THE SKRIKER
DRAMATURGICAL NOTEBOOK
GHOST LIGHT THEATRICALS
BALLARD UNDERGROUND
SEATTLE, WA
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Listed in alphabetical order, each ensemble section begins with a scene breakdown to trace the arc of the character’s story and to better analyze their actions. Then the available relevant research is presented, including country of origin and major stories associated. It should be noted that I listed ALL research I could find; not all of the research agrees. Because these are oral legends passed down over many generations, there seem to be several discrepancies, as well as legends about the same figure, that directly contradict each other. It’s up to the actor and director what stories they want to use and what to ignore.

If relevant, research is followed by a few critical questions. Following critical questions a possible analysis to begin the dialogue about the character. My goal is to illustrate conclusions I draw from the research and arc with which to debate and disagree. My belief is that many revelations and ideas will come from the movement work, rather than literary analysis.

Works Cited
NOTES ON CARYL CHURCHILL

Caryl Churchill is a British, feminist, socialist playwright who strives to tell unconventional stories via unconventional means. Her plays have far-reaching topics including the witch trials in Europe (Vinegar Tom), incredibly successful women trying to sustain their success and gain more in male-dominated environments (Top Girls), and a close look at gender issues and their similarities from Victorian England to the present day (Cloud 9). The most common themes across her work are gender politics and capitalist exploitation, however her work deals with these issues in surrealist methods and cannot be pigeonholed exclusively to these topics. For instance, in recent plays she’s tackled the issue of human cloning (A Number), the stock market (Serious Money), and British foreign policy (Drunk Enough to Say I Love You). Whatever the topic, Churchill never shies away from political controversy.

In the 60s and 70s she worked with two companies of actors called the Joint Stock Theatre Company and Monstrous Regiment to assist in devising her plays. Though she still collaborates in plays with heavy dance focus, she does not devise as frequently. The Skriker ensemble story was created in collaboration with actors, dancers, and singers to build most of the movement sequences and Underworld arc.

Churchill rarely gives interviews leaving many questions regarding her work. Though she prefers stage directions to be followed closely (see quote below), she acknowledges that each show will approach this differently and will consequently have drastically different movement interpretations. Caryl Churchill apparently also delighted in angering Margaret Thatcher, the very conservative Prime Minister of the 80s who did not care for theatre and was as far from a socialist as one possibly can be. There is plenty of supported speculation that the main character of Top Girls was based on Margaret Thatcher. The main character in Top Girls, Marlene, exploits her fellow women in attempt to stay in control.

HISTORY OF THE SHOW

The Skriker was first performed in the Cottesloe auditorium of the Royal National Theatre, London, on 20 January 1994.

From the Introduction of Caryl Churchill Plays: 3

“…because of the way it was written it seems all right that the movement will developed differently in each production (though again it is important to follow the stage directions closely), and even that different music could be used…Sometimes it seemed like a social play with lots of characters, other times to be about just a few people. The solution I found was to have just three speaking parts, and the rest of the characters played by dancers, so that a number of stories are told but only one in words. I wrote the others as stage directions. I decided that the underworld, when the Skriker takes Josie there, would be a more completely different world if that scene were an opera, so I wrote it as a libretto… I’d never have written The Skriker that way if I hadn’t already worked on other shows with dancers and singers. It brought together what had been for me two separate strands of work, plays I worked on alone and dance/music theatre pieces.”
EXPECTED CHALLENGES

An important consideration is the difference between an American audience viewing this play, who may be completely unfamiliar with the full meaning of the word “changeling”, and a British audience who may have grown up hearing about Jenny Greenteeth. There are some stories that a British audience would see and instantly recognize, whereas an American one may need time to sort out. This is only a slight hindrance, however I feel it would therefore be beneficial to have a lobby display featuring some of the characters, as well a few paragraphs in the Program explaining some larger folkloric elements ahead of time. (However, the theatre may not have the ability to accommodate this in the program or lobby because of the design elements that will be incorporated into the lobby and lobby art, which will be arranged to suggest the Underworld is taking over the whole theatre. As for the program notes, we may not have the space needed to cover all crucial elements.)

Additionally, many of the reviews for past shows were incredibly confused about the story. To say that this show is complicated is an understatement. The language of the Skriker is highly involved (often referred to as Joyceian), and though it makes rational sense to the Skriker, the audience will likely have a difficult time understanding the opening monologue, let alone all that comes afterward. The most successful productions were ones that had a clear tone, message, and theme they were trying to highlight such as environmental devastation, or feminist folklore.

Director Beth Raas’ goal is to simply tell the story. By slimming the ensemble down to only the essentials with the most compelling stories, we will be better able to impart an ensemble arc without detracting too much from the main storyline. This approach will allow the audience to see specific dynamics without having to spell out exactly what we want them to get, and allow the actors to develop their personal arc with their Underworld character while still incorporating the most interesting elements from their folk-lore antecedents.
HISTORICAL BACKGROUND

Below is a list of events occurring in the ten years before The Skriker premiered. Several events that caused untold ecological disaster like Chernobyl, as well as several deaths caused by the human thirst for destruction like Waco and the World Trade Center bombings occurred in this time period.

In Britain the economic legacy of the conservative Prime Minister Margaret Thatcher, who was so pro-capitalist she refused to give in to union workers who were striking for better pay to match their hazardous working conditions, disenfranchised the poor with tax cuts that did no one but the wealthy any favors. Many of her money cuts would have affected single mothers like Josie and Lily, as well as public programs like the theatre. Though England saw significant economic growth during Thatcher’s reign, social conditions continued to decline causing unemployment and poverty to rise.

In 1990, John Major, another conservative Prime Minister succeeded Thatcher to power. Though he was not as forceful as Thatcher, he wasn’t necessarily a stuffed shirt. Major’s “Back to Basics” campaign in 1993 focused on a return to “family values” and as such exposed a lot of corruption within his own party (“John Major”). The “Back to Basics” campaign became associated with a string of sex scandals.

1984

- Coal miner’s strike in Britain begins and lasts for a year
- Bhopal Disaster: A methyl isocyanate leak from a Union Carbide pesticide plant in Bhopal, Madhya Pradesh, India, kills more than 8,000 people outright and injures over half a million (with more later dying from their injuries the death toll is now 23,000+) in the worst industrial disaster in history.
- Famine in Ethiopia begins and kills a million people by the end of 1984.

1985

- An 8.0 on the Richter magnitude scale earthquake hits Santiago and Valparaiso leaving 177 dead, 2,575 hurt and 142,489 destroyed houses and about a million people houseless
- Forty-one tornadoes hit in Ohio, Pennsylvania, New York and Ontario, killing 76.

1986

- Berlin discotheque bombing: The West Berlin discothèque, a known hangout for United States soldiers, is bombed, killing 3 and injuring 230; Libya is held responsible.
- The Chernobyl disaster: A mishandled safety test at the Chernobyl Nuclear Power Plant "killed at least 4056 people and damaged almost $7 billion of property". Radioactive fallout from the accident concentrated near Belarus, Ukraine and Russia and at least 350,000 people were forcibly resettled away from these areas. After the accident, "traces of radioactive deposits unique to Chernobyl were found in nearly every country in the northern hemisphere".

1987

- With the death of the last individual, the Dusky Seaside Sparrow becomes extinct.
- A tsunami hits the Gulf of Alaska.
- Category 5 Typhoon Nina smashes the Philippines with 165 miles per hour (266 km/h) winds and a devastating storm surge, causing destruction and 1,036 deaths.
- South African Airways Flight 295 crashes into the Indian ocean off Mauritius due to a fire in the cargo hold; the 159 passengers and crew perish.

1988
- In Belfast, Northern Ireland, British Army Corporals Woods and Howes were attacked after driving straight into a funeral for the victims of the Milltown Cemetery Attack just three days earlier, after they were mistakenly thought to be carrying out a similar attack to the one by Ulster Defence Association (UDA) member Michael Stone, in which he killed three Catholics attending the funeral.
- Major earthquake of magnitude 6.6 hits the Nepal-India Border. Estimated 1,004 people killed and more than 16,000 injured.
- Women are allowed to study at Magdalene College, Cambridge, for the first time. Male students wear black armbands and the porter flies a black flag.
- The U.S. Drought of 1988 causes big crop damage in many states, impacts many portions of the United States and causes around $60 billion in damage. Multiple regions suffer in the conditions. Heat waves cause 4,800 to 17,000 deaths while scorching many areas of the United States during 1988.

1989
- In Alaska's Prince William Sound the Exxon Valdez spills 240,000 barrels (11 million gallons) of oil after running aground.
- Margaret Thatcher's new local government tax, the Poll tax, is introduced in Scotland.
- Cold War – Velvet Revolution: The Communist Party of Czechoslovakia announces they will give up their monopoly on political power (elections held in December bring the first non-communist government to Czechoslovakia in more than 40 years).

1990
- Thousands storm the Stasi headquarters in Berlin in an attempt to view their government records.
- In South Africa, President F.W. de Klerk allows the African National Congress to legally function again and promises to free Nelson Mandela.
- "The Second Battle of Trafalgar": A massive anti-poll tax demonstration in Trafalgar Square, London, turns into a riot; 471 people are injured, and 341 arrested.
- East Germany and West Germany announce they will unite on October 3.
- Margaret Thatcher announces she will not contest the second ballot of the leadership election for the Conservative Party (UK).

1991
- The United Nations deadline for the withdrawal of Iraqi forces from occupied Kuwait expires, preparing the way for the start of Operation Desert Storm.
- A tropical cyclone hits Bangladesh, killing an estimated 138,000 people.
• The Cold War ends when the Supreme Soviet meets and formally dissolves the Soviet Union.

