which the conscious will, exerted for the accomplishment of specific and understandable aims, is sufficiently strong to bring the conflict to a point of crisis.²⁸

But in order to present the conflict of the dance-drama, "The Farmer's Curst Wife," it was necessary to establish certain aspects of a unified dramatic structure. Some aspects of structure were inherent in the ballad, others were not.

Therefore, the unity of the drama relied upon the establishment of: (1) the root idea or theme; (2) the will or desire of individuals involved; (3) the aim of these individuals which caused the root action to occur; (4) the conflict, which occurred as a result of their action; (5) the crisis or obligatory scene; (6) the climax; and (7) denouement.

Other structural elements considered were: (1) continuity; (2) exposition; (3) progression; (4) reversals; (5) major and minor conflicts; (6) dialogue; and (7) characterizations.

²⁸ John Howard Lawson, Theory and Technique of Playwriting and Screenwriting, (New York: G. P. Putnam's Sons, 1936, 1939), p. 168.

The author in utilizing the ballad, "The Farmer's Cursed Wife," and its variants, the folk story, "The Bad Wife," as the basis for the dance-drama, discovered there were certain dramatic elements already in the material. Other elements were not. Therefore, the author completed the action by following the principles of dramatic structure. First to be discussed will be the basic dramatic elements finally decided upon and then a description will be given of the original and added dramatic elements.

First, the root idea or theme had to be decided, which according to Lawson, is abstract, and the writer "cannot be satisfied until he has turned it into a living event."²⁹ The root idea of this dance-drama, therefore, is that man, a social creature by instinct, cannot exist without his mate.

The living event is the root action. It involves the individual's will and aims. And the root action, chosen by the author states that "in spite of the farmer's previous attempt and desire to be rid of the contrary wife, and the devil's attempt to keep the wife from him, the farmer finally keeps the wife."

The major conflict exists between the farmer and devil as a result of a challenge made by the farmer who does not believe the devil can tame his wife. The minor conflict is between the wife and the villagers who insist that she is a bad wife. She, in turn, attempts to defend herself, but to no avail.

²⁹ Lawson, op. cit., p. 182.

Lawson speaks of the climax as

...a unifying force, but it is not static; while the play is built in terms of the climax, every event, every element of the action, reacts upon remolds and revitalizes the climax itself.³⁰

The climax of the dance-drama is the point at which the wife, having obeyed her husband to a degree, completely rejects the devil, and the farmer decides to dispense with the devil. Thus indicating he, the farmer, will keep his wife.

The following analysis reveals the structural development of the dramatic action. Consideration is given for: (1) the structure; (2) folk material utilized; and (3) insertions by the author to complete the action.

The dramatic action involves the farmer's attempts to change the wife by forcing her, of her own free will, into a hole. He hopes her captivity will change her actions of capriciousness, contrariness, and obstinacy. [This exposition establishes the desire of the farmer. The action was taken from the folk story, "The Bad Wife."]

But the farmer does not realize the hole is the entrance to hell. [This action is also from "The Bad Wife."] The farmer meets the devil, who brags of his ability to tame the wife. [This progression of action establishes the possibility that the wife may be conquered, if not by the devil, then who? The action was the author's.]

The farmer and devil make a bargain to judge if the latter can conquer the wife. [This action was necessary to present the conflict

³⁰ Ibid., pp. 183-184.

between the farmer, who believes no one can tame the wife, and the devil. The action was created by the author.]

The devil takes the wife, and is incapable of taming her. [Thus the progression continues and this sub-minor conflict prepares for the obligatory scene. The action is found in the ballad, "The Farmer's Curst Wife."]

The farmer becomes ill and desires to have his wife return. [This separate line of action seems to conclude that the farmer will probably get his wife back. It was necessary to help build to the crisis. The action was created by the author.]

The devil takes the wife back to the farmer because he is incapable of handling her. [It was logical and necessary for the devil to return the wife in order for the obligatory scene to occur. This action is found in the ballad.]

But the devil decides not to return her when the farmer declares that he wants the wife back. [This reversal of action on the part of the devil was inserted by the author in order to sustain interest.]

The farmer demands that the devil prove his success in taming the wife. [Thus the obligatory scene. And the action was created by the author.]

Of course, the devil cannot. The farmer wins the challenge and the wife, and the farmer, villagers and wife chase the devil away. [Thus the climax is reached. The action was the authors.]

But the wife retains her previous attitude of contrariness, and the discouraged farmer, having chased the unsuccessful devil away,

reconciles himself to the fact that a bad wife is better than none.

[This progression of action from the climax constitutes the denouement which has been added by the author. And thus, there is the resolution of the conflict.]

A resume of the elements in the drama not found in the ballad or folktale include: (1) the villagers, [although they appear in the tale, but not in the same situations]; (2) the actual challenge between farmer and devil; (3) the devil's character; (4) the devil's inability to get the wife into the hole; (5) the illness of the farmer and his desire for the return of the wife; (6) the devil's failure before the farmer, and (7) chasing the devil away.

The Scenario of the Dance-Drama

The preceding is the process undergone to complete the dramatic construction. The scenario would run as follows.

Scene I. The wife will not arise in the morning. And as the villagers call the farmer to the fields to work, they witness her obstinacy. The farmer is utterly confused as to the approach he should take with his wife. He tells her to sleep, and she will not. He asks for food. She will give him none. But when he tells her not to feed him, she brings a tremendous stack of unedible pancakes, which he passes out the window to the villagers. The farmer tells her not to go to the field to plow, and she does. He says they should give a prayer for what they do have. And she refuses flatly, saying she would not give a prayer for hogs.

Scene II. The farmer, is in the forest gathering berries to relieve his grief. He discovers a hole in the middle of a currant bush, and decides this would be a good place to teach the wife a lesson. The devil appears and claims he can tame her. The farmer challenges him. But the devil is indifferent to the challenge, leaving the farmer discouraged again.

Scene III. Still discouraged, the farmer starts home. He reaches the village square where the villagers are relaxing at their midday meal. They inquire about his dejection. He still contemplates the hole and has an idea. He suggests that the villagers follow him home, and if the wife does not respond to his desires, they are to shout "bad wife." Somewhat confused, they follow the farmer.

Scene IV. The farmer tests the wife by telling her there is a sick man in the village, and asks if she will go to help him. She refuses. The devil appears in the guise of a peddler and watches the proceedings. The farmer says he will go, but wants to know if she will feed him first. She replies there is only a crust of bread and he will not have it. The farmer then tells her not to go picking berries in the woods. She, of course, says she will and starts off. But the devil, about to steal the crust of bread, is seen by the villagers. The wife is furious about the delay and refuses the peddler the bread. And off she goes.

The devil reveals himself, and accepts the challenge of the happy farmer. But the wife has fled, and they must catch her. The devil does not know where to go. And the farmer tells him to go to the currant bush, of course.

Scene V. The vain devil will not let the farmer tell him where the wife is, but soon relents. They see her. The devil starts after, but she escapes. Discouraged, the devil asks the farmer what he should do. The farmer tells him that if he tells the wife not to gather berries from the middle of the bush, she will. The devil does tell the wife, and she jumps in the middle of the bush falling into the hole, the devil's den.

Scene VI. In hell, the devil attempts to make the wife obey his commands. But she causes such commotion by pinching and kicking the little devils, and hitting the devil over the head with a pewter pot, that the little devil pleads to the devil to take her back.

Scene VII. The farmer, sick in bed, desires to have his wife return. The villagers think he has lost his senses. The devil approaches with the wife, and witnesses the farmer's wish. Leaving the wife tied to the plow, the devil enters the house and is about to tell the farmer he has returned with his wife. The farmer thinks the devil has come to gloat over him. This arouses the devil's vanity. He tells the farmer of the success [he did not have] with the wife. Villagers, on their way to the farmer's house, release the wife. She bursts into the house revealing she has not changed. The farmer demands to know why the wife is there, although he is overjoyed. The devil attempts to order the wife about. But she does not respond. She wants to know why the farmer is in bed and not working. He tells her he is sick and needs food. She says she will feed him--with ten gallons of pancakes. Furiously, the farmer demands that the devil leave since he has been unsuccessful,

has tired the farmer's patience, and is a lying devil, at that. The farmer, villagers and wife, chase the devil from the house. The farmer, thinking the wife has reformed somewhat, goes to her. But she places the pancakes before him and insists that he eat all of them. He resigns himself to the situation, realizing that a bad wife is better than no wife.

The Difficulties of Fusing Dance, Dialogue, and Music

The basic principles exemplified in the discussion of the writing process can also be utilized in regards to the mode of presentation, the dance-drama. The author, as writer-adapter, in an attempt to establish a fusion of dialogue, dance, and music found it necessary to consider certain questions about the relation of dance, dialogue, and music to the dramatic structure as well as the relationship to each other.

Therefore, the author established criteria concerning the utilization of dialogue, movement, and accompaniment for the dance-drama. The factors involved were not entirely original, but were a compilation of work by the author in the dance and theatrical areas.³¹

³¹ Approximately twenty years have been devoted by the author in studying the various forms of dance and choreographing dances and dance-dramas. Dance forms studied include tap, ballet, adagio, modern, and African dance under such dancers and teachers as William Christensen of the San Francisco ballet, Louis Horst, Doris Humphrey, Martha Graham in the field of modern dance, and Pearl Primus in African dance. At the University of Utah, the author received a B.F.A. degree in theatre with correlated work in modern dance under Dr. Elizabeth Hayes.

These criteria function in regards to (1) the over-all dramatic structure, and (2) their inner relationship or fusion. For convenience, these criteria are enumerated in three sections: (1) Criteria for the utilization of dialogue; (2) Criteria for the utilization of dance; and (3) Criteria for the utilization of music. It will be seen there is an overlapping of questions which can be applied to each section. For instance, if questions concerning dialogue are answered in regards to music and dance, those same questions are then answered for dance in regards to dialogue and music. The same applied to music. Therefore, most of these questions are not repeated in the other two sections.

Before enumerating these criteria, the element of dramatic construction will be briefly stated to facilitate reference.

The elements of dramatic structure to consider include: (1) the root idea or theme; (2) the will or desire of the people involved; (3) the aim of the individuals which causes (4) the root action or conflict (major and minor); (5) the crisis (obligatory scene); (6) the climax; (7) the falling action (denouement); (8) continuity (transitions, reasons for action); (9) exposition; (10) progression; (11) reversals; (12) characterization, and (13) the society in which the people are involved.

Criteria for the Utilization of Dialogue and/or Vocal Sounds

What words are used and why?; (1) in relation to the dramatic structure; (2) in relation to dance and music, (a) What words can explain the theme in a more proficient manner than dance or music,

(b) What words are essential to the dance and music? This is determined by the inability to express certain words in movement or music alone.

(c) What words are functional? i.e., what words excite movement? e.g., go-go-go!

(d) What words can state factual material which could not be stated in dance or music?

(e) What words can complete the movement phrase of dance or music? They, of course, must have relation to the dance and music. They can be single words, phrases, singing or voice sounds.

(f) What words should be edited? That is, what words are superfluous to the dance and music.

(g) What words will the audience strain to understand the meaning when spoken or sung as dance movement and/or music is executed?

It is important that the quality of the word choice be appropriate for the dance and music. A pertinent item to remember is that poetry is the language of the mind. Many ideas can be given in a line of poetry which could not be completely expressed in dance during the duration of the line spoken.

Criteria for the Utilization of Dance

Where is movement used and why?

(1) In relation to the dramatic structure?

(a) what movement will supplement and more fully describe the context of the drama?

(2) In relation to dialogue and music?

(3) Where and when will movement help to develop characterization since each person has a style of movement which might be indicative of the character he will portray?

(4) What is the degree of stylization from natural movement to dance movement? Movement should be abstracted only to the degree where it will not destroy the characterization and

the fundamental characteristics of the folklore, i.e., the area from which the folklore is drawn. (5) How will the movements adapt to the medium of television? One must remember that the dance-drama is not solely a dance-pantomime, because the movements must reflect the inner struggles of the characters.

Criteria for the Utilization of Music

What music is used and why? (1) In relation to the dramatic structure; (2) in relation to dance and dialogue; (3) in relation to the particular folk culture utilized. (4) What type of music will be employed? i.e., (a) music with a thematic structure involving one instrument or an ensemble of instruments, (b) accompaniment of an abstract nature using no definite thematic structure, (c) instrumentation, percussion, or vocal accompaniment.

The integrity employed in the use of music should be determined by the principles of aesthetics.

A final question: what philosophical or emotional ideas should be carried by words, action of words, movement, or music?

Overcoming These Problems

Methods to overcome problems which will arise in fusing dance, dialogue and accompaniment can only be suggested. Actually, there are two phases to be considered as the problems occur: (1) the writing phase and (2) the production phase. In this thesis, the writing phase is the one for consideration.

The suggestion the author makes to overcome problems which will arise is to utilize the criteria mentioned above, use discretion, and common sense. But of utmost importance in the writing process is (1) visualization of the action, (2) hearing what the characters say, hearing other sounds, music included, which relate emotionally, intellectually, technically and aesthetically, and (3) experiencing or feeling into the situation of the drama.

The following breakdown of a portion of a scene from the dance-drama is offered as an illustration of the process the author followed in writing the script. This scene should clarify how some problems could be overcome.

A Partial Breakdown of a Scene to Demonstrate the Utilization of the Criteria Established

The opening action of the play does not need dialogue as explanation. But accompaniment helps to reinforce as well as establish the action, time, and characterizations. The farmer, through movement, shows he is arising, and that he is disgusted with and afraid of his wife. The entrance of the villagers is announced by their verbal cries off stage. This is punctuated by the sound of a cock crowing. In order for the audience to know the wishes and desires of the farmer, it is necessary for him to speak. He does this in poetic form, which establishes many ideas in a few words. For example;

FARMER: Wife, wife, please awake early, time skips by with
each passing moon.

This indicates she does not usually arise, if at all, she wastes time,

and there is evidently work to be done. The music, which should be somewhat lyric, soft, and thin, accompanies her movements. But her movements have more accentuated rhythmic phrases than the music, thus allowing the establishment of her character, contrariness, by counterpointing the music.

The script was written with the constant awareness of the nature of the material, the dance, words, and accompaniment.

III. SUMMARY

The Problems of the Ballad

In summary, the problems of the ballad include; (1) the handing down of the ballad or folk material which results in transformation of the ballad, which may be of benefit to the writer-adapter; (2) finding a ballad which develops a story line, and can be suited to the dramatic, i.e., in accordance with the elements necessary to create a drama in the theatrical sense; (3) incremental repetition of ballads which may or may not inhibit the writer who utilizes folk material; and (4) the regional appeal of ballads.

The Incorporation of Folk Material

The incorporation of folk material with the dramatic structure was handled by remaining as close to the original story line as possible with the exception of seven additions. These were necessary to complete the plot structure, i.e., (1) to bridge scenes with transitions which would lead from event to event, (2) to build through action to the

climax, (3) to establish the obligatory scene, and (4) the denouement. The additions were decided upon and created by the author because they were lacking in the original folk material and were necessary for the completion of the drama.

The Problems of Fusing Dance, Dialogue and Music

The problems encountered in fusing dance, dialogue and music were coped with by utilizing criteria, as established by the author, and application of these criteria were made in relation to the principles of dramatic structure.

CHAPTER IV

THE ADAPTATION OF THE SCRIPT FOR TELEVISION

The medium for presentation chosen by the author was television. Therefore, it was necessary to take into consideration the factors involved in writing for television. But only insofar as they effect the adaptation of the dance-drama for television.

This chapter, then, will discuss the visual and auditory tools necessary in writing for television, and how they apply to the adaptation of the dance-drama to the medium for presentation. These tools includes (1) the sets, (2) actions, expressions, and stage business, (3) camera usage, (4) speech, (5) music, and (6) sound effects. Suggestions for their usage in the dance-drama are given. Other pertinent items discussed in relation to the dance-drama are: (1) the audience level for which the dance-drama was written; (2) the approximate playing time of the script; and (3) costumes.

I. VISUAL AND AUDITORY WRITING TOOLS

It is necessary to note that the adaptation of the dance-drama to the medium of presentation, television, has not been executed completely in this thesis. That is, a complete production script for television is not presented since the author was primarily interested in the utilization of folk material to dance-drama form. This is a normal procedure

in writing a script for television inasmuch as the producer and director make the final decisions on production interpretations.

The foremost item for the writer in consideration of television was visualization. This can be compared to the technique applied to the dance-drama. In the dance-drama there was an attempt to fuse dance, dialogue, and music, or, it can be stated, to integrate the visual with the auditory. In television, as in the dance-drama, it can be illustrated that there is a necessity to integrate the visual with the auditory in order to consummate a unified dramatic structure. In writing for television, Robert Greene points out both visual and auditory tools for writing. They include:

The Visual Tools: 1. the set and details of the set, 2. action, expressions and stage business, 3. camera usage.
The Auditory Tools: 1. speech, 2. music, 3. sound effects.¹

He states further:

The six writing elements,....rarely stand alone during a telecast....²

He further illustrates, in his book, that by usage of these tools, the television script emerges.

These six writing elements can now be considered as they apply to the dance-drama.

The Sets

The usage of sets is, of course, an integral factor to the drama.

¹ Robert S. Greene, Television Writing. (New York: Harper and Brothers, 1952), p. 6.

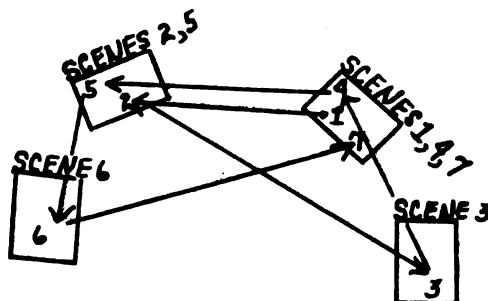
² Ibid.

Greene says:

A writer's choice of sets is governed by the way he wishes to tell his story structurally, and the manner in which he handles the story dramatically within that structure. Each individual set is an important visual writing tool--far more than just a place for actors to be. Although it is always "location," there may be added to that location those precise physical details which, visually, have dramatic values.... Everything on the set has potential use, provided the set has been furnished to become an integral part of the scene.... A set should be organic, growing with the scene itself.³

The dance-drama contains four sets; (1) the farmer's house and yard, (2) the forest, (3) the village square, (4) the devil's den. Because of the stylization of dialogue, movement, and accompaniment, it is obvious that the settings should also be stylized. Therefore, the absolute minimum is necessary. Not only to remain in keeping with the form of the dance-drama, but also to provide the maximum space in which the actor-dancer could move, as well as the cameras.

Each set is described preceding the scene. Scenes I, IV, VII utilize the farmer's house, and scenes II, and V, the forest. A possible arrangement for the sets might follow a semi-circular pattern if studio space is available. For example, from left to right reading clockwise would be scene VI, the devil's den, scenes II and V, the forest, scenes I, IV and VII, the farmer's house, scene III, the village square. This would provide a minimum amount of movement from set to set.



³ Ibid., p. 22.

Actions, Expressions and Stage Business

In this section the author was concerned with stylized movement. However, the actions, expressions and stage business, regardless of stylization, were rooted in the conception of the characters and relation to the structure of the drama. As regards to their usage, Greene states:

In this same manner, actions, expressions, and stage business also are positive writing tools. How, why, and when characters react are elements which, when controlled, tell a story. Actions often will take the place of words, thereby adding to the visual importance of the script.⁴

Therefore, certain dance movements and actions were visualized as the script was written. But generally, the basic action is indicated in relation to the drama. However, to describe every dance movement thoroughly would involve the process of completing the choreography and notating it. This process would demand extending the thesis into a production thesis. And since the author was concerned only with the writing of the dance-drama, specific dance movements have been purposely omitted.

In order to clarify the style of the dance movements, the author suggests that the movement should not be of the nature of classic balletic steps. If emphasis is placed on the characterizations, mood, action and meaning of the action, the dance will evolve naturally without concentrated attention on specific steps. However, since this is a folk dance-drama, it is possible to utilize folk steps and dances.

⁴ Ibid.

After the main action is blocked, characterizations decided, and the reasons for action established, then the process of clarifying and refining movements to specific dance movement should be undertaken.

If imagination is utilized through the reading of the script, the reader will find many dance movements taking a mental-visual form.

Camera Usage

The camera is the eye of the audience, and its use as a writing tool is stated by Greene as:

Directly related to these two visual components of sight [sets, and actions]...The use of the camera is a selective process, for the camera will show only what the writer and director wish it to show. Since there are many choices of details or specific actions at any one moment, some definite means of deciding what should be the object of the camera eye will be of tremendous advantage. Due to the fact that the viewer is not sitting before a stage, able to see a whole set simultaneously, a writer has the ability to show him a succession of images, and a large part of the emotional impact of a script rests within those images and the sequence in which they are revealed.⁵

Certain camera shots which the author felt were essential have been indicated. There appears to be no necessity for the writer to provide all camera action. For as Greene states:

As a general rule, include what the camera is to see rather than how it is to see it. Only when you wish to use the camera as a specific writing instrument should you include camera directions.⁶

As the dance-drama script was written, certain action, movements, and direction of movement in regard to the camera were visualized.

⁵ Ibid., p. 23.

⁶ Ibid., p. 25.

These were described in the script either by stage or video terms. Each direction has been purposefully indicated, and the reasoning should be obvious after careful examination of the script. For example, low angle shots place the audience at the command of the actor; high angle shots provide the audience or actor at the command of the situation. Close-up shots give emphasis to an individual or individual movement.

The script may appear to be a stage play, and well it could. However, certain aspects of directing would create an entirely different effect on television. A few aspects of which a director should be cognizant are: (1) intimacy, e.g. between farmer and wife, farmer and devil, etc., (2) emphasis on small movements, e.g. the farmer picking berries, and the arguments between wife and farmer; (3) continuous thread or continuous progression of time, i.e., the play proceeds with no lapse of days, weeks, etc., except between scene VI, the devil's den, and scene VII, the farmer's house. And even then, the degree of time elapsed is irrelevant.

Speech

Speech has been discussed in the previous chapter on the fusion of dialogue, dance, and music. Only the speech necessary to carry information, advance the plot, and establish emotional content which could not be established by movement was written in the dance-drama.

The lyric manner in which the dialogue of the dance-drama was written resulted from the way the author felt concerning the style of the ballad, and the structure of the dance-drama itself.

Music and Sound

Since there are few sound effects in the dance-drama they will not be discussed fully. Both sound and music are experienced on a "mental stage."⁷ And they can play an integral and important role in television.

Music when used imaginatively takes its place as an integral part of television writing, with an effective role in the dramatic structure. Among its many functions, it supplements transitions, helps compress time, foreshadows conflict, and is valuable as emotional exposition.⁸

The author offers the following suggestions for music of the dance-drama.

Suggested instrumentation includes; a bassoon, clarinet, violin, viola, cello, and possibly wood blocks. The opposite range of the bassoon and clarinet would produce a comic effect. The stringed trio would carry out the lyrical sections and the points of tension.

These are merely suggestions, and the final orchestration depends on the imagination and integrity of the composer or musical director.

There are indications throughout the script where music should begin and cease. These are provided for the convenience of the reader, director, and composer.

This is a dance-drama, not an opera, a musical, or a dance of pure movement only. The dance-drama demands an integration of music, dance, and dialogue. Therefore, the accompaniment takes its initial impulse from the rhythm, dynamics, and dramatic climaxes produced by the words,

⁷ Ibid., p. 49.

⁸ Ibid., p. 65.

the movement, and the idea. As a result of this fusion, the orchestration should not be continuous.

By close examination of the medium of television, it is evident that it is the technical devices which determine the method of handling the dramatic elements for the sake of achieving a unity of structure.

Consider for a moment the visual writing tool listed by Greene, the camera usage. For example, the close up of a face is a technical device which can give the desired action, transitions, emotion or idea. So it is that the fade, the dissolve, the wipe, the various actions executed by the camera, going to black, the sets, actions, music, sound are all technical devices in themselves, but they also have a direct bearing on the content, mood, emotional impact, the plausibility, and understanding of the drama. Their usage is visualized by the writer during his development of the dramatic structure.

II. OTHER FACTORS FOR CONSIDERATION

Audience Level

The dance-drama included in this thesis was written with an attempt to present a program which would appeal to an audience of all age levels. This, as the author realizes, would involve a large and varied audience. The dance-drama is not primarily written for children. However, children would probably enjoy it. There are several reasons why the author believes this program would have a wide appeal; (1) the rhythmical aspect which appeals to the basic rhythmic pulse of man; (2) the thematic aspect, which is not serious, is easily understood by all men; (3) the

folklore aspect which is frequently utilized by dramatists, musicians, and dancers; (4) the mysterious-fantasy aspect which is related to the folklore of the ballad.

At present, this program might possibly appeal to a limited audience on a relatively high level. But the aim of the author was to develop the dance-drama into a type of program which would appeal to a larger audience through television.

Timing of the Script

The approximate reading time of the dance-drama is thirty-five minutes. Playing time will probably extend to approximately fifty-five minutes. That does not include opening and closing credits, or titles.

The following are reading, not playing, times for each scene: Scene I, ten minutes; Scene II, five minutes; Scene III, four minutes; Scene IV, five minutes; Scene V, four minutes; Scene VI, three minutes; Scene VII, four minutes. The scenes should naturally extend as movement in the play is developed.

The Costumes

Simple lines are the keywords. The actor-dancer will appreciate costumes which are manageable and unadorned. Easy flowing materials, light in weight, will provide for maximum movement and add to the video picture. From the observations of the writer, the fewer lines in a television picture, the less confusing and the more enjoyable it becomes. This particularly applies to dance since the movement is usually continuous.

Stylization, but observance of the folk element is necessary. Since the dance-drama could exist in nearly any country, there is no prescribed period. Assuming, however, that it would be televised to an audience in the United States, costuming of the present farm or rural communities would best suit the production.

The number of costumes is eighteen. The wife and husband have two each; nightgowns, a simple dress for the wife and shirt and overalls for the husband. The seven villagers should wear farm or work clothes. There are two women, a young girl, and four men. The hogs, played by individuals, since trained hogs are unavailable, should have indications of their type of animal. A simple brown or beige leotard with long legs and arms would suffice as the basic part of the costume. Ears, snout, hooves, and a curly tail would add the finishing touches. The devil should appear in appropriate regalia and also as a peddler. Lastly are the three little devils, each an individual, but similarly costumed.

III. THE SCRIPT

THE FARMER'S CURST WIFE⁹

A Dance-Drama

CAST OF CHARACTERS:

- WIFE ----- A young woman about twenty-five. She is stubborn, contrary, the epitome of what a wife should not be (in the eyes of a man, that is). She is fairly attractive; not plump, not thin, but firm. Her complexion has lustre; not red, not sallow, but bright.
- FARMER ----- He is the bewildered, compromising spouse. But still a man. About thirty.
- DEVIL ----- Braggart. Cocksure of his own talents. Ha! Traditionally clothed; horns, the works!
- SEVEN VILLAGERS --- Three women and four men. This includes a young girl, her mother and father. They are sympathizers with the farmer.

⁹ Reference to footnotes in the script. Throughout the script numerals are placed after certain speeches or stage directions. These indicate material utilized from the ballad, variants of the ballad, the folktale which probably influenced the creation of the ballad, and motifs found in parallels to the folktale. To facilitate the reading of the script, the footnotes themselves have been placed in Appendix A. The complete tale, "The Bad Wife" is included since the author employed a considerable portion of this tale in the construction of the dance-drama. But only the portions of the ballad and its variants which the author utilized are given. However, to give the reader a clear understanding of the story involved, selected versions of the ballad and music are in Appendix B.

TWO HOGS ----- Rambunctious. Possibly influenced by the devil.
 Since trained hogs would be difficult to obtain,
 individuals costumed as such will suffice.

THREE LITTLE DEVILS- Relatives of 'his honor'.

SCENE I: THE FARMER'S HOUSE. THE SET SHOWS THE EXTERIOR AS WELL AS
 THE INTERIOR OF THE HOUSE AND A PORTION OF THE FIELD. IT IS STYLIZED
 WITH ONLY PORTIONS OF WALLS, WINDOW FRAMES ETC. THERE ARE TWO STYLIZED
 BEDS, NARROW AND FLAT, A STOOL FOR THE WIFE, A BENCH BY THE WINDOW.
 THERE ARE TWO DOORS. ONE LEADS TO THE KITCHEN, THE OTHER TO THE
 EXTERIOR OF THE HOUSE. A PLOW STANDS IN THE FIELD. HAND PROPS INCLUDE
 A MIRROR, BASKET, NAIL BUFFER, OVERSIZED COMB. HOES AND LUNCH PACKS
 FOR THE VILLAGERS.

DEFOCUS INTRO
 SLIDES.
 DIS. TO PIN-
 WHEEL. FOCUS

(IT IS EARLY MORNING. THE FARMER AND WIFE ARE
 SLEEPING. BOTH ARE IN NIGHT CLOTHES.

MUSIC: LYRICAL BUT NOT SERIOUS. SHOULD SET THE
 MOOD OF THE PRODUCTION. ALTHOUGH THE FARMER'S
 ACTIONS WILL TEND TO BE SERIOUS IN THE OPENING,
 THE MUSIC SHOULD CARRY A COMIC MOTIF RELATED TO
 HIS MOVEMENTS.)

FARMER

C.S. TWO BEDS.
 WIFE'S IN
 FOREGROUND.

(HE ARISES, SITS ON HIS BED. REGARDS HIS WIFE
 WHO DOES NOT STIR. THE MOOD IS ONE OF TEDIUM.
 HE PUTS ON SHIRT AND TROUSERS OVER NIGHT SHIRT.
 THIS IS FOLLOWED BY A WORK MOTIF; FLEXING MUSCLES

ETC. HE GREETES THE NEW DAY, AND HIS MOOD SLOWLY
 BUILDS TO ONE OF SEMI-HAPPINESS AS HE HEARS THE
 APPROACHING VILLAGERS.

MUSIC: UNDER. LET VOICES CARRY ALONE.)

TWO VILLAGERS

(THEY ARE IN THE DISTANCE AND NOT SEEN. ONLY THE
 SINGING-LIKE SOUNDS ARE HEARD IN CANONIC FORM.)

Hi-----oooooooo! Hi-----oooooooo! Hi-----
 oooooo!

(SOUND: A COCK CROWS.)

MUSIC: PUNCTUATES AFTER THE CROW. LEAD INTO COMIC
 MOTIF OF FARMER AS HE DECIDES TO WAKE WIFE.

MUSIC OUT AS HE SPEAKS.)

FARMER

(DECIDES TO WAKE WIFE. HE MOVES CAUTIOUSLY TO HER
 BED AND TAKES THE COVERLET OFF OF HER.)

Wife, wife, please awake early. Time skips by
 with each passing moon. (1)

WIFE

(MUSIC: VERY THIN. LET HER MOVEMENT CARRY MOST
 OF THE RHYTHM.)

SHE MAKES NO RESPONSE. ONLY RANDOM MOVEMENT.)

FARMER

(MUSIC: FOLLOWS THE FARMER'S ACTIONS;
 HE BECOMES DEJECTED AGAIN.)

**G.S. INTERIOR
 OF HOUSE**

TWO VILLAGERS

DIS. TO OUT-
SIDE OF HOUSE
FOR EN. OF
VILL.
WINDOW B.G.

(THEIR SINGING SOUNDS INCREASE IN VOLUME. THEY ENTER THE SCENE PASSING BY THE OPEN WALL OF THE HOUSE. THEY CARRY HOES AND LUNCH PACKS. THEIR MOVEMENT IS A WORK MOTIF.)

Farmer, farmer, time to plow your field.

(THIS SHOULD BE CHANTED IN UNISON WITHOUT ACCOMPANIMENT. IT IS FOLLOWED BY MOVEMENT WHICH HAS THE SAME RHYTHMIC PATTERN. THEIR MOVEMENT GRADUALLY FLOWS INTO A SWAYING MOTION--ENJOYING THE SUN OF A NEW DAY.

MUSIC: BLEND FROM THE FARMER'S MOTIF TO PICK UP THE MOTIF OF THE VILLAGERS.)

FARMER

(THEIR GAYNESS CAUSES THE FARMER TO JOIN THEM IN THEIR ACTION. HE REMAINS IN THE HOUSE. THE MOVEMENTS OF THE FARMER AND THE TWO VILLAGERS REACH A CLIMAX DYNAMICALLY.

MUSIC: SUSTAINS AT HIGH PEAK UNTIL THE FOLLOWING WORDS ARE SPOKEN.

MOVEMENT SUSTAINS ALSO.)

TWO VILLAGERS

(MOVEMENTS CONTINUE AS WORDS ARE SPOKEN.

MUSIC: FOLLOWS LINE OF MOVEMENT.)

DIS. TO
WINDOW

The day awakes! Come mortals, let us labor while
the sun smiles.

(START TO MOVE OFF.)

FARMER

(AS THEY SPEAK, THE FARMER IS BROUGHT BACK TO
REALITY FOR HE REMEMBERS HIS WIFE WHO HAS NOT
ARISEN.

MUSIC: OUT

HE MOTIONS TO HIS SLEEPING WIFE WITH MOVEMENTS
INDICATING THE FUTILITY OF THE SITUATION.)

My day cannot begin.

TWO VILLAGERS

(THEY LOOK IN THE WINDOW. MOVEMENTS OF CURIOSITY.
EACH PUSHES THE OTHER OUT OF THE WAY IN ORDER TO
SEE. THEY SHAKE HEADS IN UNISON.)

1ST VILLAGER

The call of the dead would not awaken her.

(MUSIC: PUNCTUATES DIALOGUE, ONE OR TWO NOTES.)

2ND VILLAGER

A dead wife is no use to a husband.

(MUSIC: PUNCTUATES DIALOGUE.)

WIFE

(SHE STIRS SLIGHTLY.

VILLAGERS MOVE IN ANTICIPATION.

SHE FLOPS BACK TO SLEEP.

MUSIC: NONE. THE SILENCE BUILDS THE ANTICIPATION.)

FARMER

Neither a lazy wife.

TWO VILLAGERS

(THEY AGREE. REGARD THE SUN AND RESUME THEIR PREVIOUS WORK MOTIF. EXIT.)

MUSIC: AGREEMENT. LEADS INTO FORMER MOTIF OF VILLAGERS AS THEY EXIT.)

FARMER

Only the wise men have risen. Still asleep are the fools.

(HE MOVES AWAY FROM THE WINDOW TOWARDS HIS WIFE. SHE SLEEPS QUITE PEACEFULLY. HE STARTS AS IF TO WAKEN HER. STOPS. A LITTLE DOUBTFUL WHETHER HE SHOULD OR NOT. MOVES AWAY CONTEMPLATING HIS NEXT ACTION, AND HIS WIFE. HIS ACTIONS SAY, "WHAT TO DO!" HE STOPS ABRUPTLY. ASSUMES HIS ATTITUDE OF MANLY DECISION.)

MUSIC: WITH HIS MOVEMENTS AND THE RHYTHM OF THE WORDS.)

Rise up, you sulky devil.

WIFE

(SHE STIRS BUT ONLY FOR A MOMENT. HER MOVEMENT IS THAT OF ONE DREAMING HAPPY DREAMS.)

MUSIC: LYRICAL IN STYLE. BUT AS SHE RISES, THE
MUSIC FALLS SO THERE IS CONTRARY ACTION BETWEEN
MOVEMENT AND MUSIC.)

FARMER

Old Sol shines above. And his warmth goes deep.

(MUSIC: CONTINUES THEME OF WIFE. THE FARMER'S
MOVEMENTS WITH THE MUSIC. WORDS NOT WITH RHYTHM
OF MUSIC.)

WIFE

(SHE FLOPS BACK TO SLEEP.)

MUSIC: OUT.)

FARMER

(RHYTHM ONLY FROM WORDS AND MOVEMENT.)

Deeper still is my hunger! Strength for the poet
comes from seeing the wheat ripple. Strength for
the farmer comes from eating the wheat.

(MUSIC: UNDER, NOT WITH WORDS.)

Awake! The field -- my domain -- cries to me!

(SEEING SHE DOES NOT AWAKE, HE CHANTS AND MOVES TO
THE RHYTHM OF THE FOLLOWING WORDS.)

MUSIC: WITH WORDS, BUT SOFTLY. IT IS A FIVE BEAT
PHRASE.)

Pancakes for breakfast! (rest) Hunger!
1. 2. 3. 4.
Work awaits! (2)
5.

(REPEAT. TWO TIMES. THE WORDS DIE OUT BUT HE
CONTINUES THE ACTION.

MUSIC: PICK UP.

HE BECOMES STERN, ANGRY AND ALMOST VIOLENT.)

WIFE

(SHE AWAKES.

MUSIC: OUT SHARPLY AS SHE AWAKES.

THE FARMER'S ACTION CONTINUES. HE IS CONFUSED
AS TO WHETHER TO CONTINUE AS SHE AWAKES. BUT HE
DOES.

HER MOOD IS LYRICAL AND SOMEWHAT SULTRY IN CON-
TRAST TO HIS. SHE STARTS TO SPEAK AS HIS RHYTHM
CONTINUES. SHE SPEAKS AS IN A DREAM.)

Sleep is my domain! I shall not awake!

2-SHOT:
FARMER B.G.

My castle's in heaven....

(THE FARMER STOPS ABRUPTLY AS SHE SAYS 'CASTLE'.)

...Filled to the brim. Rich laces, bright
plumes, dashing fancies! I shall not awake!

(SHE IS ABOUT TO RESUME HER SLEEP.)

FARMER

(INTERRUPTS HER. HE RESUMES HIS CHANT.

MUSIC: NONE. BUT ONLY ONE OR TWO NOTES.

HE FEIGNS HUNGER. WATCHES FOR A RESPONSE FROM HER.)

Pancakes, hunger. ---- Hunger, pancakes.

Work, work, work!

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial reporting and compliance with regulatory requirements. The text notes that incomplete or inaccurate records can lead to significant legal and financial consequences for the organization.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the use of advanced software solutions and manual data entry processes to ensure the integrity and accuracy of the information. The document also discusses the importance of data security and the implementation of robust protocols to protect sensitive information from unauthorized access and breaches.

3. The third part of the document focuses on the analysis and interpretation of the collected data. It describes how the data is processed and analyzed to identify trends, patterns, and anomalies. The text emphasizes the need for a thorough understanding of the data and the ability to draw meaningful conclusions from the analysis. It also discusses the importance of communicating the results of the analysis to the relevant stakeholders in a clear and concise manner.

4. The fourth part of the document discusses the implications of the data analysis and the actions that should be taken based on the findings. It highlights the need for a proactive approach to risk management and the implementation of corrective measures to address any identified issues. The text also discusses the importance of ongoing monitoring and evaluation to ensure that the organization remains compliant with regulatory requirements and maintains the highest standards of accuracy and transparency.

5. The fifth part of the document provides a summary of the key findings and conclusions of the analysis. It emphasizes the importance of maintaining accurate records and the need for a strong data management strategy. The text also discusses the benefits of using advanced data analysis tools and the importance of data security and privacy. Finally, the document provides a list of recommendations for improving the data management process and ensuring the highest standards of accuracy and transparency.

WIFE

(SHE DOES NOT REACT.)

FARMER

Very well! Sleep three days and three moons!

THREE VILLAGERS

(VOICES FROM THREE OTHER VILLAGERS ARE HEARD.
THE VOICES COME IN ON THE FARMER'S LAST LINE.)

Hiiiiii---Hooooooo-----follow the plow.

Sing halifor band if I do! (3)

FARMER

1-SHOT:
FARMER

(GOES TO THE WINDOW. USE SAME RHYTHM OF
"VERY WELL...." ETC.)

THREE VILLAGERS

M.S. VILL. B.G.

(THEY MOVE INTO VIEW. THERE ARE TWO MEN AND THE
GIRL, DAUGHTER OF ONE OF THE MEN. SHE CARRIES
THEIR LUNCH PACKS. THEY CARRY HOES, AND ARE
ABOUT TO CALL TO THE FARMER.)

C.S.: FARMER,
VILL., WIFE
IN FOREGROUND

WIFE

(SPRINGS OUT OF BED.)

THREE VILLAGERS

(OBSERVE THE FOLLOWING ACTION. THEIR MOVEMENT
CONTINUES LIGHTLY, OFFERING A BACKGROUND FOR THE
WIFE'S MOVEMENTS.)

WIFE

(AS IF SHE HAD NEVER BEEN ASLEEP.)

What, what, what, what!!!? I wouldn't think
of it! (L)

1-SHOT:
WIFE

(LIKE AN AUTOMOTON SHE SCURRIES ABOUT THE ROOM.
FIRST SHE PRIMPS HER HAIR, THEN PUTS HER DRESS
ON OVER HER NIGHT GOWN. HER MOOD IS ONE OF
CONTRARINESS, AND HER MOVEMENTS HAVE SUBTLE HINTS
OF SOPHISTICATION.)

FARMER

2-SHOT:
WIFE, FARMER B.G.

(SURPRISED BY HER SUDDEN ACTION. BUT SINCE SHE
HAS ARISEN, HE TAKES ADVANTAGE OF THE SITUATION.
RESUMES HIS CHANTING. STAYS BY THE WINDOW TO
ASSERT HIS MANLINESS.)

Stop this hunger, wife!!

(MUSIC: OUT.)

WIFE

Ha----you thief. You don't deserve any pancakes.
You take away my sheet. You take away my sleep.
This I should stop and not your hunger.

(THEN JUST AS SUDDENLY AS SHE AROSE, SHE SITS ON
THE STOOL AND BUFFS HER NAILS. THE RHYTHM IS
LYRICAL. PUNCTUATED WITH SHARP STROKES. EVERY
TIME SHE DOES THIS, SHE REGARDS HER HUSBAND
SCORNFULLY.)

FARMER

WIDE 2-SHOT:
VILL. B.G.

(DOES NOT KNOW WHAT APPROACH TO TAKE NEXT. HE SITS SILENTLY BY THE WINDOW. WITH EVERY SHARP STROKE SHE MAKES, HE WRITHES AND TWITCHES AS IF IN GREAT AGONY FROM HUNGER. DEJECTEDLY HE SITS.)
Don't make pancakes, wife. I don't deserve any.

THREE VILLAGERS

M.S.: VILL.
AND FARMER

(MOVE CLOSE TO THE WINDOW. THEIR ACTIONS SHOW CURIOSITY, DISGUST AT THE WIFE'S ACTIONS, AND SYMPATHY FOR THE FARMER.)

Ssst,ssst, sssst.'

(THIS IS IN 3/4 METER, ANDANTE.)

MUSIC: BEGINS WIFE'S THEME.

VILLAGERS ACTIONS CONTINUE.)

WIFE

C.S.: WIFE
B.G.

FOLLOW WIFE

(SURPRISED AND ANGERED BY THE FARMER'S CHANGE OF MIND, SHE BEGINS GOING ROUND AND ROUND ON THE STOOL. HER ANGER MOUNTS. SUDDENLY SHE STANDS AND STALKS TO HER HUSBAND.)

It's pancakes for you!

(SHE GOES BACK TO THE STOOL AND RESUMES GOING AROUND. SHE THEN ARISES SLOWLY AND DELIBERATELY. CROSSES TO THE DOOR LEADING TO THE KITCHEN.)

And you will eat away, thief, until they are gone.

(EXITS)

FARMER

C.U.: FARMER.
D.O. TO

(MUSIC: BUILD INTO FARMER'S THEME.

HE THROWS UP HIS HANDS IN DISPAIR. MOVES IN A
CIRCLE. FIRST ONE DIRECTION, THEN THE OTHER.
HE PONDER'S WHAT TO DO.)

FULL SHOT:
VILL. B.G.

THREE VILLAGERS

(JOIN THE FARMER, BUT COUNTERPOINTING HIS PONDER-
ING WITH MOVEMENTS INDICATING SUGGESTIONS.
MUSIC: GRADUALLY INTO VILLAGER'S THEME.)

D.I. TO
HIGH SHOT:
HEADS, TORSOS.

FARMER

(STPS ON THE WINDOW SILL.)

FARMER AND VILLAGERS

(THE FOUR CONFER FOR A MOMENT.)

THREE VILLAGERS

(MUSIC: OUT.)

Flee away! Fly far! It's better to live---
then die!

FARMER

(PERCHES ON THE SILL AS IF HE WOULD RUN AWAY
IMMEDIATELY BUT HE CHANGES HIS MIND. TURNS HIS
BACK TO THE VILLAGERS. STILL IN THE WINDOW.
HE CONSIDERS.

MUSIC: SINGLE NOTES PIERCE THE SILENCE AND
PUNCTUATE THEIR CONSIDERATIONS.)

Man without wife-----wife without man!!

THREE VILLAGERS

(THEY CONSIDER)

FIRST VILLAGER

D.O. TO
C.S.:
KITCHEN DOOR
B.G.

(ONE OF THE THREE MEN.)

Bands and rebels, and rebels and troubles. (5)

(THE WORDS BUILD.

MUSIC: PICKS UP BUILD FOR ENTRANCE OF WIFE.BUILDS RAPIDLY UNTIL IT GOES OUT.)WIFE

(ENTERS. SHE HAS AN ARMFUL OF PANCAKES.)

Dow, dow, diddle a diddle. Eat until you've
filled up your middle. (6)

FARMER AND VILLAGERS

SHOT OF FARMER
AND VILL.

(REGARD THE MOUNTAINOUS PILE OF PANCAKES WITH
WONDER.)

SECOND MALE VILLAGER

That's a stack for a giant----a giant!

WIFE

(PUNCTUATES THEIR REMARK WITH SCORN.)

A giant!

(MUSIC: OUT.

SHE GOES BACK TO HER STOOL. ADMIRES HERSELF, HER
NAILS ETC. SHE IS QUITE HAPPILY AMUSING HERSELF.)

FARMER

(EATS ONE OR TWO PANCAKES AND ALMOST CHOKES ON THEM.)

The salt! You've left out the salt!

WIFE

The salt is in the pancakes. Now the pancakes
in my husband.

B.C.U.: WIFE
AND FARMER

(BEGINS TO FEED THEM TO HIM.)

FARMER

I say there's no-----

WIFE

I say there isssssss-----!

(MUSIC: PICKS UP THE END OF HER WORD. A THIN
LINE ON VIOLIN PUNCTUATED BY CRISP ACCENTS ON
BASSOON.

SHE WILL NOT LISTEN TO HIM. RETURNS TO HER STOOL
AND RESUMES POLISHING HER NAILS.)

FARMER

Why!did!I!marry! a contrary wife?!

(WORDS SHARPLY ACCENTED. HE PASSES THE CAKES OUT
THE WINDOW TO THE VILLAGERS ON THESE ACCENTS.

MUSIC: SECRETIVE TYPE.)

THREE VILLAGERS

(MUSIC: UNDER. FOLLOW ACTION OF VILLAGERS WITH
THEMATIC NOTES OF WIFE'S THEME.