1992
• El Salvador officials and rebel leaders sign a pact in Mexico City ending a 12-year civil war that claimed at least 75,000 lives.
• In eastern Turkey, an earthquake registering 6.8 on the Richter scale, kills over 500.
• A Thai Airways Flight 311 operated by Airbus A310-300 crashed into a mountain north of Kathmandu, Nepal killing all 113 peoples on board.
• An earthquake in Nicaragua kills at least 116 people.
• Extremist Hindu activists demolish Babri Masjid – a 16th century mosque in Ayodhya, India which had been used as a temple since 1949, leading to widespread communal violence, including the Mumbai Riots, in all killing over 1500 people.
• An earthquake hits Flores, Indonesia, leaving 2,500 dead.
• Archives of Terror discovered by Dr. Martín Almada detailing the fates of thousands of Latin Americans who had been secretly kidnapped, tortured, and killed by the security services of Argentina, Bolivia, Brazil, Chile, Paraguay, and Uruguay. This was known as Operation Condor.

1993
• World Trade Center bombing in New York
• Raid on compound in Waco, TX
• Bombay, India bombings kill 257
• The Great Blizzard of 1993 in North America kills 184
• Nuclear accident in Russia
• Bosnian War is still taking place
• World Health Organization declares TB a global emergency
• Bill Clinton orders air missile attack on Iraq because of evidence which surfaced about an assassination plot against G. H. W. Bush.
• Hurricane Calvin in Mexico kills 34.
• An earthquake in India kills over 10,000
• A ferry capsizes outside of North Korea and kills 292
• The Greysteel Massacre at a bar in Northern Ireland
• Reports are revealed linking collaboration between the IRA and the British government even though the British government had been denying their relationship for years
• Wildfires in California destroy 16,000 and 700 homes
GENERAL FAIRY-LORE

“Fairies have to be one thing or the other, because being so small they unfortunately have room for one feeling only at a time. They are, however, allowed to change, only it must be a complete change.”

– Peter Pan

All cultures have their own myths and legends associated with their environment. In the British Isles these fairy stories are culturally imprinted. Though fairy-lore is a much more commonly held belief in Ireland, the environment that created these legends is spread out across the whole of Great Britain. The underworld creatures that Churchill uses are not limited to only one region. They are from Wales, Ireland, Scotland, and England. Presented in this section, I try to showcase the background legends across the Isles, some of which are similar to one another and most of which appear in Churchill’s text in some form or another. Unless otherwise noted, any emphasis is mine.

From Dictionary of English Folklore:

“fairies” – “Folklorists generally use the term ‘fairy’ rather loosely, to cover a range of non-human yet material beings with magical powers. These could be visible or invisible at will, and could change shape; some lived underground, others in woods, or in water; some flew. Some were believed to be friendly, giving luck, prosperity, or useful skills to humans who treated them respectfully; many were regarded as troublesome pranksters, or, in extreme cases, as minor demons; sometimes they were blamed for causing sickness, stealing human babies, and leaving changelings. Human adults might be invited (or abducted) into fairyland.”

“fairyland” – “Beliefs about fairies imply that their world lies close alongside the human world, often underground; it is a place of beauty and luxury which humans normally cannot reach, or even see. Some, however, may enter it by accident, for instance by stepping into a fairy ring; others may be invited, or abducted, by the fairies. The theme is relatively rare in England, though common in Scotland and Wales, and is chiefly found in areas of Celtic influence. Four elaborate and rather romantic stories from Cornwall are in Botrell and Hunt. Three concern girls who go to work for a fairy master as nursemaid to his child, and eventually return home; in the fourth, a man loses his way on the moors and finds himself in a house where fairies are feasting and dancing, and where he might have been held captive or ever if a girl, formerly human, had not warned him neither to eat nor drink there. An oral tale from Wigmore, collected in 1909, tells how a girl joined a fairy dance and vanished for a year, which to her seemed only a day.”

Thrumpin

From http://www.summerlands.com/crossroads/library/ENCYCLOPEDIA%20OF%20THE%20CE LTS/Encyclopedia%20of%20the%20Celts%20Table%20Man%20-%20Tyolet.htm: In FOLK LORE OF THE NORTHERN COUNTIES, William Henderson cites the authority of the Wilkie manuscript for an instrument of fate called ‘the thrumpin’ who attended on every man like a dark guardian angel with the power to take away his life. This belief is found on the Scottish Border.
**Changelings**

From *Dictionary of English Folklore*: In societies where the belief in fairies was strong, it was held that they could steal human babies and substitute one of their own race; the latter would never thrive, remaining small, wizened, mentally abnormal, and ill-tempered. A baby whose defects were not obvious at birth but appeared in the first year or two could thus be explained as not truly human…

They were often ill-treated, as this supposedly drives changelings away. In Cornwall, for instance, one should ‘put the small body upon the ashes pile and beat it well with a broom, then lay it naked under a church-way stile…till the turn of night; and, nine times out of ten, the thing will be took off and the stolen cheeld put in his place’; alternatively, lay it on the hearth beside a thickly smoking fire. …

From Kington comes the sole English example of a tale well known in Scotland, Ireland, and abroad, telling how a changeling was detected and expelled; it was told by a woman who said she had heard it from another woman, ‘who knew that it was true’. It begins realistically:

A woman had a baby that never grew; it was always hungry, and never satisfied, but it lay in its cradle year after year, never walking, and nothing seemed to do it good. Its face was hairy and strange-looking. One day the woman’s elder son, a soldier, came home from the war, and was surprised to see his brother still in a cradle…

The soldier then begins brewing beer in an eggshell, which startles the changeling into saying: ‘I’m old, old, ever so old, but I never saw that before!’ The soldier takes a whip and drives it out, and at once the stolen human reappears, now grown to a fine young man.

From *The Fairy Faith in Celtic Countries*: “Upon seeing water boiling in a number of eggshells range before an open fire, a polpegan-changeling is so greatly astonished that he unwittingly speaks for the first time, and says, ‘Here I am almost one hundred years old, and never such a thing have I yet seen!’ ‘Ah! Son of Satan!’ then cries out the mother, as she comes from her place of hiding and beats the polpegan – who thus by means of the egg-shell test has been tricked into revealing his demon nature.” Pg 212.

“The Fairies were fond of stealing nice healthy babies and of leaving in their place their own sallow offspring. The stories of how the right child might be recovered take numerous forms; and some of these stories suggest how weak and sickly children became the objects of systematic cruelty at the hands of even their own parents. The changeling was usually an old man, and many were the efforts made to get him to betray his identity.” Pg 136

From *Irish Cures, Mystic Charms & Superstitions*: “When a woman first takes ill in her confinement, unlock instantly every press and drawer in the house, but when the child is born, lock them all up again at once, for it care is not taken the fairies will get in and hide in the drawers and presses, to be ready to steal away the little mortal baby when they get the opportunity, and place some ugly, wizened changeling in the cradle beside the poor mother. Therefore every key should be turned, every lock made fast; and if the fairies are hidden inside, let them stay there until all danger is over for the baby by the proper precautions being taken, such as a red coal set under the cradle, and a branch of mountain ash tied over it, or of the alder-tree, according to the sex of the child, for both trees have mystic virtues, probably
because of the ancient superstition that the first man was created from an alder-tree, and the first woman from the mountain ash.

“The fairies, however, are sometimes successful in carrying off a baby, and the mother finds in the morning a poor weakly little sprite in the cradle in place of her own splendid child. But should the mortal infant happen to grow up ugly, the fairies send it back, for they love beauty above all things; and the fairy chiefs greatly desire a handsome mortal wife, so that a handsome girl must be well guarded, or they will carry her off. The children of such unions grow up beautiful and clever, but are also wild, reckless and extravagant. They are known at once by the beauty of their eyes and hair, and they have a magic fascination that no one can resist, and also a fairy gift of music and song.” P 66-67

Otherworld/Underworld/Fairyworld and Those who Return

From The Fairy Faith in Celtic Countries:

Ireland – “Those who Return from Faerie –”… “‘Sometimes one may thus go to Faerie for an hour or two; or one may remain there for seven, fourteen, or twenty-one years. The mind of a person coming out of a Fairyland is usually a blank as to what has been seen and done there. Another idea is that the person knows well enough all about Fairyland, but is prevented from communicating the knowledge. A certain woman of whom I knew said she had forgotten all about her experiences in Faerie, but a friend who heard her objected, and said she did remember, and wouldn’t tell. A man may remain awake at night to watch one who has been to Fairyland to see if that one holds communication with the faeries. Others say in such a case that the fairies know you are on the alert, and will not be discovered.’” pg 39

Possibly the bridegroom story in opening Skriker monologue

Scotland – “Time in Fairyland – ‘People would be twenty years in Fairyland and it wouldn’t seem more than a night. A bridegroom who was taken on his wedding-day was in Fairyland for many generations, and, coming back, thought it was the next morning. He asked where all the wedding-guests were, and found only one old woman who remembered the wedding.’” pg. 95 Possibly the Bridegroom story in opening Skriker monologue.