THEY TRY THE PANCAKES, BUT ALSO CHOKE.
START TO THROW THEM AWAY.)

FARMER

(OBJECTS. INDICATES HIS WIFE. BECOMES UNHAPPY.)

THREE VILLAGERS

(STUFF THE PANCAKES INTO THEIR LUNCH PACKS.)

FARMER

(RELIEVED THEY HAVE HIDDEN THE PANCAKES.
DEJECTION AGAIN.)

Bands and rebels, and rebels and troubles!

What can I do?

THREE VILLAGERS

O nacker! A problem to tack---el---.

Not new!

LOW ANGLE
SHOT: VILL.

TWO VILLAGERS

(FROM OFF STAGE. CRY TO THE VILLAGERS ON STAGE.

MUSIC: BLEND WITH THEIR CALL. AND OUT.)

Hi-----hooooooooo! Follow the plow!

D.O. TO
LOOSE SHOT.

THREE VILLAGERS

(THIS CAUSES THE THREE TO REMEMBER THEIR OWN TASK
AT HAND.)

GIRL VILLAGER

Come, farmer! Relax at your work. The warmth
from old Sol will brighten your soul.

INCLUDE
FARMER IN
SHOT.

THREE VILLAGERS

(MOVE OFF CHANTING.)

Te ole dum diddle dum day. Plow your field,
farmer! (7)

(REPEAT SEVERAL TIMES UNTIL THEY EXIT.)

FARMER

(TAKES HIS EMPTY PLATE AND MOVES CAUTIOUSLY
TOWARD HIS WIFE.

MUSIC: VERY THIN LINE.)

WIFE

(SURPRISED AND ALMOST PLEASED TO SEE THE CLEAN
PLATE.)

FARMER AND WIFE

(MOVE TOGETHER. MOVEMENT CARRIES MOST OF THE
RHYTHM.

MUSIC: ACCENTS ONLY WHEN SHE REGISTERS SURPRISE,
HIS MOVEMENTS OF CONVINCING HER, AND HIS FEAR OF
HER.

AT FIRST, BOTH MOVE CAUTIOUSLY. EACH SUSPECTING
THE OTHER. HE IS AFRAID OF HER REACTION TO THE
PLATE. SHE IS SUSPICIOUS BECAUSE THE CAKES ARE
GONE.)

WIFE

You see, there was salt.

FARMER

There was-----

C.U. WIFE
AND FARMER

(CHANGES HIS MIND AND DOES NOT SPEAK. HIS MOVEMENTS INDICATE HE ATE ALL THE PANCAKES.)

WIFE

(SLOWLY SHE IS CONVINCED HE ATE THEM. HER MOVEMENTS BECOME LYRICAL AND SWEET. THE FARMER IS ALMOST CONVINCED SHE IS CHANGING, AND IS PLEASED.

MUSIC: IN FULL.

HE MOVES FREELY WITH HER IN A DUET. IT REACHES A CLIMAX DYNAMICALLY.)

FARMER

(MUSIC: ACCENTS HIS LINES.)

Wife, I feel sorry for you. Don't go toiling and molling. And don't go out hay cutting. (8)

WIFE

(STOPS SUDDENLY. MOUNTS HER STOOL.)

No, no, no? I shall go!

(MUSIC: OUT.)

LET WIFE OUT.
REAR SHOT:
FARMER.

And you do not follow after me!!

(SHE EXITS TO THE YARD. SNUBBING HIM.)

FARMER

(HE IS CONFUSED BY HER ACTIONS. TAKES HIS HOE. LOOKS AT HIS WIFE FROM THE DOOR. SHE IS HITCHING THE TWO HOGS TO THE PLOW.) (9)

WIFE

(IN THE YARD. DISGUSTED.)

Hogs for horses!

FARMER

(EXITS TO THE YARD. WORK MOVEMENTS. DEJECTION.)

WIFE

(MOVES ASIDE TO ALLOW THE FARMER TO TAKE THE PLOW.)

Hogs for horses! Hmph!

FARMER

(HE BEGINS MOVEMENTS AS IF PLOWING THE FIELD.)

Horses cost money. And little have we.

WIFE

C.U.: HEADS.
WIFE B.G.

(FOLLOWS BEHIND, NAGGING.)

Hogs, hogs, hogs!

(MUSIC: PICK UP HOG THEME. BUILDS STEADILY.

THE HOGS START MOVING THIS WAY AND THAT.) (10)

FARMER

(TRYING TO STOP THEM.)

Eeeeeiiiiii, eeeeeiiiiii-----EEE!

(THEY FINALLY HALT.

MUSIC: FARMER'S THEME. THIN LINE UNDER WORDS.

(TO HIS WIFE)

It's little we have. But thankful should be.

Come! A prayer let's offer!

WIFE

A prayer for hogs!!

(MUSIC: OUT.)

HIGH ANGLE
SHOT.

Nay, nay----diddle, diddly, diddle, diddle.

(SAID VERY FAST. THE HOGS RUN RAMBUNCTIOUSLY
ABOUT. THE FARMER AFTER THEM.)

FARMER

(SHOUTS AT WIFE)

It's to the devil with you. Rebel with devil.

A relative you surely are. Only the devil knows
why hogs go this way and that! (11)

Rebel and devil---rebel and troubles! Bands of
troubles with rebels and devils. And no salt in
pancakes! (12)

WIFE

(LAUGHING AT HIM. DANCES SAUCILY.)

SHOT OF WIFE.
D.I. TO
C.U.: HEAD.

Diddle, diddle, diddle, diddle. Diddle
a-diddle a day.

(MUSIC: PICK UP FOR REPEAT.

THIRD REPEAT.)

DEFOCUS.
DIS. TO
PINWHEEL.
FOCUS.

Diddle, diddle, diddle, diddle. Diddle a-salt
there was!

(MUSIC: BUILD FOR TWO MEASURES. OUT SHARPLY.

THEN PICK UP LIGHTLY FOR TRANSITION AND LEAD INTO
NEXT SCENE. THEME OF CONTRARY WIFE.)

SCENE II. THE FOREST. STYLIZED. A LARGE CURRANT BUSH IS ON A MOUND
OF DIRT. LARGE BERRIES ADORN THE BRANCHES. THIS MOUND WILL PROVIDE
A MEANS IN WHICH A HOLE CAN BE MADE IN THE CENTER OF THE BUSH. IT MUST

BE DEEP SINCE THIS IS THE ENTRANCE TO THE DEVIL'S DEN. SEVERAL LARGE BRANCHES SURROUND THE HOLE. BUT ENOUGH ROOM MUST BE LEFT FOR CAMERAS TO SHOOT THROUGH THE BRANCHES. SMALLER BUSHES ARE PLACED HERE AND THERE. (13)

THE WIND IS BLOWING LIGHTLY. THIS FIRST SECTION SHOULD HAVE A CALMNESS UNTIL THE FARMER SEES THE DEVIL. THE FARMER IS PICKING BERRIES FROM THE OUTER BRANCHES OF THE BUSH. HE HAS A PAIL BESIDE HIM.

(MUSIC: LIGHT. DOES NOT HAVE TO FOLLOW THE ACTION ENTIRELY. A PATHETIC SMILE SWEEPS THROUGH THE STRAINS.)

FARMER

DIS. TO
FARMER.
C.U.: HANDS
AND HEAD.

(HE SITS ON THE GROUND CROSS-LEDGED. BETWEEN THE FINGERS OF ONE HAND HE HOLDS THREE BERRIES. EACH BERRY HELD BY TWO FINGERS. HE IS PLAYING BERNIE, MEENIE, MINIE, MOE WITH THE BERRIES IN ORDER TO DISCOVER WHICH IS PALATABLE.)

Berry, berry! Currant berry. Which is bad?
Which is beautiful?

(A FEW LEAVES BLOW OVER HIS EYES, AND AS A RESULT HE CANNOT SEE THE BERRIES. HE BRUSHES THE LEAVES FROM HIS FACE WITH SUCH A FLOURISH HE LOSES THE BERRIES. HE WAS HAPPY- BUT THE LOSS BRINGS DEJECTION BACK TO HIM.)

Stay, stay! Don't scamper!

(HE PICKS THEM UP, LOOKS AT ONE.)

Are you a wife, too?

(SINCE THERE IS NO VERBAL RESPONSE, HE RESUMES HIS TASK OF CHOOSING THE RIGHT ONE TO EAT. HE IS HAPPY AGAIN.)

No, no----nary a word! What pleasantries!

Mother Nature is kind. Merry berry!

(HE STUDIES THEM INTENTLY.)

MUSIC: ACCENTS WITH THE FOLLOWING.

HE HOLDS THEM LOW, THEN HIGH, FAR AWAY, NEAR, TO THE BACK OF HIM, HE ROLLS OVER. HE IS CAREFUL NOT TO LET THEM ESCAPE AGAIN. HIS MOVEMENTS BECOME A DANCE WHILE SITTING.

MUSIC: OUT.)

Plump and red -- you're well fed! Pink and narrow -- for you I not care...O! But firm lustrous one --- you have come from the sun!

(MUSIC: IN. INDICATION THAT THE BERRY WILL BE GOOD. SUDDEN SURPRISE WHEN IT IS NOT.

HE PUTS THE BERRY TO HIS LIPS DELICATELY--TASTES. BUT IT IS SOUR AND BITTER. HIS EXPRESSION GROWS DARK AND HE WRITHES IN ANGUISH BECAUSE OF ITS DECEPTION.

MUSIC: DOES NOT FOLLOW WORDS.)

O, unhappy mortal! Must you always be made the
fool?

(HE RISES, MOVES TO AND FRO DISTRAUGHT WITH
UNHAPPINESS.)

Berries I gather to distract my grief.

(HE SEARCHES AMONG THE BRANCHES OF THE BUSH TOUCH-
ING EACH BRANCH AS HE GOES.)

So filled you are with outward beauty.

Mother Nature, have you deceived me too?

(HE REACHES THE CENTER OF THE BUSH AND ALMOST FALLS
INTO A BOTTOMLESS HOLE.)

Eye---iiii---eye! Truly it is true!

(MUSIC: OUT.)

HIGH ANGLE
SHOT.

I expected not a hole. A hole not expected-
-----Sooooooo deeeEEEEEE!!

(THE PAIL OF BERRIES ALMOST TOPPLES INTO THE
HOLE. A FEW OF THEM DO.)

Eye---iiii---Derry, derry, down.

(HE TRIES TO CATCH THEM, BUT THEY ARE GONE.

MUSIC: IN SHORTLY THEN OUT. MYSTERIOUS MOTIF.

HE REMAINS IN THE PRONE POSITION ON HIS STOMACH
HE ASSUMED WHILE ATTEMPTING TO RETRIEVE THEM.)

DeeeeeeeePa!

(SILENCE ENSUES.)

MUSIC: OUT.

REAR SHOT:
FARMER.

HE STARES INTENTLY INTO THE HOLE. HE SITS, TURNS
HIS BACK TO THE HOLE.

MUSIC: IN LIGHTLY, MYSTERIOUS MOTIF OF DEVIL.
FOLLOWS HIS MOVEMENTS.

THE DEVIL CRAWLS OUT OF THE HOLE AND HIDES BEHIND
THE BRANCHES OF THE BUSH. HE PICKS A FLOWER
(GOLDENROD). THE WIND CEASES.

MUSIC: OUT.

THE FARMER REACHES INTO HIS PAIL, TAKES THE
ROSIEST BERRY, RESUMES HIS PRONE POSITION, AND
GINGERLY DROPS IT IN THE HOLE. HE LISTENS.
FAR OFF A 'PLUNK' IS HEARD.

MUSIC: A NOTE ON THE CLARINET.

THE DEVIL SITS ON THE OPPOSITE SIDE OF THE HOLE
SMELLING HIS FLOWER WHILE HE ENJOYS THE ANTICS
OF THE FARMER. A SINISTER SMILE CREEPS INTO THE
FARMER'S FACE. HE DOES NOT SEE THE DEVIL BECAUSE
HE IS SO INTENT ON HIS WORK.)

Farewell, my lovely! One more and the test is sure.
(STILL LEANING OVER THE HOLE.

MUSIC: IN. LEADS INTO DEVIL'S SNEEZE.

HE REACHES INTO THE PAIL AND IS ABOUT TO PICK A
BERRY AT RANDOM.)

DEVIL

(CHUCKLES UNDER HIS BREATH. TO SMOTHER AN AUDIBLE

LAUGH, HE PRESSES THE GOLDENROD CLOSER TO HIS NOSE.)

A-----a-a-ah-h-ha--choo! Ha, ha, ha---

(AS IT IS THE TAIL END OF THE SNEEZE IT RESEMBLES A LAUGH.)

FARMER

(HAS NOT HEARD DISTINCTLY. HE SPEAKES INTO THE HOLE.)

Like a scolding wife, you, too laugh! Ah, me!

DEVIL

(MUCH LOUDER)

Chooooo!!

(MUSIC: IN SUDDENLY. BUILDS.)

FARMER

(SUDDENLY REALIZES HE IS NOT ALONE. IMMEDIATELY HE JUMPS UP, AND SEES THE DEVIL.)

Ah, me!!

(MUSIC: RUNNING MOTIF BUT GOING NOWHERE.)

FOLLOWS ACTION.

THE FARMER WANTS TO RUN, BUT IS SO FRIGHTENED HIS LEGS BECOME PARALYZED. HE REACHES BEHIND, IN FRONT, UP AND DOWN, HIDES HIS FACE -- AS IF THIS WILL HELP HIM ESCAPE. IT IS THE DREAM OF RUNNING AND NOT GAINING GROUND.)

DEVIL

(MAKES A MOVEMENT AS IF TO STOP THE FARMER.
THE FARMER STOPS AS IF SUSPENDED IN SPACE. THE
DEVIL INDICATES FLOWER ATTEMPTING TO EXPLAIN AND
BRING PEACE TO THE FARMER.)

Hay fever. Please! Continue your experiment,
farmer.

(MUSIC: OUT.

THE FARMER DOES NOT MOVE. THE DEVIL BREAKS THE
SILENCE.)

What prompts the mortal mind to carry on thus----?

FARMER

(DOES NOT HEAR THE DEVIL. HE FALLS TO HIS KNEES.)

Your lowness---uh your highness, your sire, come
after me not. No earthly possessions have I!

(HE REFLECTS) No earthly possessions!

DEVIL

Ah! Then you ponder for naught. (PAUSE)

You ponder----I wonder.

(MUSIC: BUILDS SLOWLY. DEVIL'S THEME.

MYSTERIOUS. FARMER'S THEME INTERSPERSED SHARP
AND QUICK.

THE DEVIL RISES, MOVES AROUND THE HOLE. THE
FARMER ALSO MOVES.)

FARMER

Eye----iiii----eye. Cast not a spell!

DEVIL

(AS THEY CONTINUE AROUND THE HOLE, THE DEVIL ATTEMPTS TO REACH OUT WITH FRIENDLY GESTURES, BUT THE FARMER MISINTERPRETS THEM.)

Unreasonable mortal. Reasonable be.

(PAUSE) Lonely am I in my -- uh -- nearby domain.

(DOES NOT REFER TO THE HOLE)

Long since a mortal I've seen. -----

He ponders ----"Ponders why?" Wonder I.

(MUSIC: WITH THE FARMER.

AT THE WORD 'PONDERS', THE FARMER AGAIN BECOMES DEJECTED. HE EXPRESSES HIS SADNESS IN MOVEMENT. HE MOVES AWAY FROM THE HOLE TO THE CLEARING.)

FARMER

A wife have I.

DEVIL

(IMITATES THE FARMER'S MOVEMENTS. BUT HIS ARE MOCK SADNESS.)

No wife have I.

FARMER

(PAYS NO ATTENTION TO THE DEVIL.)

If this I ask, it's that she'll do. If it's manners she had. Now she has none.

(IMITATES WIFE) "It's diddle, diddle, daddle,
doodle. I will, I won't --- I won't, I will."
Ah----a life with a wife is impossible.

(MUSIC: OUT.)

DEVIL

(HALFWAY AGREEING.)

'Tis possible. But a wife is life.

FARMER

A wife with too much life!....no man can handle.

No work can I do. No solution have I.

(BOTH CONTEMPLATE. A MOMENT'S SILENCE.)

DEVIL

Pretty wife?

FARMER

Impossibly pretty.

DEVIL

No man could handle?

FARMER

(GIVES SIGNS OF RESIGNATION.)

No one! Impossible-le-le!

DEVIL

(HIS EGO IS SHOWING) But I!

FARMER

(UTTER RESIGNATION) No one, no one, no one!

DEVIL

(MUSIC: DEVIL THEME IN LIGHTLY)

But I, being no one could.

FARMER

Unearthly, she is. (REALIZES WHAT THE DEVIL HAS SAID. HE BECOMES PATRONIZING.

MUSIC: WITH FARMER.)

The impossible would be possible! The wench you will handle?

DEVIL

(ASSUMES THE AIR OF INDEPENDENCE. BUSINESS-LIKE.

MUSIC: CRISP, AUTHORITATIVE.)

While feminine companionship lacks.....

For a son of second, third, fourth -- or such -- generation of lucifers.....

Business ---- of another nature awaits.

FARMER

(DEJECTION ONCE MORE.)

It's simple to see --- as this simpleton can ---

You couldn't!

(MUSIC: PUNCTUATE AFTER 'COULDN'T'.)

DEVIL

(THIS TRULY AROUSES THE DEVIL'S EGO.)

Could!

(MUSIC: PUNCTUATE AFTER WORD.

HE POLISHES HIS HORNS, SWISHES HIS CAPE,
SNORTS ABOUT.)

FARMER

(IGNORES THE DEVIL.) Doubt it!

(MUSIC: PUNCTUATE AFTER WORD.

WHILE THE DEVIL MOVES IN AN EGOTISTIC MANNER,
THE FARMER ASSUMES AN AIR OF INDIFFERENCE.

MUSIC: FOLLOWS BOTH FARMER AND DEVIL IN FREE
CANON OR IMITATIVE COUNTERPOINT...NOT TOO STRICT.

THE DEVIL STARTS HIS MOVEMENT, THE FARMER, IGNOR-
ING HIS ACTIONS, EXECUTES HIS MOVEMENTS BEFORE
THE DEVIL ENDS HIS. UTILIZE THE SAME THEMATIC
MOVEMENT AS THE DEVIL, BUT SLIGHTLY ALTERED TO
SUIT THE FARMER. THE DEVIL MOVES ABOUT THE
FARMER SHOWING OFF. THE FARMER TURNS AWAY EACH
TIME THE DEVIL SHOWS SOME OTHER TALENT. IT GROWS
IN INTENSITY UNTIL THE FARMER IS EXHAUSTED FROM
IGNORING THE DEVIL. THE DEVIL HAS GIVEN THE
FARMER FOOD FOR THOUGHT...MOVEMENT-WISE. THE
FARMER HAS PUSHED A GOOD THING AS FAR AS IT WILL
GO.

FARMER

To the son of sixty-some generations of Lucifers....
a challenge!

(MUSIC: OUT.)

DEVIL

C.U.: DEVIL

(MOCKS THE FARMER FOR MAKING SUCH A CHALLENGE.)

Mortal! A challenge you make? Ha-----!

For me to make possible the impossible brings
swirls, churls, bells, blubs, blinds and a
bellyfull of laughter. (14) (TURNS AND STARTS
AWAY.

MUSIC: ACCENT LAUGH. AND OUT.)

FARMER

(HIS ANXIETY BECOMES INTENSE. HE REBUKES HIMSELF
--- HALF SERIOUSLY.)

O Mortal! Fool for living.

(MUSIC: ACCENT THE FARMER'S REBUKES. LEAD INTO
A FOLLOWING THEME AS THE FARMER FOLLOWS THE DEVIL.

LOW ANGLE SHOT:
DEVIL STANDING,
FARMER LOW.

SOMETIMES THE FARMER FOLLOWS BEHIND, IN FRONT, ON
HIS KNEES AS HE PLEADS WITH THE DEVIL. HE IS
FULL OF HOPE.)

'Twould be an experiment find indeed! A wiley
wench....(INDICATES THE DEVIL)

Talents quite justified in their use. (DEVIL STOPS.)
(TO HIMSELF) 'Twould be a tit for tat, A heel for
a toe. (TURNS QUICKLY TO DEVIL. HOPEFULLY.)

DEVIL

(ABOUT TO SAY 'YES') I.....! For use of

these----- talents.....

FARMER

(BRE:KS IN) Your talents ---supreme!

DEVIL

(ADMIRE: HIS ATTRIBUTES.) Ah ---- such talents!

C.U.: DEVIL'S
HEAD

I.....(SITS, RECLINES, IGNORES THE FARMER.

CLOSES HIS EYES AS IF TO SLEEP, BUT KEPPS ONE
EYE ON THE FARMER.)

....think I must contemplate! Rest, rest,
sleep ----(STARTS TO SNORE. LOOKS AT FARMER
OCCASIONALLY.

MUSIC: MOCK SLEEP.

Uh-----haaaaaooooooooIIIIIIII-----

FARMER

Accept said challenge?

DEVIL

Miiiiii-----ght.

FARMER

(IN RESIGNATION, DEFEAT AND DEPRESSION.)

Eye--eye.... (TO HIMSELF) A tit for tat!

Let's back to the scrap! (STARTS TO EXIT.)

DEFOCUS
DIS. TO
PINWHEEL.
FOCUS

(MUSIC: SLOW. DEPRESSIVE. NO HOPE LEFT. LEAD
INTO TRANSITION OF DEVIL AND CONTRARY WIFE. LEAD

BACK INTO THEME OF DEJECTION. BLEND WITH VILLAGER'S
THEME AS THE SCENE DISSOLVES TO THE VILLAGE SQUARE.)

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DIS. TO SQUARE.

SCENE III. (THE VILLAGE SQUARE. THE SET CONSISTS OF ONE BIG WILLOW TREE WHOSE BRANCHES SWING LAZILY IN THE BREEZE. SINCE IT IS STYLIZED, THERE ARE ONLY TWO OR THREE BRANCHES. ONE WEIRD SHAPED BENCH IS IN THE FIVE-SIDED SQUARE OF GRASS AT STAGE RIGHT. FIVE WINDING PATHS OF GRASS LEAD TO THE SQUARE AT EACH CORNER. AN OCCASIONAL FLOWER POPS UP ALONG THE PATHS.

IT IS ABOUT NOON. IN THE BACKGROUND ARE THREE OF THE VILLAGE MEN RESTING ON THE GRASS AFTER THEIR MID-DAY MEAL.

MUSIC: EASE INTO VILLAGER'S THEME.

TWO WOMEN MOVE SLOWLY AROUND THE MEN CLEARING AWAY THE LUNCH. THEY ENJOY THE WARMTH OF THE SUN. THE MOVEMENT IS SLOW, EASY, RELAXED. THE FARMER MOVES INTO THE FOREGROUND, DEJECTED.

MUSIC: BLEND VILLAGER'S THEME INTO FARMER'S.

DEJECTION. SOMETIMES SHARP WITH ANTICIPATION.)

FARMER

D.I. TO
FARMER

(ENTER LEFT. HE IS CONSIDERING WHAT ACTION TO TAKE. THEREFORE, ALTHOUGH HE IS DEJECTED, THERE ARE SOME SHARP MOVEMENTS AS IF HE HAD MADE A DECISION AND THEN REJECTED IT. HE TURNS, LOOKS IN THE DIRECTION FROM WHENCE HE CAME, ANTICIPATING THAT THE DEVIL MIGHT FOLLOW HIM. BUT NO. HE PICKS A FLOWER WITH THREE PETALS. HE PICKS A

PETAL, LOOKS AT IT. BRINGS IT CLOSE TO HIS
HEART.