“Abduction of a Bridegroom – ‘I have heard it from old people that a couple, newly married, were on their way to the home of the bride’s father, and for some unknown reason the groom fell behind the procession, and seeing a fairy-dwelling open along the road was taken into it. No one could ever find the least trace of where he went, and all hope of seeing him again was given up. The man remained with the fairies so long that when he returned two generations had disappeared during the lapse of time. The township to which his bride’s house used to be was depopulated and in ruins for upwards of twenty years, but to him the time had seemed only a few hours; and he was just as fresh and youthful as when he went in the fairy-dwelling.’” pg. 113

Wales – “(1) The Fairy Dance and the usual entrapping of a youth, who dances with the Little People for a long time, while he supposes it only a few minutes, and who if not rescued is taken by them.” Pg 135
Stories about turning to dust – Herla and Oisin

Herla’s story From http://www.maryjones.us/ctexts/map1.html:

“THAT there was but one court similar to this of ours we learn from old stories. These tell us that Herla, the king of the very ancient Britons, was led into a compact by another king, seemingly a pigmy in the lowness of his stature, which did not exceed that of an ape. As the story hath it, this dwarf drew near, sitting on a huge goat just such a man as Pan is pictured, with glowing face, enormous head, and a red beard so long that it touched his breast (which was brightly adorned with a dappled fawn skin), a hairy belly, and thighs which degenerated into goat-feet. Herla spake to him with no one by. Quoth the pigmy: I, the king of many kings and chiefs and of a people numerous beyond all count, come willingly, sent from them to thee, and though I am to thee unknown, yet I glory in the fame which hath raised thee high above other kings, since thou art the best and the nearest to me in place and blood, and art moreover worthy of having me grace with high honour thy wedding as a guest, when the King of the French giveth his daughter to thee an arrangement concluded without thy knowledge, and Jo, his messengers come this very day. Let there be an abiding compact between us, that I shall attend thy wedding, and thou mine a year later to the day. With these words he turned his back with more than a tiger’s swiftness and vanished from the king’s sight. Then the king, returning in amazement, received the ambassadors and accepted their terms. As he was sitting in high state at the wedding feast, the pigmy entered before the first course with so great a multitude of his fellows that the tables were filled and more had to find places without than within, in the pigmy’s own pavilions which were pitched in a moment. From these tents servants sprang forth with vases made of precious stones, perfect in form and fashioned with inimitable art, and they filled the palace and pavilions with gold and crystal vessels, nor did they serve any food or drink in silver or in wood. They were present wherever they were wanted, and offered nothing from the royal or other stores, but a bountiful entertainment only from their own, and thus, from the supplies brought with them, they outstripped the desires and requests of all.

“Everything which Herla had prepared was left untouched. His servants sat in idleness, for they were not called upon and hence rendered no service. The pigmies were everywhere, winning everybody’s thanks, aflame with the glory of their garments and gems, like the sun and moon before other stars, a burden to no one in word or deed, never in the way and never out of the way. Their king, in the midst of the ministrations of his servants, thus addressed King Herla: 0 best of kings, the Lord is my witness that, according to our compact, I am present at thy wedding. But if anything that thou cravest besides what thou seest here can be asked of me, I shall willingly supply it; but if not, thou must not put off thy requital of this high honour when I shall ask for it. Without pausing for an answer to these words he suddenly returned to his pavilion and departed with his men about the time of cock-crow. But just a year later he suddenly appeared to Herla, and sought from him the discharge of his compact. Herla assented, and having provided himself with the wherewithal for the discharge of his debt, followed where he was led. He and his guide entered a cavern in a very lofty cliff, and after a space of darkness they passed into light, seemingly not of sun or of moon but of many lamps, to the home of the pigmies a mansion in every way glorious, like the palace of the sun in Ovid’s description. Having celebrated there the marriage, and having discharged fittingly his debt to the pigmy, Herla, with the sanction of his host, withdrew laden with gifts and with presents of horses, dogs, hawks, and all things befitting venery and falconry. The pigmy conducted his guests to the darkness and at parting gave to them a small bloodhound, to be
carried in arms, strictly forbidding any one of Herla's whole company to dismount until the dog should leap forward from his bearer. Then, having said farewell, he returned to his country. When Herla in a short time was restored to sunlight and to his kingdom, he accosted an old shepherd and asked for news of his queen by name. Then the shepherd, regarding him with wonder, thus replied: My lord, I scarce understand thy language, since I am a Saxon and thou a Briton. But I have never heard of the name of that queen, save that men tell of one so called, a queen of the very ancient Britons, and wife of King Herla, who is reported in legends to have disappeared with a pigmy into this cliff and to have been seen nevermore on earth. The Saxons, having driven out the natives, have possessed this kingdom for full two hundred years. The king, who had deemed his stay to be of three days only, could scarcely sit his horse for wonder. Some of his fellows, forsooth, heedless of the pigmy's warnings, dismounted before the descent of the dog, and were immediately changed to dust. But the king, understanding the reason for this change, prohibited, by threat of like death, any one to touch the earth before the descent of the dog. But the dog never descended.

“Hence the story hath it that King Herla, in endless wandering, maketh mad marches with his army without stay or rest. Many have seen that army, as they declare. But finally, in the first year of the coronation of our King Henry, it ceased, so men say, to visit our kingdom frequently as in the past. And then it was seen by many Welsh sinking into the river Wye at Hereford. But from that hour that wild march ceased, just as if these rovers had handed over their wanderings to us for their own peace. But if thou wishest to hear what a cause of grief is this wandering not only in this court, but in almost all others, thou wilt be pleased to observe a silence which will be at once my satisfaction and my due. Dost thou now wish to give ear to recent happenings?”

**Oisin story:** The Irish version of this story is of Oisin, retold here a little more succinctly than Herla's (From [http://en.wikipedia.org/wiki/Ois%C3%ADn](http://en.wikipedia.org/wiki/Ois%C3%ADn)):

“In *Oisín in Tir na nÓg*, his most famous *echtra* or adventure tale, he is visited by a fairy woman called Níamh Chinn Óir (Niamh of the Golden Hair or Head, one of the daughters of Manannán Mac Lir, a god of the sea) who announces she loves him and takes him away to *Tir na nÓg* ("the land of the young", also referred to as Tir Tairngire, "the land of promise"). Their union produces Oisin's famous son, Oscar, and a daughter, Plor na mBan ("Flower of Women"). After what seems to him to be three years Oisin decides to return to Ireland, but 300 years have passed there. Niamh gives him her white horse, Embarr, and warns him not to dismount, because if his feet touch the ground those 300 years will catch up with him and he will become old and withered. Oisin returns home and finds the hill of Almu, Fionn's home, abandoned and in disrepair. Later, while trying to help some men who were building a road in Gleann na Smól lift a stone out of the way onto a wagon, his girth breaks and he falls to the ground, becoming an old man just as Niamh had forewarned. The horse returns to Tir na nÓg. There is also a part where just before he dies Oisin is visited by Saint Patrick. Oisin tells the saint about what happened and dies. [3]"
UNDERWORLD SONG

The introduction to the Underworld via the song is the highlight of the show. This is a celebration of the Skriker’s victory over Josie. The first lines, “Welcome homesick” and the phrase “the pain is a sham” are essential to conveying to Josie that she belongs in the Underworld. All of the creatures try to convince Josie that she is more at home here with them than in her world. They want her to think she will be happy and never want for love or comfort in this place. They should act accordingly. Never dropping their respective freak factors, they should consider how their potentially terrifying personas would make someone feel at home. Because a good chunk of these creatures attack children, the actors should consider how they got those children to trust them. How they lured those children and other victims to their death. The best villains are those who may in some way be considered kind, or mistaken for kind. These creatures are more interesting and more terrifying to watch.

Not only is the Hag torn apart by her brethren, but she is mocked and mimicked mercilessly. The guess as to why is hard to dictate. Looking at some of the research, we know that the Hag cannot reproduce and therefore is lesser, however, there is no evidence that any of the other creatures have the ability to bear children either. Their vicious attack reflects some strange Underworld court and is entirely justifiable to the Skriker and other creatures. They do not think that Josie will shy away from the proceedings, and maybe their acceptance of the Hag’s fate causes Josie to mimic their acceptance and come to believe the Hag deserves what she gets.

The most important thing to consider is that we must give Josie a reason to drink the wine. The creatures have to be more compelling in their warmth and assurance that she will be happy than the girl’s quiet warning about the glamour. Josie has to believe that all her pain will be washed away. She has to make the choice because the creatures have made a more compelling argument than the girl.

There is great tension before she drinks. After she drinks, the façade can drop some from the creatures. They’ve won. It’s no longer just the Skriker’s victory, but all of theirs.

This scene can also mirror the end of the show with the offering of food.
SKRIKER’S REFERENCES

Opening Monologue Analysis

Skriker’s opening monologue acts a warning. The majority of these stories are about tricking mortals in some way to pay them back for something they’ve done. The mortals have poisoned her in her “rivers of blood.” They’ve hurt her. They don’t believe she exists even though there is proof – and she shows them, reminds them by continuing to hurt them. The monologue is filled with countless references to harming humans and humans being, for lack of better wording, stupid. The opening monologue is a taunt, almost a challenge to try and beat her. She might be dying but in this monologue, she’s running on pure fury and she feels invincible. She knows that, just like the ointment story, whatever she tells us not to do, we’ll do it. She taunts us not to open the door, and in so doing actually dares us to open it wide.

Opening Monologue References

“Heard her boast beast…”
Rumplestiltskin & Tom Tit Tot

The main difference between these two stories is that in Tom Tit Tot the princess has to promise herself as payment to the creature, whereas in Rumplestiltskin, she promises her first-born. In Rumplestiltskin, the father boasts about his daughter’s ability to spin straw into gold out of pride for his daughter. In Tom Tit Tot, the mother is the one who claims her daughter can spin skeins because she is ashamed about her daughter eating five pies and leaving none for her. (Mothers.) However, the Skriker is unclear about which story she’s favoring; the entirety of the reference in the monologue applies equally to both stories.

From Dictionary of English Folklore: “Tom Tit Tot” – This, one of the most famous English fairytales, is an analogue to “Rumplestiltskin” in the Grimms’ collection. A peasant girl is taken as wife by a king, on the understanding that she will spin five skeins of flax per day for a month, as her mother had boasted she could; a “small little black thing with a long tail” performs the task for her, on the condition that he will carry her off if she cannot guess his name by the end of the month. By chance he is heard boasting “Niminy niminy not, My name’s Tom Tit Tot”, so she is able to “guess” correctly, and the imp disappears.