MUSIC: MELANCHOLY.)

Torment! O heart!

(HOLDS IT FAR AWAY. ANGERED, HE THROWS IT AWAY.)

Why should I live in torment with a wife who is
lazy....a wife contrary....a wife of no manners?!

(HE STAMPS HIS FEET LIKE A LITTLE CHILD.)

A bad wife!

(HE CALMS DOWN, PLUCKS ANOTHER LEAF. THIS TIME
WITH UTTER COLDNESS. THE PLAN IS BEGINNING.

MUSIC: BRIGHTENS AS HE BEGINS PLOT.)

A coward is the devil? He helps me not one bit.

(CONTINUES TOWARDS THE GREEN.)

Into that bottomless pit can't I put her?

(DOES NOT SEE THE VILLAGERS SINCE HE IS INVOLVED
WITH HIS OWN PROBLEM. HE DROPS THE SECOND LEAF
WITH A DELIBERATE GESTURE. PICKS THE LAST ONE.
WAVES IT WITH TREMENDOUS FORCE AS IF HE WERE
SCOLDING IT.)

Can't a good lesson I teach her? Can't I?

(CONTEMPLATES.

C.S.:VILL. B.G.

MUSIC: PICKS UP VILLAGER'S THEME.)

D.I. LOOSE
FARMER

(THE LITTLE GIRL AND HER FATHER ENTER RIGHT AND
JOIN THE VILLAGERS IN THE SQUARE. THEY STROLL

LEISURELY TO THE GROUP. SHE WITH LUNCH PAIL,
HOLDS HER FATHER'S HAND.)

GIRL



(MUSIC: LYRICAL. LIGHT AND GAY. EMPHASIS
WITH THE GIRL.

SHE GOES TO ONE OF THE WOMEN, HER MOTHER.

THEN MOVES TO THE OTHER VILLAGERS. HER MOVEMENTS
SHOW SHE IS HAPPY. SHE BLESSES EACH VILLAGER.

MUSIC: MATURE THEME FOR MOTHER AND FATHER.

THE FATHER MOVES WITH THE MOTHER IN A SIMPLE
DUET OF A HAPPY AFFECTIONATE NATURE AS THE
VILLAGERS RISE AND BEGIN TO MOVE WITH A LILTING
JOVIALITY.

MUSIC: PICKS UP. POLKA QUALITY. PROVOCATIVE.

THE GIRL PINCHES THE CHEEKS OF AN OLDER FARMER.
HE CHASES HER PLAYFULLY. THIS BRINGS THE WHOLE
GROUP INTO A SINGLE ACTION. THEY MOVE AS IF PLAY-
ING TAG. THIS LEADS INTO A JOYFUL APPRAISAL OF
THE SUN WHICH IS INSTIGATED BY THE GIRL.

MUSIC: BACK TO LYRICAL MOTIF, BUT FULL.)

GIRL

(SUNG) Happy are we! Haaaa---py!

(THE FARMER OBSERVES THEIR ACTIONS AND BECOMES MORE DEPRESSED. THE GIRL, FATHER AND MOTHER JOIN TOGETHER WITH THE GROUP AROUND THEM.)

FARMER

(AT STAGE LEFT OF THE GREEN.) Happy are they!

(MUSIC: OUT.)

VILLAGERS CONTINUE WITH SWAYING MOTION.
FOCUSING TOWARDS THE SUN, STAGE RIGHT.)

FARMER

(SITS, RESUMES HIS CONTEMPLATION. ALMOST TO HIMSELF.) A good lesson I can teach her-----
Can't I.....? (LOUDER) Can't I? ? ? ? (15)
(THE VILLAGERS TURN AND SEE HIM.)

GIRL

(RUNS JOYFULLY TO HIM.) Farmer! Sing our
song.....

(MERRILY THE VILLAGERS MOVE TOWARDS HIM.)

FARMER

(HAS NOT HEARD THE GIRL) Can I? Can't I?

GIRL

Short is our time to be merry. Soon to the fields
we return.

(THE FATHER SEEING THE FARMER IS OCCUPIED WITH HIS OWN THOUGHT MOVES TOWARDS THE GIRL TO STOP HER FROM SPEAKING.)

FARMER

(HAS HEARD HER THIS TIME.) Shorter still for me. Merry times.....there are none!

(THE GIRL DOES NOT ATTEMPT TO SAY ANYTHING. THE VILLAGERS ARE SILENT.

MUSIC: UNDER SOFTLY.)

VILLAGERS

(ONE AFTER ANOTHER THEY SPEAK BUILDING UNTIL IT BECOMES A SOFT CHORUS.)

Your wife? Your wife? wife, wife....

FARMER

(NODS AGREEMENT.

THE VILLAGERS MOVE ABOUT HIM WITH SYMPATHETIC GESTURES.)

MOTHER

(MUSIC: DETERMINATION.)

C.U. Something must be done!

FATHER

C.U. She must learn her manners!

FARMER

(COMES OUT OF HIS DEJECTION. A WRY SMILE CREEPS INTO HIS FACE.

MUSIC: SLY MOTIF. BUILDING FAST.)

And a good lesson she will have. But one more
chance I will give her.

(HE MOVES HAPPILY NOW AMONG THE VILLAGERS. HE
POINTS TO ONE THEN ANOTHER ETC.)

Fiddle-hi-fiddly. Diddle-a-diddle-a-day!

REAR SHOT:
VILL. FALL
INTO LINE.

(x)(-----)□
FAR.(VILL.)

(THE VILLAGERS FOLLOW AFTER HIM CURIOUSLY.
THEY WONDER WHAT HE IS PLANNING. THEY FORM A
LINE BEHIND HIM. THE FARMER STOPS ABRUPTLY.
THE VILLAGERS ALMOST FALL OVER EACH OTHER.

MUSIC: OUT.)

FARMER

Villager say....."Bad Wife". (16)

VILLAGERS

Bad Wife!

(THE GIRL WONDERS WHY. SHE STEPS FROM THE LINE
THE VILLAGERS HAVE FORMED. LOOKS WONDERINGLY AT
THEM. THEN THREE OTHER VILLAGERS STEP OUT OF THE
LINE.)

GIRL

Why?

VILLAGER

Why?

VILLAGER

Why?

VILLAGER

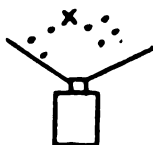
But why?

FARMER

A contrary wife is she?

(MUSIC: PUNCTUATE AFTER WORD 'SHE'.)

C.S.
REAR SHOT:
FARMER CENTER,
FACE GROUP

VILLAGERS

(THE FOUR WHO HAVE NOT MOVED OUT OF LINE AGREE EN MASSE.)

So! Impossibly so!

(MUSIC: PUNCTUATE AFTER.)

FARMER

A good wife.....

(MUSIC: PUNCTUATE AFTER.)

VILLAGERS

(MOVE INTO POSITION ABOUT THE FARMER AS IF HE WERE DELIVERING A SERMON. THEY SPEAK SOFTLY IN CHORUS EFFECT.)

A good wife....

(MUSIC: PUNCTUATE AFTER.)

FARMER

(MOVES TO THE BENCH. TAKES A POSITION ON IT.)

LOW ANGLE
SHOT: FARMER,
INCLUDE VILL.

(MUSIC: CONTINUOUS.)

A good wife will....

VILLAGERS

A good wife will....

FARMER

Obey her husband!

VILLAGERS

(AGREEMENT NOT VERBAL)

FARMER

Therefore....

THREE VILLAGERS

Therefore....

FARMER

If my bidding she will do.....there is cause to
forgive.

TWO VILLAGERS

To forgive!! (SILENT AGREEMENT BY OTHERS.)

FARMER

(JUMPS FROM THE BENCH. SHOUTS.

MUSIC: OUT.)

A good wife wiiiiiiiiiiiiill.....

VILLAGERS

(ALL SHOUT) Obey her husband!!

FARMER

(STOPS SHORT) If.....

(ASSUMES A MENACING AIR.

MUSIC: IN. MENACING.

VILLAGERS BEGIN TO RETREAT. KEEP IN A GROUP.

THE FARMER REMAINS ALONE.)

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Obey she will not.....Villagers cry, "Bad Wife,
bad wife, bad wife!

(MUSIC: OUT.

AGAIN THE VILLAGERS MOVE IN WONDER. THIS TIME
NO WORDS.)

If an urgent call she does not heed. Perhaps
by forceful cry she will conceed.

VILLAGERS

(IN SING-SONG. BUILDING.)

She will, she will, she will....

GIRL

But if she won't? ? ? ? ?

FARMER

(PAUSE. DANCES MERRILY AROUND.)

Into a hole, into a hole.....

(MUSIC: IN. GAY. THEME OF THE PLAN.)

In a current bush there is a hole! There she
will dwell!

FRONT SHOT:
CAST EXIT



(FARMER STARTS EXIT BY THE PATH LEADING DOWN
STAGE RIGHT. THE VILLAGERS FOLLOW BEHIND AS IF
HE WERE A PIED PIPER.

FARMER

Derry, derry, down, down.

VILLAGERS

Derry, derry, down, down. Bad wife, bad wife,
bad wife.

T.R. TO
 REAR SHOT.
 CATCH LAST
 VILL. ON EX.

DEFOCUS.
 DIS. TO
 PINWHEEL.
 FOCUS

DIS. TO FARMER'S
 HOUSE.

SCENE IV: (FARMER'S HOUSE. THE TIME IS SHORTLY LATER. THE HOUSE IS QUIET WITH THE EXCEPTION OF A TICK-TACK SOUND. THE WIFE, IMPATIENTLY AWAITING THE RETURN OF HER HUSBAND, IS THE SOURCE OF THIS SOUND. HER MOOD IS ONE OF ANGER. SHE DOES NOT HAVE ANYTHING TO DO....AND IF SHE DID, SHE WOULDN'T DO IT. SHE PACES TO THE WINDOW, SITS IN THE WINDOW FOR A FEW SECONDS, THEN WITH A BURST OF ANGER SHE CALLS OUT THE WINDOW.)

WIFE

Tick, tack, tick, tack. Farmer husband, come, come, come, come, come, come, come hooooome. Where are you? Tick, tack, tick, tick, tick, tick, etc. (SAID VERY FAST.)

(SHE PACES TO THE DOOR, OUTSIDE, INTO THE HOUSE. AT LAST SHE HEARS A CALL IN THE DISTANCE. HER MOVEMENTS BECOME VIOLENT AS HER ANGER MOUNTS.)

FARMER

Hoooooooooooo-----wife!!

(SHE STOPS AND AWAITS.)

VILLAGERS

(ENTER RAPIDLY WITH THE FARMER.)

Farmer's wife. Hoooooooooooo-----!

(THE WIFE STARTS TOWARD THEM BUT CHANGES HER MIND. SHE DECIDES TO STAY HER GROUND. THE FARMER RUSHES TO HER IN GREAT URGENCY. THE VILLAGERS FOLLOW.)

MUSIC: FOLLOWS THEIR URGENCY. STOPS WHEN THE WIFE SPEAKS AND PICKS UP AS SHE BUILDS.)

WIFE

Where have you been? Been doing, been thinking, been saying, been....

FARMER

Wife, sweet wife. Someone is ill. (17)

WIFE

(CONTINUES IGNORING HIM.) Doing, thinking, saying?

FARMER

In the village.....

VILLAGERS

(CATCHING ON.) Someone is ill.

WIFE

(SPUTTERING AT HER HUSBAND.) Tack, tack, tack, tack!

FARMER

Will you go help?

(WIFE BECOMES SILENT.)

MUSIC: SOFT. ANTICIPATION.

THERE IS MOVEMENT AMONG THE VILLAGERS. TO EACH OTHER THERE IS QUESTIONING MOVEMENT. THEY MOVE ABOUT THE WIFE. SHE RESPONDS IN MOVEMENT AS IF SAYING "I?". SHE MOVES OUTSIDE THE HOUSE INTO THE YARD. THE VILLAGERS MOVE AS IF IN MOURNING.)

FIRST VILLAGER

(TO THE WIFE) Death hovers near.

(A HEAD POPS UP TO SEE IF THE WIFE IS RESPONDING.)

WIFE

(MUSIC: WITH WIFE, UP THEN DOWN.)

I will not go!!

(THEY ALL LOOK AT THE WIFE.)

MUSIC: INCREASES STEADILY WITH VILLAGERS.

SILENTLY, LIKE THE WATER OF A WHIRL POOL, THEY SURROUND HER, MOVING FASTER AND FASTER UNTIL-----)

SECOND VILLAGER

(SHOUTS) Bad wife!

(ANOTHER PICKS IT UP, ANOTHER ETC.)

Bad wife, bad wife, bad wife....

(THEY ALL CHANT) Bad wife, bad wife, bad wife.

LOW ANGLE
SHOT.

WIFE

(AS THEY CONTINUE, SHE STRIKES BACK IN AN EFFORT TO JUSTIFY HERSELF. HER MOVEMENTS ARE SMALL IN CONTRAST TO THE LARGER MOVEMENTS OF THE VILLAGERS.)

I? Bad????? NO!! I am not!

VILLAGERS

Bad wife!!

WIFE

(BREAKS AWAY FROM THE GROUP. THEY CONTINUE IN A SERPENTINE ABOUT HER.)

FARMER

(MOVES IN TOWARD WIFE. MOVEMENTS OF URGENCY TO INDUCE HER TO GO.) Death travels on time's wings!

WIFE

(STARTS FOR THE HOUSE.) I am busy, I have work.
(EMPHATICALLY.) I will not go!

VILLAGERS

(THIS ENDS THEIR CHANT.

MUSIC: OUT.

BUT ENDS WITH THE LAST SPOKEN LOUDLY.)

Bad wife!!

(THEN THE MOVEMENT STOPS AND ALSO THE WIFE.)

WIFE

No, I say!

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FARMER

Yes, they say. Yes, I say!

(THE WIFE STARTS TOWARD HER HUSBAND. IN A POUTING RAGE. HER MOVEMENTS SAY NO. HE DOES NOT RELENT. SHE GOES TO THE VILLAGERS. THEY TURN THEIR BACKS TO HER. THEN ALMOST PLEADING, SHE TURNS TO THE FARMER.)

ENTER THE DEVIL IN THE DISGUISE OF A PEDDLER. (18)
HE JOINS THE CROWD. HOWEVER, HIS TAIL SHOWS.)

FARMER

To forgive is beyond my power.

WIFE

(PLEADS) I! I....am not bad!

(THE FARMER GOES TO HER.)

MUSIC: IN.

THERE IS SOME MOVEMENT INDICATING HE MIGHT FORGIVE.

MUSIC: DEVIL THEME IN SLIGHTLY.

THE VILLAGERS NOTICE THE STRANGER. THERE IS SOME CONSTERNATION ABOUT HIS IDENTITY. BUT THEY ARE BROUGHT BACK TO THE SITUATION AT HAND AS THE FARMER TAKES THE HANDS OF THE WIFE.

MUSIC: OUT.)

FARMER

One of our people is ill.....Help him.....
you will?

WIFE

(SPEAKS DIRECTLY INTO HIS FACE.

MUSIC: IN WITH WIFE.)

No!

M.C.U.: FOLLOW
WIFE.
HEADS OF VILL.

(SHE MOVES TO THE VILLAGERS SPEAKING DIRECTLY TO
EACH ONE AS SHE PASSES THEN.)

No, no, no, no.....Let him do as he can!

(EXITS INTO THE HOUSE.

MUSIC: FOLLOWING HER.

SHOT THRU
DOOR INTO
HOUSE.

THE VILLAGERS STAND AT THE DOOR AND SOME AT THE
WINDOW. THE FARMER FOLLOWS HER. THE DEVIL
FOLLOWS THE FARMER AND STANDS INSIDE THE DOORWAY.
THE FARMER HAS NOT SEEN HIM.)

FARMER

Very well.....Bad Wife!! I shall go!

WIFE

SHOT OF WIFE.
INSIDE HOUSE.

Go....do go.....out of my sight!

(MUSIC: PICKYUNISH.

SHE SIMULATES BUSY BUSINESS.) Work I have!

FARMER

(TRIES HER ONCE MORE.) Hungry am I.

Food I must have before departing. You have
something for me to eat?

WIFE

(KEEPS UP HER BUSINESS.) A crust of bread



only.....And you shall not eat it. (19)

(SHE TAKES THE CRUST AND THRUSTS IT INTO A HOLE
IN ONE OF THE BOARDS BY THE EXIT TO THE KITCHEN.

MUSIC: PUNCTUATES THE THRUST.

THE DEVIL MOVES TO THE WINDOW. WATCHES THE
ACTIONS OF THE HUSBAND AND WIFE.)

FARMER

(PRETENDS TO BE LEAVING.) Well.....and very !
Very well! Sick the villager may be. But there,
kindness will not be lacking.

WIFE

(SHE HURRIES ABOUT THE HOUSE DOING NOTHING.

MUSIC: UP.)

Sooooooooo, so, so, so, Go!!

FARMER

(MUSIC: STERN. THE PLAN BEGINS.)

Before I go, you do not go, into, the woods! (20)

MUSIC: OUT.

THE WIFE STOPS. DOES NOT ANSWER. BUT SHE HAS
HEARD AND IMMEDIATELY GETS HER BERRY BASKET AND
HEADS FOR THE DOOR.)

GIRL

Where do you go, farmer's wife?

(THE WIFE ANSWERS BY SHOWING HER BASKET, AND THEN
DANCES SAUCILY TOWARDS THE DOOR. THE FARMER, IN

MOVEMENT, INDICATES FOR HER NOT TO GO.)

WIFE

Yes, you bug bear, I shall go! (21)

FARMER

(EGGING HER ON.) I've found a marvelous currant bush. (WARNS HER) Don't pick it!

MUSIC: PUNCTUATES.)

WIFE

Pick it clean I shall! And not one single, single currant.....not one will I give to you.
(STARTS TO EXIT.

MUSIC: IN. DEVIL THEME. SNEAKY.

THE DEVIL SNEAKS TO THE CRACK ABOUT TO STEAL THE CRUST. THE VILLAGERS SEE HIM.)

VILLAGERS

Look wife, look, look. Look wife, look, look.....Look!

(SHE PAYS NO ATTENTION. SHE THINKS IT IS SOMETHING MORE TO DELAY HER.)

WIFE

M.C.U.: WIFE.
HEADS OF VILL.
POP IN.

What is this causing my delay?

GIRL

Thief!

FIRST VILLAGER

A thief!

SECOND VILLAGER

T.R. TO INCLUDE
DEVIL.

A thief! Look! LoooooooooooooK!

(MUSIC: IN. PUNCTUATE 'LOOK'. OUT.

THE WIFE TURNS, SEES THE DEVIL. SILENCE. SHE
STARTS TOWARDS HIM WITH RESTRAINED VEHEMENCE.

MUSIC: UNDER. RESTRAINED. MENACING.

FOLLOW WIFE

SHE TAKES A HOE FROM THE CORNER AND RAISES IT TO
STRIKE.)

WIFE

What is this causing my delay?

DEVIL

Wait, farmer's wife! Could you not spare that
crust of bread for a weary peddler?

FARMER

(OVERJOYED TO SEE THE DEVIL.)

Weary, weary is he.

(MUSIC: CONTINUALLY BUILDS.

THE FARMER APPROACHES HIS WIFE HOPING SHE WILL
NOT RELENT.)

WIFE

(GOES INTO A TANTRUM.) No, no, no! Not for
you.....or the peddler....or the ants.

(SHE PUSHES THE CRUST FURTHER INTO THE HOLE.
SHE THREATENS THE DEVIL AND HER HUSBAND IN
MOVEMENT. THE DEVIL, SOMEWHAT AFRAID OF HER

ANTICS, BACKS UP.)

Do not eat--eat--eat--that crust while I am gone. (STARTS TO EXIT.) No currant. Not one single currant! No, no, no! (EXITS)

(MUSIC: PUNCTUATES EXIT. UNDER AS SHE WENDS HER WAY OUT.

C.S.: OUT-SIDE OF HOUSE. LET WIFE AND OTHERS INTO SHOT. WIFE IN FOREGROUND.

SHE WENDS HER WAY THROUGH THE CROWD. THE DEVIL FOLLOWING HER, THE FARMER FOLLOWING THE DEVIL.)

VILLAGERS

(SPEAK SOFTLY BUILDING TIL SHE EXITS.)

Bad wife, etc.

DEVIL

(SHOUTS AS HE CHASES HER.) Impossibly bad, farmer's wife. Your home shall be in my pack of nothings.

(MUSIC: DEVIL'S THEME.

DEVIL TAKES HIS SACK FROM HIS BACK AND TRIES TO THROW IT OVER HER HEAD. THE WIFE TURNS ABRUPTLY AND MISSES THE THROW. THE SACK FALLS OVER ONE OF THE VILLAGERS INSTEAD.

MUSIC: OUT.)

WIFE

Out....out you beelzebub! Eye! This one and that one will fill up your pack! (INDICATES VILLAGERS. EXITS MAKING FUN OF THE DEVIL.)

Diddle, diddle, diddle. (SINGING AS SHE GOES)

Tick, tack, tick, tack! Berries for my bas--ket!

VILLAGERS

(ALL FOLLOW HER TO THE EDGE OF THE SCENERY.

EXCEPT THE ONE IN THE BAG. THEIR SHOUTS INTENSIFY.

MUSIC: PICK UP CHANT AND END SOFTLY WHEN THEY
END.)

Bad, bad, bad, bad (UNTIL SHE IS OUT OF VIEW.)
wife!

(THE FARMER AND DEVIL RELEASE THE VILLAGER FROM
THE BAG. ONE BY ONE THE VILLAGERS TURN BACK TO
THE FARMER.)

REAR SHOT:
FARMER, VILL.
COME INTO SHOT,
FACE FARMER

GIRL

(STEPS FORWARD) What now?

FARMER

(QUIETS HER. THEN TURNS TO DEVIL.)

You see.....Impossibly impossible!

(DEVIL REGAINS HIS COMPOSURE. THROWS BACK HIS
HOOD REVEALING HIS HORNS. THE VILLAGERS, UPSET
BECAUSE THE PEDDLAR IS THE DEVIL, FORM A GROUP.)