The Story of “Tom Tit Tot” from English Fairy Tales and More English Fairy Tales: The start of the tale is a miscommunication. The mother of the peasant girl is upset that her daughter ate five pies, leaving none for her to eat and is singing to herself “My darter ha’ ate five, five pies to-day.” The king hears her singing but does not understand what she’s saying. The mother is “ashamed to let him hear what her daughter had been doing, so she sang, instead of that: ‘My darter ha’spun five, five skeins to-day.’” The kings says he wants to marry the girl and she will want for nothing but, “…the last month of the year she’ll have to spin five skeins every day; and if she don’t I shall kill her.” The mother agrees thinking that he will most likely forget all about it, and that her daughter will think of ways to get out of it. They were married and went the whole year with no mention of spinning, but then the last month he puts her in a room to spin the skeins or “your head’ll go off.” Like all women in fairy tales, she began to cry.

“…she heard a sort of a knocking low down on the door. She upped and oped it, and what should she see but a small little black thing with a long tail.” He offers to do the work for her and she asks what he wants in return.
"I'll give you three guesses every night to guess my name, and if you haven't guessed it before the month's up, you shall be mine."

The king is the one who hears the creature saying the rhyme in the forest and mentions it as a humurous anecdote to his wife, whom he keeps threatening to behead for every night of the last month.

From *The Classic Fairy Tales* Introduction to *Rumplestiltskin*: “It is a moral tale in that it shows the perils of boasting, though this aspect is not stressed. It is a fairy tale in that the heroine receives supernatural assistance. It is a properly constructed dramatic tale in that to obtain such assistance the heroine has to make the most terrible of pledges, the life of her first-born child. And it is a primitive tale in that in hinges on the belief of the interdependence of name and identity: the dwarf’s power is only to be broken if his name can be discovered. It is also a tale possessing genuine folk appeal in that a supernatural creature is outwitted by human cleverness, when the dwarf is overheard…” pg. 195

**“golden lion and lyonesse under the sea”**

Though I cannot find a specific reference, I’m going to assume that it’s a reference to either the Irish or Welsh God and Goddess of the sea.

**“bad mad sad adders and takers away”**

From *Dictionary of English Folklore*: “adders” – Adult female adders swallow their young when in danger, then vomit them up once the danger is past. An adder coming to the door of a house is a death omen, and to dream of adders means your enemies are trying to do you some secret mischief. In the Fens, it was said they were attracted by the smell of a menstruating woman.

**“William Gwylliam Guillaume”**

This reference is simply three variations of the name William, however if you want a bit of a stretch it could be a reference to an ancient king of Wales. From wikipedia: “Saint Gwynlyw Milwr or Gwynlyw Farfog, known in English in a corrupted form as Woolos the Warrior or Woolos the Bearded (Latin: Gundleus, Gundleius or Gwenleue) (c. 450 – c. 500) was a Welsh king and religious figure.” “…He was King of Gwynllwg in South Wales and is the legendary founder and patron saint of the City of Newport living around the 5th century. According to medieval tradition he was a feared warlord and raider who knew King Arthur, but later found religion and became a hermit founding St Woolos Cathedral in Newport. He was the father of one of the most revered Welsh saints, Saint Cadoc the Wise.”

**“Mephistopholes”**

From wikipedia “Mephistophiles” – “Mephistopheles (also Mephistophilus, Mephistophilis, Mephostopheles, Mephisto and variants) is a demon featured in German folklore. He originally appeared in literature as the demon in the Faust legend, and he has since appeared in other works as a stock character version of the Devil himself.” … “Although Mephistopheles appears to Faustus as a devil — a worker of Satan — critics claim that he does not search for men to corrupt but come to serve and ultimately collect the souls of those who are already damned. Farnham explains, "Nor does Mephistophiles first appear to Faustus as a devil who walks up and down in earth to tempt and
corrupt any man encountered. He appears because he senses in Faustus' magical summons that Faustus is already corrupt, that indeed he is already 'in danger to be damned'. "[4]

Mephistopheles is already trapped in his own hell by serving the Devil. He warns Faustus of the choice he is making by “selling his soul” to the Devil…”

“Timothy Mossycoat”
Mossycoat is essentially a different version of Cinderella. A girl’s mother has a man, who fancies her daughter, fashion a dress, coat and shoes for her daughter. From wikipedia: “Mossycoat” – “That morning, the mother gave her the coat, which she had made of moss and gold thread, and which would let her move somewhere else by wishing and also to change herself into any form by wishing…”

“A dance came up, and the servants jeered at the idea that she might go. The young master, who had seen how beautiful she was, asked her if she wanted to go, but she said she was too dirty, even when the master and mistress pressed her as well. That night, she put all the other servants magically asleep, washed, put on the white satin dress, and used the mossycoat to go to the ball. The young master fell in love with her, but she said only that she came from a place where people hit her on the head with the skimmer, and when the ball was over, she used the mossycoat to go back. She woke all the servants and hinted she might have to tell the mistress about their sleeping, so they treated her better. When the story came of the grand lady at the ball, they went back to abusing her.

“Another ball came, and this time, she went in the other dress. The young master tried to catch her, and perhaps touched her shoe; at any rate, it came off. He made every woman try to put on the shoe, and when he heard that Mossycoat alone had not tried it, he sent for her too. The shoe fit her. The master and mistress turned off the servants for hitting her with the skimmer, and the young master and Mossycoat married.”

“Stormy petrel”
From wikipedia “Storm-petrel” - Storm-petrels are seabirds in the family Hydrobatidae, part of the order Procellariiformes. These smallest of seabirds feed on planktonic crustaceans and small fish picked from the surface, typically while hovering. The flight is fluttering and sometimes bat-like.

The name "petrel" is a diminutive form of "Peter", a reference to Saint Peter; it was given to these birds because they sometimes appear to walk across the water's surface. The more specific 'storm petrel' or 'stormy petrel' is a reference to their habit of hiding in the lee of ships during storms. Early sailors named these birds "Mother Carey's Chickens" because they were thought to warn of oncoming storms; this name is based on a corrupted form of Mater Cara, a name for the Blessed Virgin Mary.

Breton folklore holds that storm-petrels are the spirits of sea-captains who mistreated their crew, doomed to spend eternity flying over the sea, and they are held to be the souls of drowned sailors; sinister names from Britain and France include Waterwitch, satanite, satanique and oiseau du diable. The motif of the Stormy Petrel has a long association with revolutionary anarchism.
“Put my hand to the baby…feel it?”
See the section on changelings for more in-depth notes. The Skriker is referring to methods used to protect infants from being taken away and replaced by changelings.

“better nick a name, better Old Nick than no name”
In context, it appears that by naming the child, the fairies have some amount of power and control over them, which would enable them to steal it away.

From Dictionary of English Folklore: “names” – “Socially, legally, and emotionally, ‘name’, ‘identity’, and ‘status’ are closely linked." … “From the mid-19th century onwards, there was a fairly widespread disinclination to mention the baby’s name before the christening; it might even be kept secret. Most references imply that it would be tempting fate to preempt the ceremony, but some are explicit that it could give ill-wishers a chance to harm the baby magically. Most folklorists have taken for granted that the latter notion is rooted in prehistory, since ‘Many savages at the present day regard their names as vital parts of themselves, and take great pains to conceal their real names, lest these should give to evil-disposed persons a handle by which to injure their owners’. One clear illustration is the fairytale Tom Tit Tot, and further instances can be found among magic practices in England.

“Old Nick” – “This humorous nickname for the Devil is first recorded in the 17th century. Its origins are uncertain, but it may be related to certain German and Scandinavian words beginning in nik-, used for various dangerous supernatural creatures.

“because then we can have the snap crackle poppet to bake and brew and broody more babies”
See Changelings section for more detail.

“Brother brewed beer in an eggshell”
From Dictionary of English Folklore: “Changeling”

From Kington comes the sole English example of a tale well known in Scotland, Ireland, and abroad, telling how a changeling was detected and expelled; it was told by a woman who said she had heard it from another woman, ‘who knew that it was true’. It begins realistically:

A woman had a baby that never grew; it was always hungry, and never satisfied, but it lay in its cradle year after year, never walking, and nothing seemed to do it good. Its face was hairy and strange-looking. One day the woman’s elder son, a soldier, came home from the war, and was surprised to see his brother still in a cradle…

The soldier then begins brewing beer in an eggshell, which startles the changeling into saying: ‘I’m old, old, ever so old, but I never saw that before!’ The soldier takes a whip and drives it out, and at once the stolen human reappears, now grown to a fine young man.

From The Fairy Faith in Celtic Countries: “Upon seeing water boiling in a number of egg-shells range before an open fire, a polpegan-changeling is so greatly astonished that he unwittingly speaks for the first time, and says, “Here I am almost one hundred years old, and never such a thing have I yet seen!” ‘Ah! Son of Satan!’ then cries out the mother, as she comes from her place of hiding and beats the polpegan – who thus by means of the egg-shell test has been tricked into revealing his demon nature.” Pg 212.
“Put me on a red hot shovel”
This was one way in which parents could get rid of the changeling the fairies had left. See Changelings section for more detail.

“Chopped up the hag”
See the Hag section for more details. There are several stories involving chopping up witches, most famously Hansel and Gretel.
Also, in Scotts hag means to chop.

“Kelpie gallops them into the loch stock and barrel …there is sand and shells schock”
See Kelpie section for more detail.
Refers to the lady who loved the Kelpie. They were cuddling and he fell asleep. The lady was stroking his hair and then felt the seaweed. She looked down and saw the weeds in his hair and his lower body turned part way into the horse and she ran away.

“Bloody bones hides in the dark dark dark”
See Raw Head and Bloody Bones section for more detail.