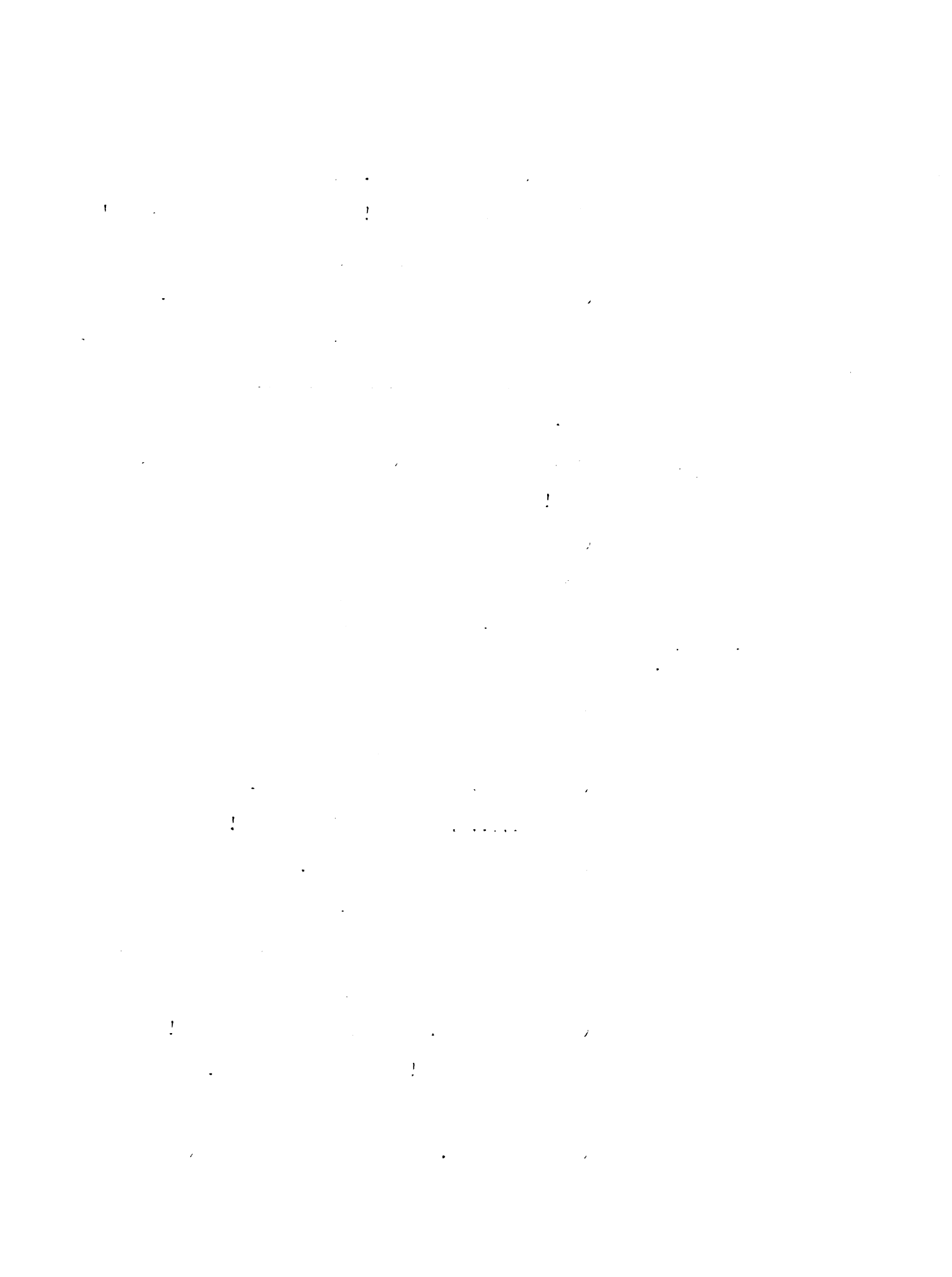
DEVIL

(MOVEMENTS BOLD. BRAGS.) But not for me!

She I will manage! I will manage she.

VILLAGERS

(CHORAL EFFECT.) He will manage she? (REPEAT)



DEVIL

I will manage her well.

FARMER

Challenge accepted?

(MUSIC: DEVIL'S ACCEPTANCE. THEN OUT.)

DEVIL MOVES IN ACCEPTANCE.)

FARMER

If you can match her, you're worse than you're called. (22)

VILLAGERS

C.S.: VILL.

(CHANGE CHANT. MOVEMENTS TAKE A MYSTERIOUS AIR.)

Strange things and evil ways. Jack a fie gent to rosim Marie. Will it pay? Who can say. As the dew blows over our green vallee. A pact with the devil, a pact with the devil, etc. (23)

(MUSIC: IN AS FARMER AND DEVIL SEAL BARGAIN.)

FARMER

You may have her with all my heart.

(VILLAGERS CHANT CEASES.)

GIRL

But catch her you must. (MYSTERIOUSLY)

(MUSIC: OUT.)

THE FARMER AND DEVIL STOP. THE DEVIL REMEMBERS THE WIFE HAS ESCAPED. PICKS UP HIS PACK AND STARTS OFF.)

DEVIL

Eye.....follow the tick-tack! (STOPS. SPEAKS
SOFTLY TO FARMER SO NONE CAN HEAR.) Where did
she go?

C.U.: HEADS
OF FARMER AND
DEVIL.

FARMER

D.O. TO C.S.

(LAUGHS) Heeee-----aw! The currant bush!

DEVIL

(GRABS THE FARMER'S HAND AND PULLS HIM OFF.)

We -----e-e-e-e-e too!

(MUSIC: 'TO THE CURRANT BUSH'.)

To the currant bush! (EXIT)

VILLAGERS

(MOVE QUESTIONINGLY. LOOK AFTER FARMER AND DEVIL.
MYSTERIOUS MOOD.

MUSIC: PICK UP MYSTERIOUS MOOD. INTERSPERSED

WITH 'TICKY-TACK' THEME OF WIFE. TRANSITION AS

SCENE DISSOLVES TO SCENE V, THE FOREST.

DEFOCUS.
DIS. TO
PINWHEEL.
FOCUS.

DIS. TO FOREST

SCENE V. THE FOREST. THE TIME: SHORTLY LATER. MOOD: MYSTERIOUS.
THE FARMER AND DEVIL ARE NEAR THE CURRANT BUSH. THE WIFE IS ON THE
OPPOSITE SIDE SEARCHING FOR BERRIES IN A SMALLER BUSH WITHOUT SUCCESS.
SHE CANNOT BE SEEN BY THE FARMER AND DEVIL. THE DEVIL IS ON HANDS
AND KNEES, THE FARMER IS STANDING.

HIGH ANGLE
REAR SHOT:
OVER FARMER'S SHOULDER.

MUSIC: THIN LINE. SEARCHING.

THE FARMER THINKS HE SEES THE WIFE, POINTS TO THE BUSH. THE DEVIL, WITH SACK IN HAND, POUNCES. NOTHING IS THERE. FARMER MAKES A SIGN FOR THE DEVIL TO BE QUIET.

MUSIC: OUT.

THEY ARGUE IN MOVEMENT. THE DEVIL SHOOSHES THE FARMER. THE FARMER DOES THE SAME. THEY SEPARATE. THE DEVIL MOVES ANGRILY. THE FARMER IS INDIFFERENT. THE DEVIL, UPSET BECAUSE HE HAS NOT FOUND THE WIFE, BEGINS HIS SEARCH AGAIN.

MUSIC: IN. FRANTIC SEARCH.

THE FARMER MOVES AS THOUGH TELLING THE DEVIL WHAT TO DO. DEVIL IS RESENTFUL. FARMER WATCHES THE DEVIL. DEVIL STOPS, WATCHES INTENTLY.

MUSIC: SUSTAINED. MYSTERIOUS.

THE FARMER CURIOUSLY RUSHES TO HIM. (THE DEVIL IS TALKING TO HIMSELF.)

M.C.U.:
DEVIL IN
FOREGROUND.

DEVIL

What way does the wind blow? Power of powers
shoot high and low. Into the hole she must go!

FARMER

(SOFTLY) The hole?

DEVIL

(MOVES MYSTERIOUSLY SUMMONING THE POWERS. PAYS

NO ATTENTION TO FARMER.) The hole!

FARMER

The hole is deep! One for a call, two for a fall! A good lesson 'twould teach her. Then you would not manager her....not at all.

DEVIL

(DISGUSTED BY THE FARMER'S STUPIDITY.)

Silly, stupid mortal. A pit of this proportion does not house a well.

(HE BECOMES MYSTERIOUS.) Noooooooo-----
bottom! has my domain!

(MUSIC: OUT.)

FARMER

(BREAKS THE MOOD. MOVEMENTS ARE EXCITED AND HAPPY.) Won---der---ful! Easy----oh, simple---
oh simple oh.....

(WIFE APPEARS. THEY SEE HER, STOP. SHE SEES THEM. STOPS MOMENTARILY, BUT RESUMES PICKING ON OTHER BUSHES.

MUSIC: IN, WIFE'S MOTIF OF PICKING.

SHE MOVES AWAY FROM THEM. THEY STALK AFTER HER.

MUSIC: FOLLOW WIFE'S MOVEMENTS. THE MOVEMENTS OF FARMER AND DEVIL COUNTERPOINT HERS.)

WIFE

Whaaaaat! Have you followed me? Indeed!

(MUSIC: OUT.)

DEVIL

(MOVES DELIBERATELY AND SLOWLY TOWARDS HER.)

Refuse a peddler of my nature a crust of bread,

(MOVES RAPIDLY AFTER HER.) And into my pack of
nothings you must go!

(MUSIC: CHASE MOTIF.

DEVIL ALMOST REACHES HER, THROWS THE BAG. SHE
RUNS TO THE OPPOSITE SIDE OF THE BUSH. HE GRABS
HER, BUT SHE PINCHES HIM. SURPRISED, HE RELEASES
HER. WIFE LETS OUT WALLS OF PROTESTATION AS
DEVIL CHLSES HER AROUND THE BUSH.)

WIFE

Husband, help me. Help-----

(THE FARMER MAKES NO RESPONSE. THE THREE ARE
INVOLVED IN A DANCE OF 'CATCH AS CATCH CAN'.
THE FARMER AND DEVIL ATTEMPT TO CATCH THE WIFE.
SHE FIGHTS THEM OFF.)

WIFE

You did this, you thief, you blot of a husband.

You sent him after me. The devil himself.

(MUSIC: PUNCTUATES AFTER "THIS", "THIEF",
"HUSBAND", "HIMSELF".)

FARMER

Bad weather.....a warning, sulky wife!

(MUSIC: FOLLOWS THE NEXT MOVEMENT.)

WIFE TURNS SHARPLY, DODGES THE DEVIL. THE DEVIL FALLS OVER THE BUSH. SHE ESCAPES. THE FARMER STARTS TOWARDS THE DEVIL, BUT THE DEVIL QUICKLY REGAINS HIS COMPOSURE.

MUSIC: OUT.

THE FARMER, AFRAID OF THE DEVIL'S TEMPER, STAYS WHERE HE IS. FARMER IS WORRIED THAT THE DEVIL WILL NOT CAPTURE HER.)

FARMER

Sir.....! O Devil! Simple is this problem. Do not complicate this matter at hand.

DEVIL

(RELUCTANT FOR A SUGGESTION) Well?

FARMER

(MOVES TO THE DEVIL.) Remember this.....

(DEVIL MOVES TO THE FARMER, LISTENS. THEY MOVE AS IF PLANNING THE ATTACK.)

Currant berries on the bush. We want them in her basket. Stubborn, stubborn is my wife. Say "Wife, don't pick", She'll task it.

DEVIL

(MUSIC: WITH "FARMER'S WIFE", "DO NOT PICK THE BERRIES".

DEVIL IS HESITANT) Farmer's wi-----ife!!

Here is that marvelous currant bush. Do not
pick the berries!!

WIFE

(APPEARS IMMEDIATELY. SCURRIES ABOUT LOOKING
AT THE BRANCHES.

MUSIC: MOTIF OF "TICKY-TACK". FOLLOW MOVEMENT.)

I will, will, willy will. Berries to fill.....

FARMER

(ENCOURAGING HER.) Fill, fill your basket.
But pick not from the middle!

WIFE

(STOPS) I will fill from the middle! And you
do not follow after! (24) (WHIRLS AWAY FROM
THEM SAUCILY. MERRILY PICKS BERRIES, AND JUMPS
INTO THE MIDDLE OF THE BUSH.)

Derry, derry, down, ho! Berries in my basket!
(FARMER AND DEVIL LISTEN. NO SOUND, SILENCE.)

FARMER AND DEVIL

(MUSIC: PUNCTUATES FOLLOWING WORDS.)

Down, down, very, HO!

(MUSIC: WITH FOLLOWING MOVEMENTS.)

THE FARMER CONGRATULATES THE DEVIL IN MOVEMENT.
THEY MOVE TO THE HOLE AS THEY DANCE.)

FARMER

A long time I hope she will stay....I hope!

DEVIL

LOW ANGLE

SHOT:

INCLUDE HOLE.
AS DEVIL JUMPS,
BOOM TO HIGH
ANGLE.

(GATHERS SOME BRANCHES FROM A THORNY BUSH.)

For the thoughtless one, a wreath of thorns,
And I shall manage her quite well.....down in
HELL!! (DISAPPEARS AFTER HER.)

(MUSIC: OUT.)

FARMER

(RELIEVED. EXPRESSES MOCK PITY FOR THE DEVIL,
AND HAPPINESS FOR HIMSELF IN DANCE.)

O pity the farmer, O pray for the devil!

But only as much as the ant's hill!

(LOOKS DOWN HOLE. CALLS TO DEVIL.)

You may have her with all my heart!

And I hope you will never part! (25)

(MUSIC: FARMER'S THEME. HAPPY. INTERSPERSED

DEFOCUS.
DIS. TO
PINWHEEL.
FOCUS.
DIS. TO
DEVIL'S DEN.

WITH "TICKY-TACK". LEAD INTO MYSTERIOUS MOTIF
FOR TRANSITION TO SCENE VI.)

SCENE VI. THE DEVIL'S DEN. A NETTING EFFECT HNGS ABOVE A RAMP WHICH
COMES FROM DOWN STAGE LEFT INTO THE AREA. THIS IS THE ENTRANCE FROM
THE HOLE OF THE BERRY BUSH. NEAR UP STAGE RIGHT CENTER IS ANOTHER
NETTING EFFECT, AND LIGHT WHICH INDICATE THAT ANOTHER EXIT LEADS DOWN

FROM THE STAGE AREA. THE WHOLE ATMOSPHERE SHOULD GIVE ONE THE IMPRESSION THAT THE AREA SEEN IS HELD IN SUSPENSION. BY THE UP STAGE EXIT, A STREAM OF WATER SEEMINGLY FLOWS FROM THE NET INTO A WIERD FOUNTAIN. AN ELEVATED PLATFORM, TRIANGULAR IN SHAPE, DOMINATES THE RIGHT CENTER AREA. ON THE PLATFORM IS A PEDESTAL OF ODD PROPORTIONS. A PEWTER POT IS BY THE FOUNTAIN. TIME: INDEFINITE. WIERD STREAMS OF LIGHT CROSS-SHOOT THE AREA. THE DEVIL IS STANDING ON THE PLATFORM BY THE PEDESTAL. HIS SACK HANGS FROM THE PEDESTAL.

MUSIC: WIERD. MARCHING BUT SYNCOPATED.

THREE LITTLE DEVILS MARCH IN FORMATION WITH THE WIFE. (26) THE DEVIL GIVES ORDERS THROUGH MOVEMENT FOR THEM TO CHANGE THEIR FORMATION. THE WIFE REBELS, BUT THE LITTLE DEVILS PULL HER BACK INTO THE MARCH TEMPO. REPEAT THREE TIMES. THEY PASS THE RAMP, SHE ATTEMPTS TO ASCEND.

LOW ANGLE SHOT:
DEVILS ON RAMP.

THE THREE LEAP TO THE RAMP, BLOCK HER PATH, AND EXECUTE MOVEMENTS TO INDICATE THE EXIT IS CLOSED. THE RHYTHM OF THE MOVEMENTS IS IN JAZZ. QUITE SYNCOPATED SO THE COUNTER ACTION OF THE WIFE IS REVEALED. THE DEVIL FRANTICJLLY MOUNTS THE PEDESTAL. ISSUES ORDERS TO STOP HER. THE LITTLE DEVILS COMPLETE THE CLOSING OF THE EXIT, THE UNSEEN GATE TO HELL. ONE OF THE LIGHTS FOCUSED ON THAT AREA GOES OUT. THE THREE DEVILS TAKE THE WIFE TO THE DEVIL. THE TEMPO AND RHYTHM REMAIN

SYNCOATED, BUILDING IN INTENSITY.)

DEVIL

(ATOP THE PEDESTAL. SPEAKS AT THE CLIMAX OF THE MOVEMENT.) Come all ye scoundrels of hell.

Rake back the coals and we'll roast her well! (27)

(FALLS FROM THE PEDESTAL.)

(MUSIC: OUT.

SILENCE. THE LITTLE DEVILS RUSH TO THE AID OF OUR FRIEND, BUT HIS VANITY WILL NOT ALLOW THIS.)

WIFE

(LAUGHS) 4/4 METER) Ha! Ha-a-a-a-H-a-Ha-a-a-a
 $\frac{1}{1} \frac{2}{2} \frac{3}{3} \frac{4}{4} \frac{1}{1} \frac{2}{2} \frac{3}{3} \frac{4}{4} \frac{1}{1} \frac{2}{2} \frac{3}{3} \frac{4}{4}$

(ONE OF THE DEVILS ATTEMPTS TO SILENCE HER.

THE DEVIL REGAINS COMPOSURE, AND HIS MOOD BECOMES DARK! THE BACCHANAL IS OVER.)

DEVIL

(ON FLOOR. MOTIONS THE THREE DEVILS TO DEPART.

THEY MOVE BY THE RAMP. ORDERS THE WIFE.)

A drink!

WIFE

Ha---ha---ha!

DEVIL

A drink, wench! A drink!

(SHE LAUGHS SOFTLY DURING THE FOLLOWING.

MUSIC: PICK UP THEME OF THREE LITTLE DEVILS AND DEVIL. BUILD GRADUALLY.

THE THREE DEVILS MARCH SLOWING TOGETHER TOWARDS
THE WIFE PREPARING FOR THE STRIKE. THE DEVIL MOVES
SLOWLY AND DELIBERATELY.)

DEVIL

The saints will not approve if you disobey my move.
A contrary wife is doomed to serve well her new
master.

WIFE

(LAUGHS) 'Tis no one can hold me or scold me.
and why should you try?

DEVIL

(PRODUCES A SCROLL FROM HIS PACK. READS VERY
RAPIDLY.) For sleeping---not sleeping. Feeding---
not feeding your husband. You thankless, you
heartless, you dow-diddle fiddly dee wench!

(MUSIC: OUT.)

(MENACING.) (2/4 meter) Bring me a drink!
1 & a 2

(SHE STOPS LAUGHING. BECOMES FRIGHTENED

MUSIC: PICK UP SOFTLY. STRONG BUT MYSTERIOUS.

LIGHTS MAKE STRANGE DESIGNS. WIFE DOES NOT MOVE.

DEVIL'S MOVEMENTS ARE STRONG. THE THREE LITTLE

DEVILS ARE ALMOST UPON THE WIFE. THE DEVIL ORDERS

THE THREE TO FORCE THE WIFE TO OBEY.

MUSIC: MARCH.

THE THREE PICK UP THE MARCH TEMPO. THE RHYTHMIC PATTERN FOR MOVEMENT IS 1 & a 2. THEY FORCE HER TO THE STREAM OF WATER. SHE REALIZES WHAT THEY ARE DOING AND STOPS. TURNS ABRUPTLY.

MUSIC: WITH WIFE. FOLLOWS HER ACTION.

SHE PINCHES TWO DEVILS. OF COURSE THEY REACT, WHO WOULDN'T? SHE KICKS THE THIRD DEVIL.)

WIFE

A drink for his honor? Eye, with hot pepper to flavor!

(THE LITTLE DEVILS RUSH AT HER.)

DEVIL

Hot coals for the tempermental Bad Wife!

(SHE KICKS AT THE LITTLE DEVILS. KNOCKS TWO OF THEM OUT. THE THIRD RUNS FOR COVER BEHIND THE PEDESTAL.)

WIFE

A tackly dot! A bad wife I'm not!

(SHE PICKS UP THE PEWTER POT BY THE FOUNTAIN. (28) RUSHES FOR THE DEVIL. THEY STRUGGLE. THE DEVIL ALMOST OVERPOWERS HER. THE LITTLE DEVIL RUSHES TO HELP. HE SWINGS HIS ARMS AT THE WIFE. MISSES, TURNS TO RUN. THE DEVIL THROWS THE SACK TOWARD THE WIFE, TRIPS OVER THE LITTLE DEVIL, AND THE WIFE HITS THE DEVIL OVER THE HEAD WITH THE POT.

IT DOESN'T BREAK.

MUSIC: OUT.)

WIFE

Ha! Hard heads belong to the dead! (PREPARES
FOR ANOTHER WHACK.)

LITTLE DEVIL

Bad wife or no! Take her back, daddy, or she'll
kill us all.

(WIFE STARTS FOR THE LITTLE DEVIL. THE DEVIL
GETS UP FROM THE FLOOR.)

DEVIL

Powers that be! Take care of me!

(MUSIC: IN, CHASE.

THE WIFE CHASES THE LITTLE DEVIL BY THE NETTING
AT THE FOUNTAIN. SHE HITS THE NETTING AND BECOMES
ENTANGLED. THE NET FALLS OVER HER. THE DEVIL
TAKES HIS SACK AND PUTS IT OVER HER FEET. TIES
IT SECURELY. SHE DOES NOT MOVE.

MUSIC: DOWN.)

DEVIL

You're going back to the foot of the hill. If
the devil won't have you, I don't know who will. (29)

(SHE MAKES AN ATTEMPT TO FREE HERSELF. NO USE.

THE LITTLE DEVIL RUNS HAPPILY UP THE RAMP.

MUSIC: THEME OF DEVIL AND LITTLE DEVILS.

MYSTERIOUS.

THE LITTLE DEVIL MAKES MYSTERIOUS MOTIONS TO
OPEN THE GATE, SYNCOPATED. THE LIGHT GOES ON
AT THE TOP OF THE RAMP. DEVIL IS HAPPY.

DEFOCUS.
DIS. TO
PINWHEEL.
FOCUS.

MUSIC: WIFE'S THEME INTERSPERSED WITH DEVIL'S.

BLEND INTO FARMER'S THEME. MOROSE. DIRGE.

TRANSITION TO SCENE VII.)

DIS. TO
FARMER'S HOUSE.

SCENE VII. (FARMER'S HOUSE. TIME: EARLY EVENING. THE FARMER IS
LYING SICK IN BED. THE GIRL AND HER MOTHER ARE WITH THE FARMER.

MUSIC: OUT.)

FARMER

(TURNS AND WRITHES WITH PAIN.) Oh-----oh!!

(THE GIRL AND MOTHER LEAVE THE BEDSIDE. THE GIRL
GETS A COMPRESS FOR HIS BROW. THE MOTHER PLACES
IT ON HIS FOREHEAD. THE GIRL SITS AT HIS FEET,
THE MOTHER AT HIS HEAD.)

FARMER

(ANOTHER ATTACK OF PAIN.) Oh-oh-oh!

(THE WOMEN EXCHANGE PLACES. THEY ROCK SIDE TO
SIDE, BACK AND FORWARD WITH SOOTHING MOTIONS.
THE FARMER QUIETS.)

MOTHER

Ah! Peace at last for our friend.

(THEY SIT, CONTINUE ROCKING BACK AND FORTH. THE

MOOD IS OVERCAST WITH GLOOM. FOUR VILLAGERS
 ENTER SOFTLY AND SWIFTLY. THEY REACH THE WINDOW.
 THE FARMER STIRS, RAISES, SITS.)

FARMER

(CALLS WEAKLY) Wife? (REACHES OUT. LIES DOWN.)
 (FOUR VILLAGERS AT THE WINDOW SHAKE THEIR HEADS
 IN DISPAIR.)

FIRST VILLAGER

His illness grows. The bad wife he wants now!
 (THE MOTHER AND GIRL AGREE.

MUSIC: IN SOFTLY, VILLAGER'S THEME. ACCENTED
 MOVEMENTS OF FARMER.

THE VILLAGERS MOVE TO THE DOOR. ENTER. EACH
 PASS BY THE FARMER SCRUTINIZING HIM CAREFULLY.)

FIRST VILLAGER

(PASSES BY THE FARMER. THE FARMER'S LEG FLIES
 IN THE AIR, AND HE TWITCHES WITH PAIN.)