“Take them by the handle and dance in the fairy ring”
For more detail, see the section about Fairies and the Otherworld.
In most of the tales, if you enter into a fairy ring, you’re entering into the fairy world where you may be trapped.
From Dictionary of English Folklore: “fairy rings” - … When circles of lush, dark green grass were seen in meadows, they were said to mark the place where fairies had danced, and anybody who set foot in one risked being carried off… No serious belief now attaches to them; at most, a vague idea that it is unlucky to step into one, or, contrariwise, that one can make a wish.”
The fairy ring is the best reasoning for the Passerby’s character. Because this section of the monologue introduces many of the other Underworld characters, this hypothesis of the fairy ring as an explanation for the Passerby fits quite well.

“beyond the pale”
From wikipedia: “The Pale” http://en.wikipedia.org/wiki/The_Pale : “The Pale (An Phál in Irish) or the English Pale (An Phál Shasanach), was the part of Ireland that was directly under the control of the English government in the late Middle Ages.

“The word pale derives ultimately from the Latin word palus, meaning stake, specifically a stake used to support a fence. From this came the figurative meaning of boundary and eventually the phrase beyond the pale, as something outside the boundary. Also derived from the "boundary" concept was the idea of a pale as an area within which local laws were valid. As well as the Pale in Ireland, the term was applied to various other English colonial settlements. In addition, the term Pale of Settlement was applied to the area in the west of Imperial Russia where Jews were permitted to reside.

“no no no come back again”
See the Fairies and Otherworld section for more detail.
In most stories, you never knew when you were going to get back to the real world. It would also seem that dancing and feasting were amazing, fun adventures until you thought about leaving, and then the glamour falls away.

“Eating a plum in the enchanted orchard”
Connection to Young woman who warns Josie in the Underworld, cast as Girl with Telescope and by extension all young girl archetypes in the fairy canon.
From  [http://polterwotsit.wordpress.com/2010/09/08/the-things-left-in-their-place-images-of-those-taken-by-fairies-in-19th-and-13th-century-folktale-and-legend-david-sivier/](http://polterwotsit.wordpress.com/2010/09/08/the-things-left-in-their-place-images-of-those-taken-by-fairies-in-19th-and-13th-century-folktale-and-legend-david-sivier/) -  a story embedded in the text about how a little girl was trapped in fairyland: “She had been out on Selena Moor looking for a stray sheep, when she’d heard Noy calling to his dogs. She tried to take a shortcut towards him, but had got lost in a place where the ferns were above her head. She then crawled on all fours to an orchard where there was music. She tried to get out of the orchard, but had continued to wander around as deliberately misled by the pixies. Eventually she stopped, and through hunger and thirst plucked and ate a beautiful golden plum from one of the trees. This, however, dissolved into bitter water as she ate it, and she collapsed and fainted. When she regained consciousness, she was surrounded by a crowd of small people. They were delighted at having a neat girl to bake and brew for them and look after their babies. She was not dead, and what had been buried in her place was a changeling or likeness of her body. Although trapped there, she could also take the form of a small bird. She was happy to do this, as it allowed her to fly about near him.”

Plum in the enchanted orchard can also refer to Eve in the Garden. The plum is the accepted fruit that was actually eaten if we take the Bible literally and place the location of the Garden in the Middle East. Archetypically, the Eve story fits for the play however either story will work well.

“well ding dong pussy’s in”
From wikipedia “Ding Dong Bell” – “English nursery rhyme:
Ding, dong, bell,
Pussy’s in the well.
Who put her in?
Little Johnny Green.
Who pulled her out?
Little Tommy Stout.
What a naughty boy was that,
To try to drown poor pussy cat,
Who ne’er did him any harm,
But killed all the mice in the farmer's barn
One suggestion is that the song may refer to the medieval English practice of [ducking](http://en.wikipedia.org/wiki/Duck_(English_practice)), "Pussy" was often used to refer to a loose woman, as shown in a surviving work by [Philip Stubbes](http://en.wikipedia.org/wiki/Philip_Stubbes) (as cats were associated with lust, disorderliness and femininity), and this is where the modern word came from. The ringing bells could be associated with the rough music common during shaming rituals (known as [Skimmington rides](http://en.wikipedia.org/wiki/Skimmington)) when the offending woman was paraded through the street. There would be loud noises to attract the community's attention (including banging pots and pans), and ringing church bells (the procession would pass the churchyard which was a popular meeting place). The procession would make its way
the village pond (wellpond), another focal point of the community, as it was where people washed their clothes and drew water. The woman would then be repeatedly lowered into the water by the young men (Johnny Thin and Tommy Stout) to show the community's disapproval of her behavior.

“Tell them one thing not to do, thing to rue won’t they do it”

The majority of fairy tales and folklore revolve around a simple instruction not to touch, look at, or do something under penalty of horror and the character does what they have been told not to do. The consequences are mixed. Sometimes the story ends in blinding and death; sometimes it ends in riches. The end result normally depends on the type of person. Not surprisingly, most of these stories are about young women and girls who are not obeying the requests of either an old woman, or a man.

“Open bluebeard’s one bloody chamber maid”

From The Classic Fairy Tales introduction to “Bluebeard” – “Except for the magic key, upon which the blood persistently reappears after it has been scoured, the story contains no supernatural element; and the tale, as Perrault tells it, reads not so much as an imagined romance as a legend imperfectly recollected…The fatal effects of curiosity, particularly female curiosity, have of course long been the subject of report. Lot’s wife turned to salt when she looked back to see the destruction of Sodom. Pandora’s inability to resist opening the box containing the blessings of the gods has meant that man has had to plod through life with the single blessing of hope. Psyche’s overpowering curiosity brought about her undoing when she fetched a lamp so that she might know her husband’s features.” Pg 103

Similar stories: Mr. Fox, The Fitcher’s Bird

The story: Bluebeard was (clearly) an unattractive fellow, who was quite rich and lived next door to a woman with two daughters. Neither one of them wanted to marry him but their mother insisted one of them would. He had been married to several wives before, but no one knew what happened to those women. Bluebeard was able to woo the younger daughter by throwing her extravagant parties. She married him. Bluebeard was called away from the house shortly after they were married. He wanted her to throw a party while he was gone, so she would not be lonely. He also, gave her the keys to the house. He told her that she was not to use the smallest key, which opened the closet on the ground floor, but that she may go into any other room she pleased. When her friends arrived for the party, she showed them all the rooms then tore away from them because she was curious about the closet. She opened the closet. “But she could see nothing distinctly, because the windows were shut; after some moments she began to observe that the women ranged against the walls. (These were all the wives that the Blue Bear had married and murder’d one after another.) She thought that she should have died for fear, and the key that she pulled out of the lock fell out of her hand; …Having observed that the key of the closet was stain’d with blood, she tried two or three times to wipe it off, but the blood would not come out; in vain did she wash it and even rub it with soap and sand, the blood still remained, for the key was a Fairy, and she could never quite make it clean; when the blood was gone off from the one side, it came again on the other.” Bluebeard returns and discovers the key and knows that she has gone in the room despite his explicit orders not to. She begs his forgiveness, but he says he must kill her. She asks for time to say her prayers and he grants that to her. She waits for her brothers to come
into the kingdom, because she had called them to attend the party. The brothers come in and kill him.

“Don’t put your hand in the fountain pen”
No luck, yet with this particular reference. There are not many folk legends surrounding fountains outside of the Lady of the Lake or it’s Welsh equivalent.

“Don’t get this ointment disappointment in your eyes”
From English Fairy Tales “Fairy Ointment” – A midwife was called to a house to look after a baby because the mother was sick. When she arrived she was told to take some ointment and apply it to the baby’s eyes as soon as he woke up. Out of curiosity she puts some on her eyes, “…everything seemed changed about her. The cottage became elegantly furnished. The mother in the bed was a beautiful lady, dressed up in white silk. The little baby was still more beautiful than before, and its clothes were made of a sort of silvery gauze. Its little brothers and sisters around the bed were flat-nosed imps with pointed ears, who made faces at one another, and scratched their polls…They were up to kinds of mischief; and Dame Goody knew that she had got into a house of pixies.”

After she left their house for good, she was in the market and saw the father in the market stealing from all the stalls, but no one seemed to see him. So she approached him to ask how the baby was doing. He asked, “…with which eye do you see all this?” and when she answered her right, he plucked it out.

From The Fairy Faith in Celtic Countries:

Ireland – “A Midwife Story, - ‘A country nurse was requested by a strange man on horseback to go with him to exercise her profession ; and she went with him to a castle she didn’t’ know. When the baby was born, every woman in the place where the event happened put her finger in a basin of water and rubbed her eyes, and so the nurse put her finger in and rubbed it on one of her eyes. She went home and thought no more about it. But one day she was at the fair in Grange and saw some of the same women who were in the castle when the baby was born ; though, as she noticed, she only could see them with the one eye she had wet with water from the basin. The nurse spoke to the women, and they wanted to know how she recognized them ; and she, in reply, said it was wit the hone eye, and asked, “How is the baby?” “Well,” said one of the fairy women ; “and what eye do you see us with?” “With the left eye,” answered the nurse. Then the fairy woman blew her breath against the nurse’s left eye, and said, “You’ll never see me again.” And the nurse was always blind in the left eye after that.’ ” pg 54

Wales – “(5) There is a widespread story of the fairy husband procuring for his wife the attendance of a human midwife. The latter was given a certain ointment to apply to the baby’s eyes when she dressed it. She was not to touch either of her own eyes with it, but owing to an unfailing accident she does, and with the eye so touched she is enabled to see the fairies in their proper shape and form. This has consequences: The fairy husband pays the midwife well, and discharges her. She goes to a fair or market one day and observes her old master stealing goods from a stall, and makes herself known to him. He asks her with which eye she sees him. She tells him, and the eye to which he objects he instantly blinds.” Pg 136

“Fairy Midwife and Magic Oil - ‘The Tylwyth Teg had a kind of magic oil, and I remember this story about it: - A farmer went to Llangefnito fetch a woman to nurse his wife about to become a mother, and he found one of the Tylwyth Teg, who came with him on the
The fairy woman disappeared. The farmer followed the advice, and what did he do in washing the baby but get some oil on one of his own eyes. Suddenly he could see the Tylwyth Teg, for the oil had given him the oil. “How is your wife getting on?” she asked him. “She is getting on very well,” he replied. Then the fairy woman added, “Tell me with which eye you see me best. “ “With this one,” he said, pointing to the eye he had rubbed with the oil. And the fairy woman put her stick in that eye, and the farmer never saw wit hit again.”

Cornwall – “The Nurse and the Ointment – ‘I used to hear about a Zennor girl who came to Newlyn as nurse to the child of a gentleman living at Zimmerman-Cot. The gentleman warned her never to touch a box of ointment which he guarded in a special room, nor even to enter that room; but one day in his absence she entered the room and took of the ointment. Suspecting the qualities of the ointment, she put it on her eyes with the wish that she might see where her master was. She immediately found herself in the higher part of the orchard amongst the pixies, where they were having much junketing (festivity and dancing); and there saw the gentleman whose child she had nursed. For a time she managed to evade him, but before the junketing was at an end he discovered her to go home; and then, to her intense astonishment, she learned that she had been away twenty years, though she was unchanged. The gentleman scolded her for having touched the ointment, paid her wages in full, and sent her back to her people. She always had the one regret, that she had not gone into the forbidden room at first.’ ”

“Whatever you do don’t open the do don’t open the door”

This section of the monologue may refer to the Irish legend of the demon bride. From Irish Cures, Mystic Charms & Superstitions: “The legend runs that at funerals the spirit watches for the person who remains last in the graveyard. If it be a young man who is there alone, the spirit takes the form of a beautiful young girl, inspires him with an ardent passion, and exacts a promise that he will meet her that day month in the churchyard. The promise is then sealed by a kiss, which sends a fatal fire through his veins, so that he is unable to resist her caresses, and makes the promise required. Then she disappears, and the young man proceeds homewards; but no sooner has he passed the boundary wall of the churchyard, than the whole story of the evil spirit rushes on his mind, and he knows that he has sold himself, soul and body, for a demon’s kiss. The terror and dismay take hold of him, till despair becomes insanity, and on the very day month fixed for the meeting with the demon bride, the victim dies the death of a raving lunatic, and is laid in the fatal graveyard of Truagh.

“But the evil spirit does not limit its operations to the graveyard; for sometimes the beautiful demon form appears at weddings or festivities, and never fails to secure its victims,
by dancing them into the fever that maddens the brain, and too surely ends in death.” Pg. 109-110

“Hold this candle the scandal I said”
This refers to the trickery enacted on the bride and on many other characters throughout folklore. This also sets up the trickery for Lily later. Though I cannot find a direct correlation to this story, or candles being used to take mortals into the Underworld, candles do have a strong association with the dead. From http://www.visionaryliving.com/articles/candles.php
“Superstitions about candles hold that a guttering candle means someone in the house is about to die, and a candle that burns blue means a ghost is nearby.” No stories about them being used to change time, or kidnap mortals. They are mostly used to keep evil spirits at bay. There are also stories about making deals with the devil and using the candle to trick him, but again these don’t seem to directly relate to this phrase or story.

“crumbling to dust panic”
From Dictionary of English Folklore: “Herla” – “…Herla entered a palace inside a hill at the invitation of a red-bearded, goat-footed, hairy dwarf; he thought he spent a mere three days there, but was away 200 years. Returning to the human world, he and his men found that they crumbled to dust if they touched the ground, so they dared not dismount, and ‘this King Herla and his band still hold their mad course, wandering eternally without stop or stay’ – until they plunged into the Wye in the first year of Henry II’s reign, and never appeared again.”

“They used to leave cream in a sorcerer’s apprentice. Gave the brownie a pair of trousers to wear have you gone?”
See Brownie section for more detail.
People left milk out for the brownies to thank them for their services. If people left too much milk the Brownie would take offense and wouldn’t come back. Also, presenting them with clothes was incredibly rude and would end their help; Brownies may also start sabotaging other things in your house as revenge. Brownies disliked lazy maids and servants and would often punish the lay-about staff by terrorizing them.

“They poison me in my rivers of blood”
The Rivers of Tears and Blood are on the way to the Underworld according to http://www.the-cauldron.org.uk/underworldinitiation.htm: “To reach the Crossroads Thomas and the Queen of Elfland pass into a mountain (in Scotland this is identified with the Eildon Hills in the Lowlands). From there they wade through rivers of blood and tears. In some versions of the ballad, the Queen says that all the blood shed Above flows down into the UnderWorld, as do all the tears shed Above.

“The two rivers are described as being of blood and tears…blood and water, bodily fluids. They are, of course, the red and white colors of ancestral magical tradition, the third traditional color being black, or sometimes green.”

“My mother she killed me and put me in pies”
Connection to Girl with Telescope
From English Fairy Tales and More English Fairy Tales – “The Rose Tree”: An evil stepmother punishes a young girl for having lost three bundles of candles. The stepmother cut off
the girl’s head while the brother and father were out of the house. “Then she took the heart and liver of the little girl, and she stewed them and brought them into the house for supper. The husband tasted them and shook his head. He said they tasted very strangely. She gave some to the little boy, but he would not eat. She tried to force him, but he refused, and ran out into the garden, and took up his little sister, and put her in a box, and buried the box under a rose-tree; and every day he went to the tree and wept, till his tears ran down on the box.” A bird then thrives in the tree and sings, “My wicked mother slew me;/ my father ate me;/ My little brother whom I love/ Sits below, and I sing above/ Stick, stock, stone dead.” Eventually, the little bird gets revenge on the mother by dropping a millstone on her head.

“The Old Witch”: A little girl betrayed a witch by looking up the chimney when the witch forbade her from doing so. When the girl looked up the chimney, a bag of money fell on her and she took it and ran. The witch chases after her. The girl tries to hide with various plants and animals saying, “…hide me,/ So the old witch can’t find me;/ If she does she’ll pick my bones,/ And bury me under the marble stones.” This also a reference later to the Girl’s rhyme about burying her under the “marley stones.”

“open grave must be fed”
From google book excerpt Folktales of England
http://books.google.com/books?id=LOZohlZEXQU&Cpg=PA62&lpg=PA62&dq=open+grave+must+be+fed&source=bl&ots=TQgH8-o7jo&sig=btOjvDTop10u9hXeHBZh1efM7A&hl=en&ei=lzApTe-cEpCosQPlndzyBg&sa=X&oi=book_result&ct=result&resnum=2&ved=0CBwQ6AEwAQ#v=onepage&q=open%20grave%20must%20be%20fed&f=false

There’s a story of a sexton who comes to town and is digging graves for no one. Townspeople would ask who the grave was for and all the sexton would say is “You’ll see soon enough.” Shortly afterwards, the person who asked would die. Eventually, a character called Old Betty, a cunning woman, approaches the man while he’s digging a grave. She picks up the dirt, throws some on him and says “Hungry earth must be fed; open graves lie in wait. You’ll see soon enough.” The next day he’s found dead in the grave. The moral, helpfully printed at the bottom of the story: “An open grave must be ved, or the man who digs it will find himself be one to fill it – in a coffin.”

“de gook is after you”
The second gook in this section of the monologue is referencing the term “gook” which was a derogatory term for the Vietnamese army during the Vietnam War. The phrase “the gook is after you,” like almost everything else in the opening monologue, is a warning.

Other references throughout the text:
“Lily in the pink with the finny anny border”
This phrase is literally a nonsense phrase. One reference from a girl who grew up in Liverpool quotes her grandmother who used to say: "sky pink blue with a finny anny border" in response to the girl asking what color is the sky.

Finny anny also refers to Finny Haddy. It refers to Finnan Haddock, a type of smoked fish from Scotland that was yellow. Essentially, it was a way not to answer the question for children. How can a thing be sky pink and blue and something yellow? Here's a quote from another forum: "when I was a child in the 1920s, a usual answer to the question, "What colour
is it?" would be, "Sky-blue Pink with a Finny-Haddy border", Finny-Haddy being a smoked haddock from Findon in Scotland.

“follow a fellow on a dark road dank ride and jump thump out and eat him how does he taste? toxic waste paper basket case”
The Skriker was said to follow travelers. See expanded notes on the Skriker in ensemble section.

Speaking Toads and Jewels
From *The Classic Fairy Tales* “Diamonds and Toads” — The story goes that there are two sisters, one nice and beautiful, the other mean and ugly. The mother sends the nice daughter to fetch water from a well a mile and a half away from their home twice a day, every day. One day while the nice daughter was at the well, an old, poor woman approached her and begged for water. The girl complied. Turns out, the old woman is a fairy in disguise and grants the girl a gift for her kindness. “I will give you for gift, continue the fairy, that at every word you speak there shall come out of your mouth either a flower or a jewel.” The girls goes home and tells her sister and mother the story, all the while flowers and diamonds pouring from her mouth. The mother decided to send her other, favorite daughter out to the well in the hopes she would get the same gift, or better. The ugly daughter gets to the well and is approached by a lady, richly dressed, who asks for a drink of water. The fairy’s intentions were “to see how far the rudeness and ill manners of this girl would go.” The girl is rude to the fairy, and the fairy says, “I give you for gift, that at every word you speak there shall come out of your mouth a snake or a toad.” The mother blames the nice daughter for the other’s misfortune and chases her away. In true fairy tale fashion, the nice daughter runs into a prince who decides to marry her. “As for her sister, she made herself so odious that her own mother turn’d her out of doors, and the unhappy wretch having wandered about a good while without finding any body to take her in, went to a corner of a wood and died.” Ah, a happy ending. There are several variations of the story involving cake, kisses, etc.