I cite it is....arthritis!

SECOND VILLAGER

(PASSES BY. THE FARMER'S HAND SHAKES, AND HIS
 FINGERS MOVE VIOLENTLY.)

Ah-----no! He dances with St. Vitis.

(THE FINGERS STOP MOVING.)

THIRD VILLAGER

(PASSES BY. THE FARMER HALF SITS AND ASSUMES

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial statements. This includes recording all sales, purchases, and expenses in a timely and accurate manner.

The second part of the document provides a detailed breakdown of the company's revenue. It shows the total revenue for each quarter and year, along with a comparison to the budgeted amounts. This analysis helps identify any variances and provides insights into the company's performance over time.

The third part of the document details the company's expenses. It lists all major expense categories, such as salaries, rent, utilities, and marketing, and provides a breakdown of the amounts spent in each category. This information is crucial for understanding the company's cost structure and identifying areas for potential cost savings.

The fourth part of the document presents the company's profit and loss statement. It shows the total revenue, total expenses, and the resulting net profit or loss for each period. This statement is a key indicator of the company's financial health and profitability.

The fifth part of the document discusses the company's cash flow. It provides a detailed analysis of the cash inflows and outflows, showing the company's ability to generate and manage its cash resources. This information is essential for ensuring the company's liquidity and financial stability.

The sixth part of the document provides a summary of the company's financial performance. It highlights the key findings from the previous sections and provides an overall assessment of the company's financial health. This summary is useful for management and other stakeholders to make informed decisions about the company's future.

The seventh part of the document contains the company's financial statements for the current period. These statements include the balance sheet, income statement, and cash flow statement, providing a comprehensive overview of the company's financial position.

The eighth part of the document provides a detailed analysis of the company's assets and liabilities. It lists all assets, including cash, accounts receivable, and property, and provides a breakdown of the amounts. Similarly, it lists all liabilities, including accounts payable and long-term debt, and provides a breakdown of the amounts.

The ninth part of the document discusses the company's equity. It shows the total equity, including common stock and retained earnings, and provides a breakdown of the amounts. This information is important for understanding the company's ownership structure and the value of its equity.

The tenth part of the document provides a final summary of the company's financial performance. It reiterates the key findings from the previous sections and provides a final assessment of the company's financial health. This summary is useful for management and other stakeholders to make informed decisions about the company's future.

ROWING MOVEMENTS. THE THIRD AND FOURTH VILLAGERS
LOOK AT HIM.)

B.C.U. Hallucinations!

FOURTH VILLAGER

B.C.U. He dreams he goes a-fishing!

FIRST VILLAGER

B.C.U. (DISAGREES) I cite.....

SECOND VILLAGER

B.C.U. He dances!!

THIRD AND FOURTH VILLAGERS

M.S.: WILL.
D.O. TO INCLUDE
DEVIL AND WIFE
AS THEY PASS
WINDOW.

(DISAGREE WITH BOTH.) Hallucinations!!
(THEY FORM A GROUP MOVING IN DISAGREEMENT.

MUSIC: WITH VILLAGERS.

THE DEVIL AND WIFE ENTER THE YARD. HER FEET
STILL BOUND. THEY PASS THE WINDOW AS THE
VILLAGERS ARGUE. THE DEVIL NOTICES, BUT DOES
NOT LET THE WIFE SEE. HE TAKES HER TO THE OPEN
PORTION OF THE YARD AND TIES HER TO THE PLOW.
THEN HURRIES BACK TO THE WINDOW.
THE GIRL AND MOTHER LEAVE THEIR SEATS AND RUSH
TO THE VILLAGERS FOR HELP. THE FARMER MOVES
VIOLENTLY.)

FARMER

(SITS AND SHOUTS) I want----- (PATHETICALLY)
my wife! (GROANS.)

(MUSIC: OUT.

THE FARMER SITS WITH HEAD IN HANDS MOANING.

THE DEVIL, AT THE WINDOW, NODS AGREEMENT THAT HE
SHALL HAVE HIS WIFE.)

MOTHER

(TO THE VILLAGERS.) Appease him.

GIRL

Please him.

(THEY GO TO THE FARMER'S SIDE. FAN HIM.)

FIRST VILLAGER

His brow is heated!

(DEVIL JUMPS TO THE WINDOW SILL. NOT NOTICED BY
THE OTHERS.)

SECOND VILLAGER

So sad.....But real is the imaginary illness of
his imaginary villager.

DEVIL

Is ill?

(VILLAGERS NOD AGREEMENT.)

The cause?

MOTHER

No one knows!

GIRL

A solution-----has no one!

FOLLOW DEVIL

(THE DEVIL CONSIDERS FOR A MOMENT. THEN CRAWLS

GINGERLY FROM THE WINDOW AND GOES TO THE FARMER.

VILLAGERS

(SURPRISED TO SEE THE DEVIL.) Eye! More trouble,
more woe!

(THE FARMER SEES DEVIL AND IMPLORES HIM FOR HELP.)

DEVIL

(ATTEMPTS TO TELL THE FARMER HE HAS RETURNED WITH
HIS WIFE.) Farmer! I.....

FARMER

(CUTS IN. IMPLORES HIM.) My wife....oh wife!

(DEVIL STARTS TO SPEAK AGAIN. FARMER TURNS AWAY
FROM THE DEVIL. WAILS.)

You've come to gloat over me!

DEVIL

I.....

FARMER

In your triumph! I need her.....(DEJECTED)

But only a devil can rule.

VILLAGERS

(MUSIC: WITH VILLAGERS.

(IMPLORE THE DEVIL.) A simple solution!

His wife!

(MUSIC: WITH DEVIL.

THIS HAS AROUSED THE DEVIL'S VANITY. HE STRUTS
ABOUT. CONTEMPLATES.)

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and analysis processes, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that the data remains reliable and secure throughout its lifecycle.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of a data-driven approach in decision-making and the need for continuous monitoring and improvement of the data management process.

FARMER

(TO DEVIL) Teach me your greatness.

VILLAGERS

To rule her with ease.

DEVIL

Oh, this is quite impossible.

FARMER

You succeeded well?

DEVIL

Oh.....(HESITATES.)

(MUSIC: SUSTAINED.

DEVIL CONTEMPLATES. SHOULD HE GIVE THE WIFE
BACK? BUT VANITY RULES.)

With matters such as this, I never fail.

(VILLAGERS STAND ABOUT HIM IN AWE. THIS IS
FOOD FOR THE DEVIL.) She pleaded, she served
me. She begged to be kindly.

FARMER

(MOANS) Oh.....return her to this mortal fool!

DEVIL

O! 'Tis quite improbably impossible.

(DEVIL STRUTS ABOUT. THE VILLAGERS EMPLORE HIM.
THE WIFE KICKS FURIOUSLY TO ESCAPE.

MUSIC: PUNCTUATES KICKS. LEAD INTO ENTRANCE OF
THREE VILLAGERS.

LONG SHOT:
THRU DOOR.
DEVIL FOREGROUND.
VILL. SEEN UNTIE-
ING WIFE.

THREE VILLAGERS ENTER THE YARD, SURPRISED TO SEE
THE WIFE, THEY UNTIE HER.
THE ACTION OF THE VILLAGERS REACHES A CLIMAX, AND
THE WIFE RUSHES TO THE DOOR.)

FARMER

(SHOUTS. DOES NOT SEE WIFE.) Oh.....wife of my
life!

C.S.
D.I. LET
DEVIL SNEAK OUT.
D.I. TO
C.U.: WIFE.

(SHE BURSTS INTO THE ROOM. ALL ARE SHOCKED.)

MUSIC: CONTINUES. SUSTAINED SUSPENSE.

SILENCE. THE DEVIL SENSES DISASTER, TURNS HIS
BACK AND EDGES TOWARDS THE KITCHEN DOOR.)

WIFE

(MUSIC: WITH WIFE.)

Where is that husband? That thief----that----
(SEES HIM IN BED.) Ahhhhhh! Asleep with his
dreams!

FARMER

FOLLOW WIFE.

(HAPPY TO SEE WIFE. HE REACHES FOR HER. BUT SHE
PASSES BY HIM AND STARTS SCURRYING ABOUT CHECKING
TO SEE IF ALL IS IN ORDER.)

WIFE

Not tending the crops! Uselessly wasting his time.
(FARMER IS CONFUSED BY HER ATTITUDE. DEVIL NEARS
THE KITCHEN DOOR. FARMER CALLS SARCASTICALLY TO
HIM.)

FARMER

(MUSIC: WITH FARMER.)

O mighty devil.....This is success?

DEVIL

(CAUGHT! TRIES TO COVER UP.

MUSIC: SUSTAINED ANTICIPATION.)

You must understand.....(REALLY GIVES IT THE
WORKS.)She's here for demonstration.

A nick and a nack, she'll mind me like that!

FARMER

(MUSIC: WITH FARMER AND VILLAGERS.)

Soooooooo?

(VILLAGERS ARE SKEPTICAL. START TO CLOSE IN ON
DEVIL.)

VILLAGERS

We want to see you demonstrate.

(THE DEVIL WOULD RUN IF HE COULD.)

FARMER

You must understand....Deception means.....

(THE VILLAGERS CROWD THE DEVIL. HE ASSUMES HIS
AUTHORITATIVE POSITION USING ONE OF THE VILLAGERS
TO REPRESENT THE PEDESTAL..FOR SUPPORT.

MUSIC: DOWN. CONTINUE WITH VILLAGERS AS THEY
CLOSE IN.)

REAR SHOT:
DEVIL, FARMER
AND VILL. B.G.
CLOSE IN
HEAD ON TO
CAMERA

DEVIL

Farmer's wife.....! I wish --- I will you to
sing me a song! HMMMMMM? (SOFTLY, A LITTLE
DOUBTFUL.)

(THE WIFE HAS REACHED THE CRACK WHERE THE BREAD
WAS PLACED.)

WIFE

Eye! Where is my crust of bread? Who stole my
crust?

(VILLAGERS EDGE IN ON DEVIL.)

DEVIL

Sing a sing-song! Farmer's wife!

WIFE

(TURNS ON THE DEVIL. IRRITATED BY HIS COMMAND.)

You ----- son of a son of-----You stole my bread!

DEVIL

(TRIES AGAIN.) Sing a song!!!?

WIFE

I'll song a pretty song you'll ne'er forget.

(PICKS UP STOOL AND HEADS FOR DEVIL.)

FARMER

(MOANS IN DISAPPOINTMENT.

MUSIC: WITH FARMER.)

Oh.....my wife was born for a curse!!

WIFE

(TURNS TO HUSBAND.) What!

MUSIC: OUT.)

What charges you make. Thief! Who sends his dear wife to the berry patch.....

FARMER

Oh wife....ill am I! Help from your hands..

(SINKS DOWN IN BED) Hunger overcomes me...

WIFE

My crust....You ate my bread!

FARMER

(FEEBLY AGREES.) I!!!

WIFE

Nothing shall you have.

FARMER

Nothing?

DEVIL

(PLEASED THAT THE FARMER IS REPROACHED BY THE WIFE ALSO.) Nothing! The mortal has no power.

FIRST VILLAGER

You see what a woman can do. She can out the devil and the farmer, too.....! (30)

FARMER

(WILL NOT BE OUTDONE BY THE DEVIL WHO HAS FAILED. GATHERS ALL HIS STRENGTH AND RISES OUT OF BED.

TO HIS WIFE.)

No food I deserve. But food it will be, or
chained to the devil you'll be for life....
You will see!

(VILLAGERS MOVE IN AGREEMENT.)

WIFE

With the seventh son I'll never be!

FARMER

(MUSIC: IN. FARMER'S THEME.)

(FARMER TAKES STOOL AND STARTS AFTER HER.)

Then satisfy my hunger!

(SHE REFUSES.)

VILLAGERS

(CHANT SOFTLY. BUILDING.) Bad....bad....

bad wife. Bad...bad...bad wife!

(SHE OBJECTS. STAMPS HER FOOT. BUT THEY CONTINUE,
AND MOVE TOWARD HER WITH THE FARMER IN THE LEAD.
SHE RUNS INTO THE KITCHEN.)

WIFE

Eye! Eye! And ten gallons of pancakes will feed
you well, husband. (EXIT)

(MUSIC: OUT.)

FARMER

(RECALLS PANCAKES OF BEFORE.) Oh.....!

Pancakes or wife! Plagues of my life.

(TURNS TO DEVIL.) A devil! Ha----not even
respectable!

(THE WIFE, IN THE KITCHEN THROWS POTS AND PANS.)
My wife's been to hell and come back ten times
worse! (31)

(FARMER AND VILLAGERS START TO CLOSE IN ON DEVIL.

MUSIC: IN. CLOSING IN ON DEVIL.

THE DEVIL TRIES TO COVER UP. MOVEMENTS INDICATE
HE SAYS, "WELL, YOU SEE....ETC.")

FARMER

You've tired my patience! A mortal cannot even
have faith in the devil to help him. A spying
devil!! Out...out of our village...my house!

(THE VILLAGERS CLOSE IN. WIFE ENTERS.

VILLAGERS CHASE DEVIL FROM HOUSE. WIFE THROWS
PANCAKES AT HIM.)

FRONT SHOT:
FROM EXTERIOR
OF HOUSE.
DEVIL RUNS
TOWARD CAMERA.

DEVIL

Help! Save me O Powers!

WIFE

(THROWING PANCAKES.) Help you to leave----Eye!

VILLAGERS

Bad, bad, bad devil! Bad devil!

DEVIL

I brought her back home to the foot of the hill.
The devil won't have her, I wonder who will!?!?

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for ensuring transparency and accountability in financial operations.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It highlights the need for consistent and reliable data collection processes to support effective decision-making.

3. The third part of the document focuses on the analysis and interpretation of the collected data. It discusses the various statistical and analytical tools used to identify trends, patterns, and anomalies in the data.

4. The fourth part of the document discusses the implications of the data analysis and the resulting insights. It emphasizes the need for clear and concise communication of the findings to the relevant stakeholders.

5. The fifth part of the document discusses the overall findings and conclusions of the study. It highlights the key insights and recommendations derived from the data analysis.

6. The sixth part of the document discusses the limitations of the study and the areas for future research. It identifies the strengths and weaknesses of the current study and suggests directions for further investigation.

7. The seventh part of the document discusses the overall impact and significance of the study. It highlights the contributions of the research to the field and the potential for future applications.

8. The eighth part of the document discusses the overall structure and organization of the document. It provides a clear overview of the content and the flow of the information.

9. The ninth part of the document discusses the overall quality and reliability of the data and the analysis. It highlights the measures taken to ensure the accuracy and integrity of the research.

10. The tenth part of the document discusses the overall conclusions and recommendations of the study. It provides a clear and concise summary of the findings and the key takeaways from the research.

(VILLAGERS CHASE HIM OUT.

MUSIC: DEVIL'S THEME IN AND OUT GRADUALLY.

THE VILLAGERS PAUSE AT THE EDGE OF THE YARD
WATCHING THE DEVIL DEPART.

MUSIC: THIN LINE OF FARMER'S MOTIF. CAUTIOUS.

FARMER GOES TO WIFE. THANKS HER. TRIES TO KISS
HER, BUT SHE REFUSES HIS ATTENTIONS. SHE PLACES
THE REMAINING PANCAKES BEFORE HIM. TAKES A
POSITION WHICH INDICATES TO ALL SEEING EYES THAT
SHE WILL KEEP WATCH UNTIL HE HAS EATEN ALL THE
PANCAKES! THE VILLAGERS TURN TO THE FARMER.
START TO THE WIFE TO CONGRATULATE HER. THE FARMER
LOOKS IMPLORINGLY TO THE VILLAGERS TO HELP HIM
WITH THE PANCAKES. THEY START TO HIM, BUT THE
WIFE MOVES. THEY SEE SHE IS WATCHING AND STOP.
THE FARMER SETTLES HIMSELF TO BEGIN HIS TASK.

FARMER

There is no salt.....

HIGH ANGLE SHOT:
OVER BACK OF
WIFE'S SHOULDER.
FARMER SITS.

(WIFE STARTS TOWARDS HIM. HE DOES NOT WANT TO
START ANOTHER ARGUMENT.)

I suppose a life with a bad wife is better than a
life with no wife!

(SHE GOES TO HIM. GIVES HIM A COLD PECK ON THE
FOREHEAD. TAKES A SALT SHAKER AND POURS AN
ENORMOUS QUANTITY OF SALT OVER THE CAKES. (32))

FARMER

(TRIES TO STOP HER.) A-----a-a salt there is!

WIFE

And salt there always is! (GOES TO THE DOOR AND
TAKES UP HER WATCH.)

C.S.: VILL.
PASS BETWEEN
CAMERA AND FARMER
AND WIFE.

(THE VILLAGERS MOVE IN A SERPENTINE SLOWLY MAKING
THEIR EXIT.)

GIRL

M.S.U.: LET
GIRL OUT.
D.O. TO FULL
COVER.

Now the moon will bless these mortals! Soon the
sun will bless our fields.

(EXIT VILLAGERS. FARMER EATS. WIFE WATCHES.

DEFOCUS.
DIS. TO
PINWHEEL.
FOCUS.
DIS. TO
TITLE CARDS.

LIGHTS DIM.

MUSIC: UP. "TICKY-TACK" THEME OF WIFE. AND OUT.

FINIS

CHAPTER V

SUMMARY

I. CONCLUSIONS

For the creative artist the area of folklore offers material which can be utilized and developed as entertainment for the performing arts.

It was shown that the utilization of folklore as entertainment is widespread. It is found in dramatic forms, i.e. the play, musical, and folk opera; in variety forms and concert forms, i.e. with musicians, singers, and dancers; and it is presented by the mediums of radio, film, theatre, and television.

The groups of individuals primarily concerned with presenting the folklore as entertainment included the performer, composer, choreographer, and playwright.

From the various categories of folklore, it was pointed out that these groups of individuals might utilize the categories as motivation for creating songs, dances, plays, musicals, folk operas, and dance-dramas.

In general, it is evident that folk material can be presented in two ways; the authentic material itself can be performed, or the folk material can be adapted for performance.

The execution of folk songs, folk ballads, folk legends, folk stories, folk dances, folk customs, beliefs, and sayings, might be witnessed in individual entertainment acts. However, in the play, musical folk opera, or dance-drama, it is unlikely that the folk material would be presented in its exact authentic form. The reasons for this are twofold.

In the first place, the variety or individual act can be prefaced with a statement about the particular folk material utilized. For example, the locale and history of the folk ballad could be an introduction for the performance.

In the second place, for any theatrical vehicle which demands unity of structure certain elements must be added to produce this unity. This necessity of a unified structure indicates that the audience of today desires a play to have a logical plot, a directive line of action in the plot, a conflict in the plot, a climax in the plot, and a resolution in the plot. These elements of dramatic structure are not always inherent in all folk material.

It is necessary to note at this time that very little folk material is presented in its authentic form as entertainment. Editing folk material may be justified by the following facts: (1) the audience of today does not understand the period from which the folklore originates; (2) the mannerisms of entertainment presentation today, such as the flashy dramatic qualities employed in communicating with a vast audience by radio, film, television, usually demand changes of original material so that it will be successful commercially.

On the whole, the primary problem of any form of entertainment is to make it understandable and acceptable. Both the material and the mode of presentation must be considered in this way.

In order to utilize the folk ballad, "The Farmer's Curst Wife," as thematic material, and make it understandable and acceptable in a dramatic form, it was necessary to discover the characteristics or problems of the ballad.

The characteristics of ballads are of interest to a writer in certain ways.

First, the ballad does not always develop a logical story line. Although the ballad story is told in terms of its crucial point, and although the situation is stressed, the continuity, motivation and transitions from event to event are sometimes lacking. The obligatory scene or crisis may not exist except in the mind's eye. In the dramatic structure of a play, these elements are necessary.

Second, the handing down of a ballad from person to person over a period of time causes differences or deviations in the ballad. These deviations will always exist, but the changes produced will not always be extensive. This is of interest to a writer because through research, the missing dramatic elements of one version may be supplied by another. The social elements and customs of the area from which they come, vague as they may be, might be revealed. Knowing how and where to look for information about ballads is one of the tasks of the writer. A few of the outstanding texts which deal with folk material are discussed in the thesis under the section "The Background of the Ballad." It is the

scholarly works and not those intended for the lay public which are of importance and value to a writer. These books will include other references and bibliographies on folklore.

Third, the ballad is only a true folk ballad if it comes directly from the people. Therefore, a ballad which gives one person credit for authorship is not a true folk ballad. In scholarly works, the informant who sang the ballad for the researcher will be listed, and/or a notation that "this ballad was sung to her by her mother who learned it from her grandmother" and so on. A writer who desires to utilize authentic material will benefit in three ways: (1) the research for authenticity will leave the material in public domain, (2) a writer can then truthfully say it is a true folk ballad, that is, if truth is the desire of a writer. It is, of course, left to the discretion of a writer, and (3) those necessary dramatic elements may be supplied.

Fourth, a writer may or may not find a disadvantage in the "incremental repetition" which is characteristic of the ballads. Usually the repetition occurs in threes. Undoubtedly there is significance in this use of threes. Perhaps it denotes the trinity or perhaps mystical forces. The repetitive use of the choral refrains of "The Farmer's Curst Wife" were utilized by the author in the dance-drama to heighten the dramatic effect.

Fifth, the ballad is usually regional in appeal. Many ballads are obscure because today's generation is no longer concerned with the problems of the past, and they do not understand them. For example, the Border Ballads are concerned with the English and Scottish in the

seventeen and eighteen hundreds. However, there are still a great number of ballads which have universal themes and can be understood by every man.

Sixth, the themes of the ballads are not usually concerned with the fate of man or the vices of man such as sloth, avarice, greed. Usually nothing detrimental to man himself is employed. Disaster may occur, but not the downfall of man. Nor do the ballads usually deal with national problems. From the other world, fairies and devils are utilized, but they appear on mans terms, that is, they appear in human form, and there usually is no fear of these creatures.

Among the characteristics of the ballad, there is one factor which may be of value to the writer. The ballads are told in an impersonal nature by the ballad singer. The values of the situations in the ballads are not usually drawn for the reader or listener. This may seem to be a disadvantage because a writer ordinarily places values upon the situation, characters and ideas about which he writes. However, it must be remembered that the ballad is a creation of many, not one. It will be found that the ballads which are universal in appeal may be treated as universal in value. And it is usually an accepted fact that plays which deal with universal values of man are the most successful and lasting.

The preceding were the problems encountered in the ballad, "The Farmer's Curst Wife." The creative use of this ballad evolved through analyzation of inherent dramatic elements and insertion of the missing elements either by research or by the author. The primary elements not

inherent or partially inherent to the ballad, "The Farmer's Cursed Wife," the variants, or the folktale "The Bad Wife," included: (1) the root idea, which is that man, a social creature by instinct, cannot exist without his mate; (2) the root action is that in spite of the farmer's previous attempt and desire to be rid of the contrary wife, and the devil's attempt to keep the wife from him, the farmer finally keeps the wife; (3) the major conflict in which the farmer challenges the devil to tame the wife; (4) the obligatory scene or the crisis in which the farmer challenges the devil to prove that he was successful in taming the wife; (5) the climax which comes when the farmer, wife and villagers chase the devil away; and (6) the denouement where the wife retains her previous attitude, with reservation, and the farmer reconciles himself to have a contrary wife, which is better than none at all.