“1066”
From [http://en.wikipedia.org/wiki/1066](http://en.wikipedia.org/wiki/1066): “Year 1066 (MLXVI)… is considered by many historians to be a turning point in history due to various events (see below), particularly the [Battle of Hastings](http://en.wikipedia.org/wiki/Battle_of_Hastings) and ensuing [Norman conquest of England](http://en.wikipedia.org/wiki/Norman_conquest_of_England), with years prior to 1066 being the [Early Middle Ages](http://en.wikipedia.org/wiki/Early_Middle_Ages) and years after 1066 being the [High Middle Ages].”

“Cavaliers and roundheads”
In a simplified sentence, from [http://en.wikipedia.org/wiki/Roundhead](http://en.wikipedia.org/wiki/Roundhead): “Roundhead” was the nickname given to the supporters of the Parliament during the [English Civil War](http://en.wikipedia.org/wiki/English_Civil_War). Also known as Parliamentarians, they fought against [King Charles I](http://en.wikipedia.org/wiki/King_Charles_I) and his supporters, the Cavaliers (Royalists), who claimed [absolute power](http://en.wikipedia.org/wiki/Absolute_power) and the [divine right of kings](http://en.wikipedia.org/wiki/Divine_right_of_kings). The goal of the Roundhead party was to give the Parliament supreme control over executive administration.”

“Alfred and the cakes”
King Alfred (Alfred the Great) from 871-899. He was a great military legend and there was a legend about him and cakes. From: [http://en.wikipedia.org/wiki/Alfred_the_Great](http://en.wikipedia.org/wiki/Alfred_the_Great) “A popular
legend, originating from 12th century chronicles,[11] tells how when he first fled to the Somerset Levels, Alfred was given shelter by a peasant woman who, unaware of his identity, left him to watch some cakes she had left cooking on the fire. Preoccupied with the problems of his kingdom, Alfred accidentally let the cakes burn.”

**Monologue in the underworld to Josie pg. 271**

The sentiment of this monologue is that Josie is better off with the Skriker because the Skriker is sparing Josie from wars, harsh environmental conditions, and AIDS (“everyone come to the aids party”). Considering Caryl Churchill wrote this play in the 90s, the AIDS epidemic is still relatively new.

**Analysis of the last monologue/narration of final days pg. 290**

The outline of the final monologue is that Lily is brought to the distant future and is confronted by her granddaughter and great-granddaughter, the latter of which blames Lily for the state of the world. The former spreads understanding that whatever happened to this future is not their (meaning the last generation’s) fault because they didn’t know any better. However, the little girl does not forgive Lily. Lily is then offered some food (in many interpretations she is offered an apple, a la Eve), and after taking a bite is “dust bin.” Lily is brought to this future by Skriker’s trickery, and in so doing abandons her daughter. We know the daughter survives because we’re looking at her granddaughter in this scene.

This distant future is more than likely environmental destruction to the point of being toxic. This awful dystopia is the definition of destroyed, damaged, and beaten. The text supports this analysis with constant descriptions of environmental apocalypse. I do not believe the destruction needs to be overtly environmental. Humans have numerous ways of destroying themselves; one should not feel limited to only environmental degradation.

The apple is iconic enough to work every time though it might risk beating the audience over the head with a metaphor if there have been too many related symbols throughout the show. I would choose an apple over a sandwich (as the text suggests), but I would take time to consider what kind of food is produced in this new world. For instance, does it resemble the Underworld food?

Important to consider is the movement of the story in this last monologue. Too many productions lose their audience in the last moments with over-complicating the words, or by having the words alone. We are told there are at least three people on the stage at the end (not including the Skriker). Though I do not believe they need to be the only characters, I do think they should be present for the purpose of understanding whichever direction the story will go. I also think they cannot simply stand still with the narration laced over it. The story is strong but because it’s buried deep in Skriker-speak it’s nearly impossible to discern alone.
SKRIKER CHARACTER RESEARCH

Skriker is a combination of the words "shriek" and "scream". Also defined as trash.

From Dictionary of English Folklore:
“bargest, barguest” – This is the name for a particularly alarming shape-changing bogey animal in the folklore of Yorkshire, Lancashire, and other northern areas, which might be encountered at stiles and in dark lanes, or near churchyards. Sometimes it was only heard, not seen; it howled and shrieked, and to hear it was an omen of someone’s approaching death – possibly one’s own. If visible, it might be ‘a frightful goblin with teeth and claws’, a headless man, a cat, a rabbit, or most often a Black Dog, whose coming would set all the real dogs in the district chasing after it and howling.

“guytrash, gytrash” – A frightening shape-shifting apparition, usually in animal form, in the folklore of northern England. It was described…”a spectre not at all similar to the ghosts of those who were once alive, nor to fairies, nor to demons” which appears mostly as ‘a black dog dragging a chain, a dusky calf, nay, even a rolling stone’; at the house where his tale is set, the gytrash was known as ‘an old, dwarfish and hideous man, as often without a head as with one, moving at dark along the naked fields’… ‘could also take the shape of a ‘flaming barrel bowling across the fields’, and appeared as an omen of disaster to the family there.

From google books excerpt The Encyclopedia of Celtic Mythology:
“skriker”: (trash) British folkloric figure. When death approached, this portentous figure appeared like a BANSHEE, predicting the event to come. Sometimes the skriker wandered the forests of Yorkshire and Lancashire, screaming; or like other FAIRIES he engaged in SHAPE-SHIFTING transforming himself into a terrifying DOG.

From google books excerpt Traditions, Superstitions and Folklore:
http://books.google.com/books?id=RdgHAAAAQAAJ&pg=PA173&lpg=PA173&dq=skriker+folklore&source=bl&ots=pTw9LVzvNg&sig=SZxJN3ImjFCLQe7oU2VMpolodM&hl=en&ei=UMQiTcrLEpLEsAOgr7GsBA&sa=X&oi=book_result&ct=result&resnum=7&ved=0CDsQ6AEwBjgK#v=onepage&q=false:

“some relationship to the hound of Odin, and more especially so, as the spectre huntsman is well known in the neighborhood of Cliviger gorge… ‘The appearance of this sprite is considered a certain death-sign, and has obtained the local names of “Trash” or “Skriker.” He generally appears to one of the family from which death is about to select his victim, and is more or less visible according to the distance of the event. I have met with person to whom the barghaist has assumed the form of a white cow or a horse; but on most occasions “Trash” is described as having the appearance of a large dog, with very broad feet, shaggy hair, drooping ears, and “eyes as large as saucers.” When walking, his feet make a loud splashing noise, like old shoes in a miry road, and hence the name of “Trash.”

The appellation, “Skriker,” has reference to the screams uttered by the sprite, which are frequently heard when the animal is invisible. When followed by any individual, he begins to walk backwards, with his eyes fixed full on his pursuer, and vanishes on the slightest momentary inattention. Occasionally he plunges into a pool of water and at other times he sinks at the feet of the person to whom he appears with a loud splashing noise, as if a heavy stone was thrown into the miry road. Some are reported to have attempted to strike him with
any weapon they had at hand, but there was no substance present to receive the blows, although the Skriker kept his ground. He is said to frequent the neighborhood of Burnley at present, and is mostly seen in Godly Lane and about the Parochial Church; but he by no means confines his visits to the churchyard, as similar sprites are said to do in other parts of England and Wales.”

This text also appears here [http://fredfred.net/skriker/index.php/barguest-aka-trash/](http://fredfred.net/skriker/index.php/barguest-aka-trash/)

**Analysis**

The Skriker says “That’s what I am, one of many, not a major spirit, but a spirit,” when speaking with Lily in the bar. She’s not lying. There’s more information about Rawheadandbloodybones than Skriker. The Skriker is a miniscule character in folklore. Churchill took several liberties with the legends that do exist. The sex of the character originally seen as male, or sexless, Churchill’s added more personality and history and even though the Skriker seems to be related to the Black Dog, Churchill decides to separate the two characters.

Skriker is a forgotten creature. This adds to her turmoil and why she wants to be loved. She seems genuinely interested in learning about mortals and their culture because their types of magic have taken over hers. She needs to know if they are more powerful. She needs to know if she can learn their types of magic to regain her power.

Is Skriker after the baby or the girls? Or, both? The Rumplestiltskin/Tom Tit Tot could suggest either. The evidence in the text suggests that the Skriker came to Josie after Josie killed her baby, which would mean she doesn’t care about the baby as much as the girls, though the baby is a nice perk. The perks of the baby are described in Josie’s monologue about Lily’s changeling.

The deterioration of the Skriker over the course of the show is what I would focus on. There is a marked difference between the Skriker in the opening monologue (“Skriker neutral”) and the Skriker playing characters. We should see an angry spirit seeking revenge grow increasingly desperate. She goes from being controlled in the beginning to ripping apart at the seams, to too ill to move.

The American in the bar sounds like a Roseanne Barr in my head. She’s obnoxious, pushy, impatient, overly comfortable touching you, demanding, and a little frightening. However, she’s unaware of the effect she has on people. This may be the only moment in the play that we see the Skriker honest in the one monologue where she lets us know who she is, though this monologue could just be a game she continues to play with audience and with the girls. Strangely, I’m most compelled by the line, “I don’t myself remember such a time, but I like to think it was so. It should have been.” Why doesn’t she remember the time when she was revered?