Not only did the author have to consider the dramatic elements, but also the characters and dialogue, and how and why they were created and utilized. In the ballad, the farmer, wife, devil and little devils, and sometimes a son were mentioned. In creating the dance-drama, all but the son were utilized. In order to establish a contact of the wife and farmer with their social surroundings, it was necessary to include villagers. This may appear to be unnecessary, and in a regular drama it might not be a necessity, for the relationship of the farmer and wife could be exemplified by myriads of words. However, in a dance-drama, it is necessary either to delete dialogue which might detract from the movement or to delete dialogue entirely.

At this point, it is evident that there is a close relationship between the thematic material, the elements of dramatic structure, and the mode of presentation. This is particularly true where a dance-drama is involved. The material, the structure, the characters, dialogue, music, and dance must all be taken into consideration. A writer of a dance-drama incorporating the spoken word, as was employed in this thesis, must use the dialogue with discretion. The dialogue of "The Farmer's Curst Wife" for the most part, was of necessity created by the author, and it was developed in a poetic lyric style.

The process of interweaving the dance, dialogue, music, and background material within the dramatic structure is of primary importance to a writer. Each factor must be developed in relation to the others. Visualization of the action, association with events and characters, discretion and imagination are important to the development of the dance-drama. One factor alone should not be dominant, such as music, for it is the interweaving or fusion of these factors which creates the unity of the drama.

It is of great importance that a writer have knowledge about dance and music if he writes a dance-drama, for music and dance possess psychological and emotional stimuli which can have a powerful effect on the audience as well as the theme of the dance-drama.

The author, in writing the dance-drama, established a criteria for the utilization of dialogue, dance, and music. This criteria should not be considered as the only method of fusing dance, dialogue, and

music. It should be considered as one selective method by which to approach this fusion.

Not all modes of presentation are employed with the hope that they will be successful commercial ventures. In fact, the dance-drama itself is not at present an accepted mode of presentation by the general public. It is usually termed as an experiment. But for the creative artist, it does offer the opportunity to experiment with the fusion of three art forms, dance, drama, and music and experience the satisfaction of developing this mode of presentation. The utilization of the ballad as thematic material need not hinder the creative effort. In fact, it should stimulate the writer to utilize all his imagination and inventiveness while working with the material, particularly in the area of dance-drama.

It would have been advantageous for the author as a writer to have produced the dance-drama on television in order to study the fusion of these arts and the utilization of the folk material. However, since this was not within the scope of this thesis, the development and study of the dance-drama for television had to be realized in writing through visualization of movement, sets, camera usage, costuming, and hearing with the inner ear the speech, sounds, and music. It is important for a writer to be aware of his five senses. The primary senses for television, of course, are hearing and seeing, but the sense of touch is applicable to the costuming and sets in direct relation to the sense of sight. For by the utilization of the television camera these tactile objects can produce an emotional

response in the audience. Likewise, the senses of smell and taste are experienced by the viewer through sight, through seeing the characters and how these characters employ these senses themselves. The use of the senses may appear to be a minor point. On the contrary, it is the duty of a writer to utilize his own senses in terms of the dramatic structure, that is, in terms of the unity of the play.

The visual and auditory senses, being the most realistic for television usage, should be of prime consideration in adapting a script for television. It was discussed in the thesis that the utilization of visual and auditory tools in writing for television occurred as a result of the dramatic structure. It is merely the employment of certain technical devices found in the medium which dictates the development of a drama for the medium.

The medium of television presents problems of which the writer must be aware. Certainly, it is not his duty to be actively concerned with many of their solutions, but they are present and should not be disregarded. For instance, the problem of movement in the television studio. Usually, television studios are small, and usually it is undesirable to use large groups of performers. In the dance-drama, "The Farmer's Cursed Wife," a group of seven villagers is used. But their movements in space must be limited. The villagers are not intended to present a grand ballet. They are an integral part of the action, and their actions or movements are an integral part of the area in which they dance and of the picture seen by the camera's eye.

The problem of time or length of the production should also be considered. In the theatre, exact length is not of primary concern to a writer. But for television it is. Even if a drama is written on paper as fifteen, thirty or sixty minutes in length, the actual development of rehearsals may vary, and the time element may also vary in actual performance. Therefore, it seems advisable to allow a time margin in the writing. For example, the reading time of the dance-drama "The Farmer's Cursed Wife," is thirty-five minutes. But the author, realizing that with the inclusion of music and dance, the timing of the script would probably be lengthened to approximately fifty-five minutes. This would allow time for station breaks and commercials if necessary and thus produce a sixty minute program.

The musical accompaniment for a dance-drama is another problem for consideration. A writer should be aware of the quality of the music, the number of instruments, the quality of the instruments desirable for the play, and the quality of the music and of the instruments should be regarded in terms of the idea, quality, emotion, conflict and action, of the drama. These aspects should not only be considered in relation to the play, but also in relation to the television medium. One outstanding point to remember about television is the cost of productions. Musicians must be paid a certain scale wage. Therefore, the most reasonable and obvious procedure would be to utilize few instruments for the accompaniment. The author has suggested six instrument for the dance-drama. This number was not considered in terms of cost, but in terms of the nature and characteristics of the drama,

the characters, the movement, and also because a large orchestra would not be in keeping with the nature of the folk material.

It is hoped this study will pave the way for the future development of dance-dramas which employ folklore, and also that their presentation may increase acceptance by the public as a mode of entertainment and as an art form through the use of the television medium.

II. RECOMMENDATIONS

As mentioned previously, a production of the dance-drama would be beneficial to the writer. This would be the next logical step, and it is a possible suggestion for another thesis of this nature. For it is only in actual production that the writer can judge if his efforts were successful.

The author is of the opinion that the dance-drama would not be impossible to produce on television. In the event it should be produced, there are, however, a few factors which should be investigated prior to any attempt at production.

One: The station facilities should be explored. Questions which may arise include: (1) Is the studio of appropriate size? (2) Can the microphones be handled adequately? (3) Can the sets be constructed imaginatively and efficiently? (4) Who will do the costuming? (5) Will the station allot sufficient camera rehearsal? (6) Can a minimum of experimentation of the dance movement be conducted in the studio with cameras? (7) How many cameras are available? (8) Are the cameramen, studio personnel, and other technical assistants capable and

reliable? (9) Is a director available who is interested, appreciative, and capable of directing dance-dramas? (10) Will the station pay performers, musicians, choreographer, and composer if necessary?

Two: The cast and musicians should be considered. Questions which may arise include: (1) Are there performers available who can dance as well as act? (2) Is there a sufficient number of performers? (3) Are capable musicians available? (4) What fee, if any, would either performers or musicians require?

Three: The choreographer and composer must be considered. Questions which may arise include: (1) Is there a capable and interested choreographer and composer available? (2) What fee, if any, would they require?

This thesis could be produced in the proscenium stage theatre, theatre-in-the round, or on television. Or it could be presented in all three mediums, and a study conducted of the different techniques utilized and the differences of the psychological effects in relation to (1) the writing and/or (2) the audience.

Another type of dance-drama thesis could be developed from the analyzation of the dance element on television. The emotional, kinesthetic and intellectual effects of the movement in space, the line of the movement, the direction of the movement, and the focus of the movement could be analyzed in relation to the camera and the third person, the audience. Perhaps this analyzation of dance movement would coincide with the general techniques of movement as utilized in film. It seems logical that in order to validate this type of analyzation it

should be practical, that is, actual experiments in the television studio with cameras should be conducted.

Further development of the fusion of dance, dialogue, and music could be conducted by a musician. Or the musician or composer could write the accompaniment for this dance-drama as a thesis. The most satisfactory procedure would be to collaborate with a choreographer in a joint thesis. This, of course, would become a type of production thesis.

Although this dance-drama is primarily for entertainment purposes, dance-dramas which utilize folk material could be written purely for educational purposes. For example, folk legends closely connected with the philosophy of a people could be dramatized.

Another possibility for the utilization of folklore might be the development of one superstition as a series of dance-drama episodes, that is, using each episode to show the contrasts or variations of the superstition as it is found in different countries or nationalities. Perhaps the historical time element or the customs of the people might be significant in regards to the changes found in the superstition.

There are other types of folklore which could provide source material for dance-dramas. For example, in the category of folktales are fairy tales, local history legends, jests or humorous stories, fables or moral tales, myths---prehistoric, sacred, or semi-sacred-- and tall tales. In the category of folk songs are ballads--Robin Hood ballads, romantic ballads, border raid ballads, romantic ballads, nursery ballads, early tragic ballads, and humorous ballads, spirituals,

work songs, folk hero songs and outlaw songs. In the category of beliefs and superstitions are births, cures, weather, deaths and funerals, witch craft, ghosts, the supernatural, fishing, hunting, dreams, wishes, and weddings. In the category of folk speech are proverbs, riddles, expressions, sayings, rhymes and children's game rhymes.

The use of any of the preceding categories of folklore as source material will prove invaluable, for the folklore area overflows with ideas which can be utilized creatively. Although folklore research is not an easy task, the writer will find satisfaction in discovering the type of artistic creations which come from and belong to the people.

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APPENDIX A

REFERENCE TO FOOTNOTES OF THE DANCE-DRAMA

FOOTNOTES: (Since many footnotes refer to this one work, they are listed together, and the complete work is cited.)

1. "Wife, wife, please awake early."
2. "Pancakes for breakfast."
4. "Sleep, I wouldn't think of it."
8. "Don't go out toiling and mooling and don't go out hay cutting."
13. The scene in the forest, and the sequence of gathering berries to distract his grief.
15. "A good lesson can't I teach her?"
16. "Villagers say, "Bad wife."
17. "Someone is ill." In the original story, the man cures the people. However, in the dance-drama, the idea of curing the villager was utilized to give the husband a means to test the obedience of the wife.
20. "Before I go, you do not go into the woods."
21. "Yes, you bugbear I will go."
24. "I will fill from the middle and you do not follow after."

W. R. S. Ralston, p. 30; "The Bad Wife," p. 39, Russian Folktales (London: Smith, Elder & Company, (1873)), 382 pp.

A bad wife lived on the worst of terms with her husband, and never paid any attention to what he said. If her husband told her to get up early, she would lie in bed three days at a stretch; if he wanted her to go to sleep, she couldn't think of sleeping. When her husband asked her to make pancakes, she would say: "You thief, you don't deserve a pancake!"
If he said:

'Don't make any pancakes wife, if I don't deserve them,' she would cook a two-gallon-pot full, and say,

'Eat away, you thief, till they're all gone!'

'Now then, wife,' perhaps he would say, 'I feel quite sorry for you; don't go toiling and moiling, and don't go out to the haycutting.'

'No, no, you thief!' she would reply, 'I shall go, and do you follow after me!'

One day, after having had his trouble and bother with her, he went into the forest to look for berries and distract his grief, and he came to where there was a currant bush, and in the middle of that bush he saw a bottomless pit. He looked at it for some time and considered. 'Why should I live in torment with a bad wife? can't I put her into that pit? can't I teach her a good lesson?'

So when he came home, he said:

'Wife, don't go into the woods for berries.'

'Yes, you bugbear, I shall go!'

'I've found a currant bush; don't pick it.'

'Yes, I will; I shall go and pick it clean; but I won't give you a single currant!'

The husband went out, his wife with him. He came to the currant bush, and his wife jumped into it, crying out at the top of her voice;

'Don't you come into the bush, you thief, or I'll kill you!'

And so she got into the middle of the bush, and went flop into the bottomless pit.

The husband returned home joyfully, and remained there three days; on the fourth day he went to see how things were going on. Taking a long cord, he let it down into the pit, and out from thence he pulled a little demon. Frightened out of his wits, he was going to throw the imp back again into the pit, but it shrieked aloud, and earnestly entreated him, saying:

'Don't send me back again, O peasant! Let me go out into the world! A bad wife has come, and absolutely devoured us all, pinching us, and biting us--we're utterly worn out with it. I'll do you a good turn, if you will.'

So the peasant let him go free--at large in Holy Russia. Then the imp said:

'Now then, peasant, come along with me to the town of Vologda. I'll take to tormenting people, and you shall cure them.'

Well, the imp went to where there were merchants' wives and merchants' daughters; and when they were possessed by him, they fell ill and went crazy. Then the peasant would go to a house where there was illness of this kind, and, as soon as he entered, out would go the enemy; then there would be blessing in the house, and everyone would suppose that the peasant was a doctor indeed, and would give him money, and treat him to pies. And so the

peasant gained an incalculable sum of money. At last the demon said:

'You've plenty now, peasant; arn't you content? I'm going now to enter into the Boyar's daughter. Mind you don't go curing her. If you do, I shall eat you.'

The Boyar's daughter fell ill, and went so crazy that she wanted to eat people. The Boyar ordered his people to find out the peasant--(that is to say) to look for such a physician. The peasant came, entered the house, and told the Boyar to make all the townspeople, and the carriages with coachmen, stand in the street outside. Moreover, he gave orders that all the coachmen should crack their whips and cry at the top of their voices: 'The Bad Wife has come! The Bad Wife has come!' and then he went into the inner room. As soon as he entered it, the demon rushed at him crying, 'What do you mean, Russian? what have you come here for? I'll eat you!'

'What do you mean?' said the peasant, 'why I didn't come here to turn you out. I came, out of pity to you, to say that the Bad Wife has come here.'

The Demon rushed to the window, stared with all his eyes, and heard everyone shouting at the top of his voice the words, 'The Bad Wife!'

'Peasant,' cries the Demon, 'wherever can I take refuge?'

'Run back into the pit. She won't go there any more.'

The Demon went back to the pit--and to the Bad Wife too.

In return for his services, the Boyar conferred a rich guerdon on the peasant, giving him his daughter to wife, and presenting him with half his property.

But the Bad Wife sits to this day in the pit in Tartarus.

FOOTNOTE:

3. "Hiii---Hooo follow the plow, sing halifor band if I do."

Cecil J. Sharp, p. 275; "The Farmer's Curst Wife," version 4, English Folk Songs from the Southern Appalachians (London: Oxford University Press, 1932) Vol. I, 436 pp.

"There was an old man who followed the plough,
Sing hal-i-for band if I do,"

5. "Bands and rebels and rebels and troubles."

Ibid., p. 275.

Continuation of above verse:

"Sing bands and reb-els, and rebels and troubles,
Sing new, new."

6. "Dow, dow, diddle-a-diddle. Eat until you've filled up your middle."

Ibid., p. 278, version D.

"There was an old man who lived under the hill,
If he ain't moved out he's living there still.
Sing dow, dow, diddle a diddle,
Sing dow a diddle, a diddle a day."

7. "Te old dum diddle dum day. Plow your field, farmer!"

Ibid., p. 279, version E.

"An old man went to the field to plough,
Te old dum diddle dum day,
Along comes an old devil, peeps over his horse,
Te ole dum diddle dum day."

9. The use of hogs to plow the farmer's field and,
10. The hogs going this way and that.

11. The devil knows how.

Ibid., p. 278, version D.

"He geared up his hogs and went out to plough,
And how he got along I hardly know how."

Phillips Barry, Fannie Hardy Eckstorm, Mary Winslow Smith, p. 325, version A, p. 327, version B, p. 330, version D, British Ballads from Maine (New Haven: Yale University Press, 1929) 535 pp.

Version A:

"There was an old farmer, he hired a farm,
Fi-diddle, fi-lay!
There was an old farmer, he hired a farm,
He had no oven to carry it on,
Fi-lay, fi-liddle fi-lay, derry down.
Fi-lay, fi-liddle fi-lay, derry down.

He yoked up his hogs in order to plow,
They went this way and that, and the devil knows how,"

Version B:

He yoked up his hogs one day for a plow,
Sing tu-ri-iddle-li-fol-lo-day,

He yoked up his hogs one day for a plow,
They went this way and that and the devil knows how,
Sing tu-ri-iddle-li-fol-lo-day."

Version D:

He yokes his hogs right onto the plow,
Scratch-a-fillee, fillee, filiddle, filum,
And down comes the Devil, saying, "How are you now?"

Emelyn Elizabeth Gardner and Geraldine Jencks Chickering, p. 372,
version A. p. 376, version C, Ballads and Songs of Southern
Michigan (Ann Arbor: The University of Michigan Press, 1939)
501 pp.

Version A:

"The old farmer hitched up his old sow to plow;
Jack a fie gent to rosim Marie;
She went here and there, and the devil knows where.
As the dew blows over the green vallee."

Version C:

"The farmer he hitched his hog to the plow,
Hi randy dandy O!
Around the field the devil knows how,
Whack falllee falladee O!"

12. The use of the salt, giving the wife the last word, parallels a
& 32. literary anecdote of an argument between the wife and husband
about "whether something has been cut with a knife or with
scissors. She gets the last word, for as she sinks under the
water, she makes with her fingers the motion of shearing with
scissors."

This is mentioned in:

Stith Thompson, p. 209, "The Bad Wife," The Folktale (New York:
The Dryden Press, 1946) 510 pp.

and;

Kalston, op. cit., p. 36.

14. "For me to make possible the impossible brings swirls, churls,
bells, blubs, blinds and a bellyfull of laughter."

Sharp, op. cit., p. 276, version A.

"He took her down unto his den,
Sing halifor, etc.

Where he had bells, blubs, blinds and chains,
Sing halifor, etc."

18. Enter the devil in the disguise of a peddler.

Barry, op. cit., p.329, version C.

"The old devil he took her upon his back,
He looked like a peddler carrying his pack,

Francis James Child, ed., p. 108, Vol. V., part IX, "The Farmer's
Curst Wife," no. 278, The English and Scottish Popular Ballads
(Boston and New York: Houghton, Mifflin and Company, 1898) 569 pp.

Version A:

"Now Satan has got the old wife on his back,
And he lugged her along, like a pedlar's pack."

Version B:

"She jumped on to the auld Deil's back,
And he carried her awa like a pedlar's pack."

Gardner, op. cit., p. 375, version B, "Kellyburnbraes,"

"The devil has got her on his back,
And like a proud peddler he's carried his pack."

Sharp, op. cit., p. 278, version C; p. 279, version D; p. 280,
version E.

Version C:

"He harvest her up all on his back,
Like an old pedlar went packing his pack."

Version D:

"He got her up upon his back,
He looked like a pedlar with a pack on his back."

Version E:

"He picked her up all on his back,
Like an old pedlar went wagging his pack."

19. "A crust of bread and you shall not eat it." In the last scene, she demands the bread crust.

Tristram P. Coffin, p. 149, "A Critical, Bibliographical Study," The British Traditional Ballad in North America (Philadelphia: The American Folklore Society, 1950) 188 pp.

"....a mock aphoristic closing stanza on shrewish women is almost universally found,....in which the returning wife asks for the food (mush, chicken, bread, etc.) she was cooking when abducted...."

Child, op. cit., p. 108, version B.

Version B:

"She was seven years gaun, and seven years comin,
And she cried for the sowens she left in the pot."

Sharp, op. cit., p. 277, version B; p. 278, version C; p. 280, version E; p. 281, version F.

Version B:

"She was six months going and eight coming back,
And she called for the mush she left in the pot."

Version C:

"Seven years gone and seven a-coming back,
She called for the 'bacca' she left in the crack."

Version E:

"Seven years there and three years back,
She called for the bread-crust she left in the crack."

Version F:

"She's six months going and nine coming back;
Called for the mush she left in the pot."

22. "If ye can match her you're worse than you're called."

Gardner, op. cit., p. 375, version B. "Kellyburnbraes!"

"You're welcome, you're welcome," the old man replied,
 "But if ye can match her, you're worse than you're called."

23. "Strange things and evil ways. Jack a fie gent to rosim Marie. Will it pay? Who can say. As the dew blows over the green vallee. A pack with the devil, etc." The herbal refrain refers to the magical virtue of herbs for its protection against evil.

Ibid. pp. 20-21, 373, version A.

"There was an old farmer who had a farm,
 Jack a fie gent to rosim Marie;
 He had no horse to plow his farm,
 As the dew blows over the green vallee."

25. "You may have her with all my heart! And I hope you will never part."

Barry, op. cit., p. 326, version A; p. 328, version C; p. 330, version D.

Version A:

"Oh, no! oh, no! it's your old scolding wife!"
 Fi-diddle, fi-lay!
 "Oh, no! oh, no! it's your old scolding wife!"
 "Oh, take her! oh, take her!" the old man cried
 Fi-lay, fi-liddle fi-lay, derry down,
 (repeat)"

Version C:

"Take her, O take her, with all my heart,"
 Whack-fol-la, fol-lidle, fol-lee;
 "I hope you and she never will part,"
 To my fa-la, ludy, fol-lidle, fol-lee."

Version D:

"Take her, O take her, with all of my heart,
 And I hope to the Lord you never will part."

Child, op. cit., p. 108, versions A and B.

Version A:

"O welcome, good Satan, with all my heart!
 I hope you and she will never more part."

Version B:

"Ye're welcome to her wi a' my gude heart;
I wish you and her it's never may part."

Gardner, op. cit., p. 374, version A; p. 376, version C; p. 377-78, version D.

Version A:

"It's take her, old devil, with all my heart,
And I hope to God you never will part."

Version C:

"Take her, O take her with all my heart;
I hope you and her will never part."

Version D:

"Just take her and take her with all of my heart,
Here's hoping that you two never will part."

John A. Lomax and Alan, p. 153, "Tee Roo," Our Singing Country (New York: The Macmillan Company, 1941) 416 pp.

"It's all I want's that wife of yours."
"Well, you can have her with all of my heart,
And promise me you'll never depart."

Sharp, op. cit., p. 280, version E.

"Take her, O take her with all your heart,
And leave me with hopes that you'll never depart."

Wells, op. cit., p. 122.

"O take her, O take her with all my heart,
And I hope you and she will never part."

26. The little devils in hell are referred to by:

Barry, op. cit., p. 327, version A; p. 329, version C; p. 331, version D; p. 332, version E.

Version A:

"And the little devils peeped out of the wall,
They cried: "Take her away, or she'll brain us all!"

Version C:

"Along came lots of young devils, rattling their chains.
She up with her foot and kicked out their brains,"

Version D:

"A little wee devil looked over the wall
And said, "Take her away, or she'll murder us all."

Version E:

"She up with her foot and kicked nine in the fire.

Then a little imp comes peeping over the wall,
Saying, "Take her back or she'll destroy us all!"

Child, op. cit., p. 180, versions A and B.

Version A:

"O then she did kick the young imps about:
Says one to the other, Let's try turn her out.

She spied thirteen imps all dancing in chains,
She up with her pattens and beat out their brains."

Version B:

"She saw seven wee deils a sitting in a row,
She took up a mell and she murdered them a'.

A wee reekit deil lookit owre the wa:
'O tak her awa, or she'll ruin us a'."

Gardner, op. cit., p. 374, version A; p. 375, version B; p. 376,
version C; p. 377, version D; p. 378, version E.

Version A:

"One little devil all bound in wire,
She up with her foot and kicked him in the fire.

Another little devil all bound in chains,
She up with her foot and kicked out his brains.

Another little devil from behind the wall
Says, "Take her away or she'll murder us all."

Version B:

"A little wee devil was lying in chains;
She up with her foot and kicked out its brains.

The little wee devils looked over the wa',
"O help, master, help, or she will ruin us a'." "

Version C:

"Another little devil stood over the wall,
Saying, "Take her back, father, she will kill us all." "

Version D:

"Three little devils set bound in chains;
She grabbed up a hell hook and knocked out their brains.

One little devil peeked over the wall,
Saying, "Take her away or she will murder us all." "

Version E:

"One little devil brought out the chains;
She up with her fist and knocked out his brains.

Six more little devils peeped over the wall,
Saying, "Take her back, daddy, or she'll brain us all." "

Lomax, op. cit., p. 154.

"Nine little devils went climbing the wall,
Saying, "Take her back, daddy, she'll murder us all." "

Sharp, op. cit., p. 277, version B; p. 278, version C; p. 279,
version D; p. 280, version E; p. 281, version F.

Version B:

"Twelve little devils came walking by,
Then she up with her foot and kicked eleven in the fire.

The odd little devil peeped over the wall,
Saying: Take her back, daddy, or she will kill us all."

Version C:

"Two little devils came rattling their chains,
She hauled back her cudgels and hauled out their brains.

Two more little devils peeped over the wall,
Saying: Take her back, daddy, she'll kill us all."

Version D:

"Seven little devils came out from the wall,
Saying: Take her back, daddy, she'll murder us all."

Version E:

"Ten little devils hanging up by a chain;
With her old pewter pipe she picked out their brains.

Seven little devils peeped over the wall,
Says: Take her back, daddy, she'll murder us all."

Version F:

"Nine little devils come rattling their chains.
She up with the poker and knocked out their brains.

One little devil peeped over the wall,
Saying: Take her back, daddy, or she'll kill us all."

Wells, op. cit., p. 122.

"Nine little devils were hanging in chains,
She up with a poker and knocked out their brains.

She climbed up a stool for to make herself higher,
She threw round her left leg and knocked nine in the fire.

The little blue devils peeped over the wall,
O take her back, dad, or she'll kill us all."
"Rake back the coals and we'll roast her well."

27. Sharp, op. cit., p. 278, version C.

"He carried her down to the high gates of hell,
Saying: Rake back the coals and we'll roast her well."

28. She picks up a pewter pot by the fountain.

Sharp, op. cit., p. 280, version C. (refer to footnote 26.)

29. "You're going back to the foot of the hill.
If the devil won't have you, I don't know who will."

Child, *op. cit.*, p. 108, version B.

"O what to do wi her I canna weel tell;
She's no fit for heaven, and she'll no bide in hell!"

Sharp, *op. cit.*, p. 280, version E.

"He carries her on to the foot of the hill.
She says; If the devil won't have me, don't know who will."

30. "You see what a woman can do. She can out the devil and the farmer, too." This is the moral of the story.

Gardner, *op. cit.*, p. 374, version A.

"So you see the women are worse than the men;
If they go to hell, they'll come back again."

Sharp, *op. cit.*, p. 276, version A.

"And now you see what women can do,
They can conquer men and the devil too."

31. "My wife's been to hell and come back ten times worse."

Barry, *op. cit.*, p. 327, version A; p. 329, version C; p. 332, version E.

Version A:

"The old man cried: "She was born for a curse,"
She's been through hell and she's ten times worse,""

Version C:

"Oh, well, you've got back, my old scolding wife!"
"You're ten times worse than you was before you went to hell in your life,"

Version E:

"She's been through Hell and she's ten times worse!"

Gardner, *op. cit.*, p. 378, version E.

"Recited The devil takes the farmer's wife back to her husband and tells him that he won't bother him any more, that if he can live with his wife he is welcome to her, that she has been through hell and is ten times worse."

APPENDIX B*

EXAMPLES OF THE COMPLETE BALLAD:

1. Barry, British Ballads from Maine
2. Child, English and Scottish Popular Ballads
3. Gardner, Ballads and Songs of Southern Michigan
4. Sharp, English Folk Songs from the Southern Appalachians

EXAMPLES OF THE MELODIC LINE:

1. Gardner
2. Sharp
3. Wells, The Ballad Tree

* This appendix is presented so that the reader will have a more complete idea of the ballad, "The Farmer's Curst Wife," and its variants which the author has utilized. The melodies have been included, not only to demonstrate the accompaniment for the ballad, but also to afford musical material from which thematic ideas might be drawn in the event the dance-drama would be produced.

"The Farmer's Curst Wife," from British Ballads from Maine, by Barry, Eckstrom and Smyth.

VERSION A. p. 325-327.

No title. Contributed by Mr. George H. Goodell, Hampden, by the kindness of Mrs. Susie Carr Young.

There was an old farmer, he hired a farm,
 Fi-diddle, fi-lay!
 There was an old farmer, he hired a farm,
 He had no exen to carry it on,
 Fi-lay, fi-liddle fi-lay, derry down,
 Fi-lay, fi-liddly fi-lay, derry down.

NOTE: The choral refrain is repeated in all the verses in the same manner as above.

He yoked up his hogs in order to plow,
 (chorus)
 He yoked up his hogs in order to plow,
 They went this way and that, and the devil knows how,
 (chorus).

He had not plowed more than a furrow or so,
 (chorus)
 He had not plowed more than a furrow or so,
 When the Devil he met half-way on his row,
 (chorus).

Then cries the old man: "I'm surely all done!"
 (chorus).
 Then cries the old man. "I'm surely all done!"
 For the Devil has come for my oldest son,"
 (chorus).

"Oh, no! oh, no! it's your old scolding wife!"
 (chorus)
 "Oh, no! oh, no! it's your old scolding wife!"
 "Oh, take her! oh, take her!" the old man cried
 (chorus).

The old Devil he shouldered her on his back,
 (chorus)
 The old Devil he shouldered her on his back,
 Just like an old Scotchman a-carrying his pack,
 (chorus).

He carried her over some fields or moor,
(chorus)
He carried her over some fields or moor,
Until he came to Lucifer's door,
(chorus).

And there sat Lucifer bound in chains,
(chorus)
And there sat Lucifer bound in chains:
She up with her feet and kicked out his brains,
(chorus).

And the little devils peeped out of the wall,
(chorus)
And the little devils peeped out of the wall,
They cried: "Take her away, or she'll brain us all!"
(chorus)

He shouldered her again upon his back,
(chorus)
He shouldered her again upon his back,
And, like a dam fool, went carrying her back,
(chorus).

The old man cried: "She was born for a curse,"
(chorus)
She's been through hell and she's ten times worse,"
(chorus).

"The Farmer's Curst Wife" from, English and Scottish Popular Ballads,
by Francis James Child (Dixon, Ancient Poems, Ballads, and Songs,
p. 210, Percy Society, vol. xvii).

VERSION A. p. 108.

There was an old farmer in Sussex did dwell,
(chorus of whistlers)
There was an old farmer in Sussex did dwell,
And he had a bad wife, as many knew well.
(chorus of whistlers)

Then Satan came to the old man at the plough:
'One of your family I must have now.

'It is not your eldest son that I crave,
But it is your old wife, and she I will have.'

'O welcome, good Satan, with all my heart!
I hope you and she will never more part.'

Now Satan has got the old wife on his back,
And he lugged her along, like a pedlar's pack.

He trudged away till they came to his hall-gate;
Says he, Here, take in an old Sussex chap's mate.

O then she did kick the young imps about;
Says one to the other, Let's try turn her out.

She spied thirteen imps all dancing in chains,
She up with per pattens and beat out their brains.

She knocked the old Satan against the wall:
'Let's turn her out, or she'll murder us all.'

Now he's bundled her up on his back amain,
And to her old husband he took her again.

'I have been a tormentor the whole of my life,
But I neer was tormented so as with your wife.'

VERSION B:

Macmath, MS., p. 96. Taken down by Mr. Macmath from the recitation of his aunt, Miss Jane Webster, Crossmichael, Kirkcudbrightshire, August 27th, 1892; learned many years ago, at Airds of Kells, from the singing of Samuel Galloway.

The auld Deil cam to the man at the pelugh,
 Runchy ae de aidie
 Saying, I wish ye gude luck at the making o yer sheugh.
 Mushy toorin an ant tan aira.

'It's neither your oxen nor you that I crave;
 It's that old scolding woman, it's her I must have.'

'Ye're welcome to her wi a' my gude heart;
 I wish you and her it's never may part.'

She jumped on to the auld Deil's back,
 And he carried her awa like a pedlar's pack.

He carried her on till he cam to hell's door,
 He gaed her a kick till she landed in the floor.

She saw seven wee deils a sitting in a raw,
 She took up a mell and she murdered them a'.

A wee reekit deil lookit owre the wa:
 'Otak her awa, or she'll ruin us a'.'

'O what to do we her I canna weel tell;
 She's no fit for heaven, and she'll no bide in hell.'

*** ** * * * * * *

She jumpit on to the auld Deil's back,
 And he carried her back like a pedlar's pack.

* * * * *

She was seven years gaun, and seven years comin,
 And she cried for the sowens she left in the pot.

"The Farmer's Curst Wife" from Ballads and Songs from Southern Michigan,
Gardner & Chickering.

VERSION A. p. 373.

Sung in 1934 by Mr. Otis Evilsizer, Alger

There was an old farmer who had a farm,
Jack a fie gent to rosim Marie;
He had no horse to plow his farm,
As the dew blows over the green vallee.

The old farmer hitched up his old sow to plow;
She went here and there, and the devil knows where.

The devil came to the farmer one day;
Says, "One of your family I'm going to take away."

"Well," said the old farmer, "I'm all undone,
For the devil he's after my only son."

"It's not your only son that I want,
But your darned old scolding wife I'll have."

"It's take her, old devil, with all my heart,
and I hope to God you never will part."

So he picked her up with his old broken back,
And over the fields he went klickety-klack.

He carried her over two fields of rye,
She up with her foot and kicked out his eye.

He carried her over two fields or more
Before he came to hell's back door.

One little devil all bound in wire,
She up with her foot and kicked him in the fire.

Another little devil all bound in chains,
She up with her foot and kicked out his brains.

Another little devil from behind the wall
Says, "Take her away or she'll murder us all."

So he picked her up with his old broken back,
And away he went, went a-totin' her back.

"O here's your old wife all sound and well;
If we'd kept her much longer, she'd lathered all hell."

So you see the women are worse than the men;
If they go to hell, they'll come back again.

VERSION B: p. 375.

"Kellyburnbraes" -- sung in 1916 by Mr. John Laidlaw, Ypsilanti.

There was an old man in Kellyburnbraes,
Tadel tadal t-alddal dal day;
He married a wife, the plague of his life,
To me rantam allegan t-alddal dal day.

One day as this old man was going to his plough
The devil came to him, says, "How do you do?"

"It's neither your cow nor your calf I do crave,
But it's your auld wife, and her I maun have."

"You're welcome, you're welcome," the old man replied,
"But if ye can match her, you're worse than your're called."

The devil has got her on his back,
And like a proud peddler he's carried his pack.

He hauled her unto his ane hall door;
He bade her step in for a bitch and a whore.

When she gaed in, just like a wild bear,
Them she got haud of they newew saw mair.

A little wee devil was lying in chains;
She up with her foot and kicked out its brains.

The little wee devils looked over the wa',
"O help, master, help, or she will ruin us a'."

Now the devil has got her again on his back,
And hame to her husband, he has taen her back.

"O here's your auld wife, she has managed well;
She'll no get to heaven, and she'll no bide in hell."

VERSION C. p. 376

Sung in 1934 by Mrs. Jim Fisher, near Kalkaska; she learned the song in her childhood from Mr. John Senn, a German farmer, who lived near her home.

The farmer he hitched his hog to the plow,
Hi randy dandy O!
Around the field the devil knows how,
Whack falllee falladee O!

"O wife, O wife, we are undone;
The devil is after our oldest son."

"'Taint't your oldest son I crave,
But your damned old scolding wife for a slave."

"Take her, O take her with all my heart;
I hope you and her will never part."

When he entered the hell door,
He took her and slung her across the floor.

Another little devil stood over the wall,
Saying, "Take her back, father, she will kill us all."

He took her and slung her across his back,
And like a damned fool he went lugging her back.

"Farmer, O farmer, I'm sorry to tell
That your old woman reigns bully of hell."

VERSION D. "Brave Old Anthony Marala" p. 377-78.

Sung in 1931 by Mr. B. A. Chickering, Belding, who had learned the song from his father, Mr. Sylvester Chickering.

The devil he came to his house one day,
 Brave old Anthony Marala,
 Saying, "One of your family I'll take away."
 By the right leg, left leg, upper leg, under leg,
 Brave old Anthony Marala.

.....
 "But I'll have your darned old wife," he said.

"Just take her and take her with all of my heart,
 Here's hoping that you two never will part."

Three little devils set bound in chains;
 She grabbed up a hell hook and knocked out their brains.

One little devil peeked over the wall,
 Saying, "Take her away or she will murder us all."

.....
 And like a darn fool he came luggin' her back.

VERSION E. p. 378.

Sung and recited in 1935 by Mr. Lyle Demorest, Smyrna, who remembered the story of the song and a fragment of the words from hearing Mr. Charles Cooper, his grandfather, sing it. His grandfather settled in Smyrna in 1858; he came from Canada and was of French and Scotch descent.

RECITED -- The devil keep coming around and taking things away from the farmer according to some pact between them. His cows and horses are taken, until he has only hogs left to plow with. Then finally the devil comes and takes the farmer's wife with him to hell.

SUNG -- One little devil brought out the chains;
She up with her fist and knocked out his brains.

Six more little devils peeped over the wall,
Saying, "Take her back, daddy, or she'll brain us all."

RECITED -- The devil takes the farmer's wife back to her husband and tells him that he won't bother him any more, that if he can live with his wife he is welcome to her, that she has been through hell and is ten times worse.

"The Farmer's Curst Wife" from English Folk Songs from the Southern Appalachians, by Sharp.

VERSION A. p. 275

Sung by Mrs. Sarah Buckner at Black Mountain, N. C., Sept. 19, 1917.

There was an old man who followed the plough,
Sing halifor band if I do,
Sing bands and rebels, and rebels and troubles,
Sing new, new...

He drove six oxens and an old cow,
Sing nickel, sing nackel, sing new,
Sing bands and rebels, and rebels and troubles,
Sing new, new.

His wife she had ten hens in the lot,
Sing halifor band if I do,
Sing bands and rebels, and rebels and troubles,
Sing new, new.

And every day had one in the pot,
Sing halifor, etc.

He prayed for the devil to come get them all,
Sing halifor, etc.

One day the old devil he come,
Sing halifor, etc.

Says: Now, old man, I've come after your wife,
Sing halifor, etc.

He picked her up all on his back,
And away he went to old tample (or temple) shack,
Sing halifor, etc.

He took her down into his den,
Sing halifor, etc.

Where he had bells, blubs, blinds and chains,
Sing halifor, etc.

She picked up the axe and mauled out his brains,
Sing halifor, etc.

He picked her up all on his back,
And away he went to old tample shack,
Sing halifor, etc.

Says: Here, old man, you may have your wife,
She's almost plagued me out of my life,
Sing halifor, etc.

And now you see what women can do,
They can conquer men and the devil too,
Sing halifor, etc.

VERSION B. p. 276-77.

Sung by Mr. N. B. Chisholm at Woodbridge, Va., Sept. 21, 1916.

There was an old man lived under the hill,
Sing tiro rattleing day,
If he ain't moved away he's living there still,
Sing tiro rattleing day.

This old man went out to his plough,
To see the old devil fly over his mow.

The old man cries out: I am undone,
For the devil has come for my oldest son.

It's not your oldest son I want,
But your damned old scolding wife I'll have,

He took the old woman upon his back,
And off he went with her packed in a sack.

He packed her back in one corner of hell,
Saying: I hope the old devil will use you well,

Twelve little devils came walking by,
Then she up with her foot and kicked eleven in the fire.

The odd little devil peeped over the wall,
Saying: Take her back, daddy, or she will kill us all.

She was six months going and eight coming back,
And she called for the mush she left in the pot,

The old man lay sick in the bed.
With an old pewter pipe she battered his head.

The old man cries out: I am to be cursed,
She has been to hell and come back worse.

VERSION C. p. 277-78.

Sung by Miss Sabrina Kitchie at Hindman School, Knott So., Ky.,
Sept. 20, 1917.

There was an old man who lived near hell:

(Whistle)

He had a little farm and upon it he did dwell,
Sing tiro ratteling day.

The old devil came to him to his plough one day,
Saying: One out of your family I'll have to have now.

It's neither your son nor your daughter I crave,
But your old scolding wife and I have to have her now.

He harvest her up all on his back,
Like an old pedlar went packing his pack.

He carried her down to the high gates of hell,
Saying: Take back the coals and we'll roast her well.

Two little devils came rattling their chains,
She hauled back her cudgels and hauled out their brains.

Two more little devils peeped over the wall,
Saying: Take her back, daddy, she'll kill us all.

So he harvest her up all on his back,
And went like a bold pedlar went packing her back.

Seven years gone and seven a-coming back,
She called for the "bacca" she left in the crack.

The women they are so much better than men,
When they go to hell they're sent back again.

VERSION D. p. 278-79.

Sung by Mr. Sandy Stuart Storey at Mt. Smokey Academy, Sevier Co.,
Tenn., April 19, 1917.

There was an old man who lived under the hill,
If he ain't moved out he's living there still.
Sing dow, dow, diddle a diddle,
Sing dow a diddle, a diddle a day.

He geared up his hogs and went out to plough,
And how he got along I hardly know how.

One day the old devil came down the field,
Said: One of your family I'm going to steal.

He got her up upon his back,
He looked like a pedlar with a pack on his back.

He carried her till he came to the gate.
Get down, old lady, right here's the place.

As he was binding her down with chains,
She grabbed up a pick and split out his brains.

Seven little devils came out from the wall,
Saying: Take her back, daddy, she'll murder us all.

And now you see what a woman will do!
She can out the devil and her husband too.

VERSION E. p. 279-280.

Sung by Miss Susan Moberly at Oneida, Clay Co., Ky., Aug. 20, 1917.

An old man went to the field to plough,
Te ole dum diddle dum day,
Along comes an old devil, peeps over his horse,
Te ole dum diddle dum day.

The old man dropped his lines to run.
He's right now after my oldest son.

It's not your oldest son I want,
But your old hump-back-ed wife I crave.

Take her, O take her with all your heart,
and leave me with hopes that you'll never depart.

He picked her up all on his back,
Like an old pedlar went wagging his pack.

He carried her on to the forks of the road,
Says: Good lady, you're a pretty good load.

He carried her on to the devil's back-door,
He put her down there to carry no more.

The old devil laid far back on the bed.
With an old pewter pot she mellered his head.

Ten little devils hanging by a chain;
With her old pewter pipe she picked out their brains.

Seven little devils peeped over the wall,
Says: Take her back, daddy, she'll murder us all.

He picked her up all on his back,
Just like an old fool went wagging her back.

He carries her on to the foot of the hill.
She says: If the devil won't have men, don't know who will.

Seven years there and three years back,
She called for the bread-crust she left in the crack.

VERSION F. p. 280-81.

Sung by Mrs. Eliza Pace at Hyden, Leslie Co., Ky., Oct., 1, 1917.

There was an old fellow lived under the hill,
There was etc.
If he hain't moved a-way he's living there still,
Sing tiro ratteling day.

One day the old man went out to plough,
The devil flew over his old grey mare.

He dragged his plough, it broke and he ran.
The devil's come after my oldest son.

It's not your oldest son I pray,
It's your old scolding wife I'll have.

He took her down to the gates of hell,
He gave her a kick, saying: Go there.

Nine little devils come rattling their chains.
She up with the poker and knocked out their brains.

One little devil peeped over the wall,
Saying: Take her back, daddy, or she'll kill us all.

He humped her up all on his poor back,
And away the old fool went walking her back.

Her husband lying sick on the bed,
She took her old pewter pot, battered his head.

She's six months going and nine coming back;
Called for the mush she left in the pot.

What I can do I never can tell;
I ain't fit for heaven and they won't have me in hell.

The Farmer's Curst Wife

Version A:

Ballads and Songs from Southern Michigan, Gardner and Chickering
p. 373, 377.

There was an old far-mer who had a farm,
 Jack a fie gent to ros - in Ma - rie; He
 had no horse to plow his farm, As the
 dew blows o - ver the green val - lee.

Version B: Brave Old Anthony Marala

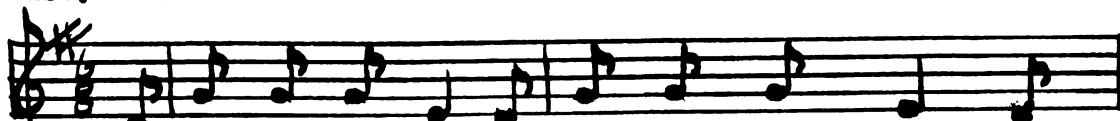
The dev-il he came to his house one day Brave old An- tho-ny
 Ma - ra- la, Say-ing, "One of your fam - i - ly
 I'll take a - way." By the right leg, left leg,
 Up - per leg, un- der leg, Brave old An- tho- ny Ma - ra-la.

The Farmer's Curst Wife

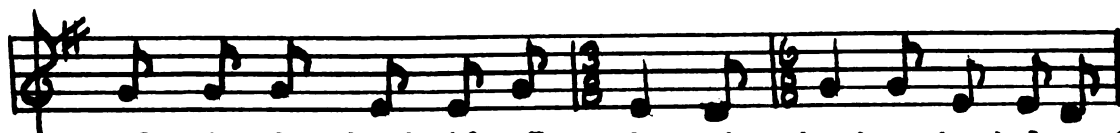
Version A: Pentatonic Mode 3

English Folk Songs from the
Southern Appalachians, Sharp,
p. 275

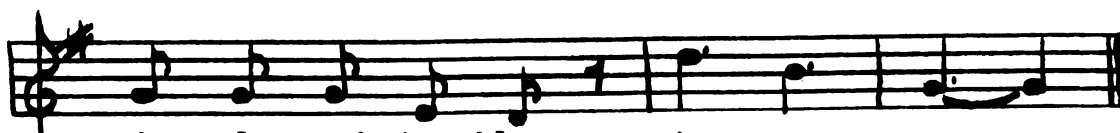
1st. Verse



1. There was an old man who fol- lowed the plough, sing

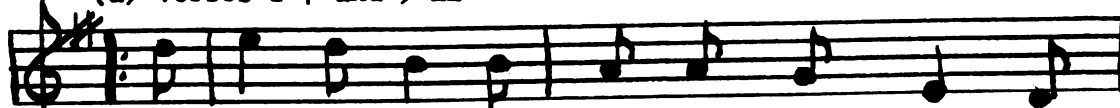


hal- i- for band if I do, sing bands and rebels, and



reb- els and trou- bles, sing new, new . . .

(a) verses 2-7 and 9-11



2. He drove six ox- ens and an old cow, sing



nick -el, sing nack-el, sing new, sing band and reb-els, and



reb - els and trou- bles, sing new, new.

verses 8,12,13 and 14



He picked her up all on his back, and a- way he went to old



tam- ple shack, sing hal- i- for band if I do, sing



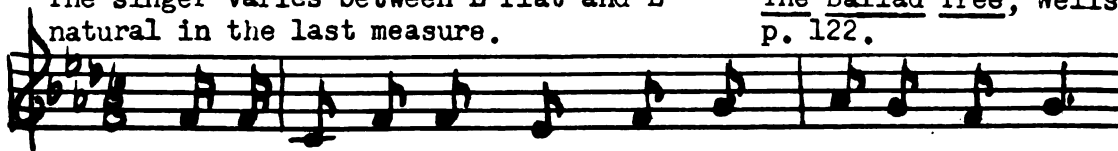
bands and reb-els, and reb-els and trou- bles, sing new, new.

The Farmer's Curst Wife

(The Devil and the Farmer's Wife)

The singer varies between E flat and E natural in the last measure.

The Ballad Tree, Wells, p. 122.



O, the dev-il he came to the far-mer one day



(Whistled.....)Saying, you owe me a debt and I



will he' my pay. To me right for-lor for lad-dy I day.

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