In the Underworld, the Skriker is queen. There should be great celebration. Pay particular attention to the words of the song. They are reveling in her success. When she’s in the Underworld, she’s in complete control. She’s beyond what she was in the opening monologue. She’s not just an angry sprite any more. She’s regal. She’s won. She has no reason to tell Josie lies. Skriker has to believe what she’s saying.

The abusive boyfriend is a brilliant tact in trying to secure Lily’s love and baby. He uses all the skill of a life-long manipulator, skills the Skriker also has. The sexual energy has to be palpable. Lily is no blushing virgin. Lily became pregnant in her teens just like her best friend. Sex is power. He has sexual power over her. Turning this scene into an uncomfortable
coercive/rape scene could be done quite successfully and act as the impetus for Josie to strike. We need to know in this moment for Josie that she has the power to be vengeful, and that she still has the drive to murder. Skriker is trying to pull that killer instinct out of her. Skriker can use that instinct to control Josie, just as she’s using sex to control Lily.

Skriker’s cracking up by the time she becomes Marie. Marie is a caricature. Marie is a story that Josie told her while she was in the Underworld, a story more than likely that was pulled from her slowly over many, many years. In some ways, Marie might have been the last thing Josie offered to the Skriker to keep her sated. The Marie memory was scraping the barrel, which is why when the Skriker talks as Marie it sounds so wrong and impersonal. It’s quite possible that Josie made Marie up, knowing how to frame Marie’s story to entice the Skriker. The Skriker likes destruction and horrible events happening to others. Josie could have made it up knowing that the Skriker just wanted to know something horrible that happened to another woman. Skriker as Marie is the definition of desperate. She’s falling apart, but she has to keep trying.
BLACK ANNIS

Double-cast as Granddaughter (suggested); Double-cast as Nellie Longarms (planned)

Scene 8 - Underworld. Light, music, long table with feast, lavishly dressed people and creatures including Black Annis (with a blue face and one eye). He sings and presses food and drink on Josie, greet and touch her. He jeers and pelts the Hag with bits of food and drives her away. After Josie drinks, he dances and sings increasing in frenzy. In the confusion the feast disintegrates. Finally everything and everyone has gone.

Scene 16 – Upperworld? Black Annis has small houses in a glass aquarium. She slowly fills it with water.

Research

From Dictionary of English Folklore: Black Annis – Until recently, there was a cave called Black Annis’s Bower in the Dane Hills on the outskirts of Leicester, a local beauty spot and the scene, from 1668 till 1842, of an Easter Monday fair with sports and drag-hunting. It was said that long ago a skin-clad, blue-faced ogress with “vast talons, foul with human flesh” had lurked there, preying on sheep and children. A light-hearted poem of the late 18th century mentions her, in a way which implies that the story was well known; other writers give the more likely name of “Anna” or “Anny”. Correspondents in the Leister Chronicle in 1874 describe how adults used her a bogey to alarm their children: Little children, who went to run on the Dane Hills, were assured that she lay in wait there, to snatch them away to her “bower”; and that many like themselves she had “scratched to death their her claws, sucked their blood, and hung up their skins to dry”.

Black Anna was said to be in the habit of crouching among the branches of an old pollard oak which grew in the cleft of the rock over her cave or “bower” ever ready to spring like a wild beast on any stray children passing below. The cave she was traditionally said to have dug out the solid rock with her finger nails.
In the 1890s working-class girls in Leicester still spoke of her, calling her “Cat Anna” and saying she lived in an underground tunnel running from the cellars of Leicester Castle to the Dane Hills. Other children thought she was a “witch who lived in a tree.”

From en.wikipedia “Black Annis”: Black Annis, also known as Black Agnes, is a bogeyman figure in English folklore. She is imagined as a blue-faced crone or witch with iron claws and a taste for human (especially child) flesh. She is said to haunt the countryside of Leicestershire, living in a cave in the Dane Hills, with an oak tree at its entrance.[2]

She supposedly goes out onto the glens at night looking for unsuspecting children and lambs to eat, then tanning their skins by hanging them on a tree, before wearing them around her waist.[2] She would reach inside houses to snatch people. Legend has it that she used her iron claws to dig into the side of a sandstone cliff, making herself a home there which is known as Black Annis's Bower. The legend led to parents warning their children that Black Annis would catch them if they did not behave.

From http://www.mysteriousbritain.co.uk/england/leicestershire/folklore/blackannis.html:

The area around the Dane Hills in Leicestershire, (now built upon) was said to be haunted by a creature known as Black Annis, possibly the remnants of some pagan goddess in darker times.

She took the form of a one eyed wizened crone, immensely strong with sharp tearing teeth, long black claws and a blue face. She was said to hide in a giant oak, long since felled, that was once the remnants of a great forest, which covered the area. From this lofty perch she would leap out and eviscerate unwary travellers.

Although partial to all human flesh she took particular delight in eating young children, whom she flayed alive. She then hung their skins like a grisly trophy upon the walls of a cave known as Black Annis' Bower. She is said to have created the cave with her bare hands tearing through the rock with her iron claws.

Black Annis was also identified with a huge cat. A drag hunt with the body of a dead cat was carried out from the Bower into Leicestershire until the 18th century.

From http://www.whitedragon.org.uk/articles/blackann.htm:

Annis has borne many names over the years - Black Anna, Black Anny, Black Agnes as well as Cat Anna. Her dwelling was a cave (called Black Anna's, or Black Annis's Bower) in the low-lying Dane Hills on the outskirts of Leicester. Annis is supposed to have clawed the cave out of the sandstone rock using naught but her long, and very sharp, nails. At its mouth grew a pollarded oak in which Black Annis crouched in order to pounce on unsuspecting children. These she carried off into her cave, sucked them dry of blood and ate their flesh before draping the flayed skins of her victims out to dry on the oak's branches. She wore a skirt sewn from the skins of her human prey. As she also preyed on animals, local shepherds blamed any lost sheep on her hunger. Many a generation of Leicester's young, if either naughty or out after dark, were told, 'watch out or Annis'll get you'.

By the late 19th century her cave was filling-up with earth. A housing estate, built just after the first world war, now covers the area. A 19th century eye-witness said the cave was 4-5 feet wide and 7-8 feet long and 'having a ledge of rock, for a seat, running along each side'. A tunnel was said to connect Black Annis's Bower with Leicester Castle and she had the free-run of its length (1).
An account of Annis was related by an evacuee to Ruth Tongue in 1941(2): Three children were sent out by their wicked step-mother to collect fire-wood. As night descended they feared to see Black Annis who only came out after dark for, it was said, 'daylight would turn her to stone'. They heard a snuffling and, through a hole in their witch-stone, saw Black Annis. Unable to escape her whilst carrying the faggots, they dropped them and ran. Annis bloodied her legs on the bundles and, mumbling and cursing to herself, went to her bower to rub her legs with salve. Then she came back for the children and caught-up with them at their cottage door. Their dad came out with an axe and hit Annis full in the face. She began to run for her cave shouting 'Blood! Blood!' but just then the Christmas bells began to peal and she fell down dead.(***)

The evacuee claimed Annis's howling could be heard as far as five miles away and, when Annis ground her teeth the sound was so loud that all the people had time to lock and bar their doors. The evacuee also said, because the people didn't have window-glass in those days, witch-herbs were tied above the apertures to stop Annis reaching inside with her very long arms and grabbing their babies. This is why Leicester cottages only had one small window. Annis was said to be very tall with a blue face and long white teeth(2). Other descriptions say Annis's teeth were yellow rather than white and that she only had one eye. All agree her face was hideous and blue(3).

A Leicestershire poet, John Heyrick Jnr.,(18th century) wrote of her:

'Vast talons, foul with human flesh, there grew In place of hands, and features livid blue Glar'd in her visage; while the obscene waist Warm skins of human victims close embraced.'(1)(1A excerpt)

**The Gateway to Hel?**

Hel is portrayed either with a face which is half human and half blank or she is shown as a pied being - half black and half white (or even, blue). Annis, though not pied, is described as being blue-faced (dyed with woad? (12)) or of 'Terrible appearance'. Brigid of Ireland also has a face either pied, half youthful and half crone or half beautiful and half ugly. Though in these descriptions, blue is being used in a fearsome sense, it must be remembered that this colour is usually associated with protection and Madonnas and Sky goddesses are depicted with blue mantles.

From [http://www.bbc.co.uk/dna/h2g2/A14129318](http://www.bbc.co.uk/dna/h2g2/A14129318) : ‘Tis said the soul of mortal man recoiled
To view Black Annis eye so fierce and wild
Vast talons foul with human flesh there grew
And features livid blue glared in her visage
Whilst her obscene waist,
warm skins of human victims close embraced.
— John Heyrick 1742 - 97

A well-known legend in the Dane Hills area of [Leicester, England, UK](http://www.bbc.co.uk/dna/h2g2/A14129318) is that of Black Annis. She is said to be a blue-faced crone with long claws, yellow teeth and a single eye. She sometimes manifests as a cat-demon and is said to eat children.
The Legend

Little children, who went to play on the Dane Hills were assured that she lay in wait there, to snatch them away to her bower\textsuperscript{2} or; and that many like themselves she had scratched to death with her claws, sucked their blood, and hung up their skins to dry”—Letter to the Editor, *Leicester Chronicle*, 1874

According to the stories, … She eats children who stray into the Dane Hills after dark\textsuperscript{3}, skinning and dismembering her victims before scattering the bones over the hills and hanging the skins from nearby oak trees to dry. She may also decorate the cave with them as a gruesome art form. She has also been blamed for the disappearance of babies from nearby homes, supposedly reaching through the windows with her long arms to steal them, as well as local livestock if she is hungry enough. Some stories also have her haunting the underground chambers of *Leicester Castle*, which she would reach through a tunnel from the bower.

Origins

Although today mainly used as a bogeyman figure to scare children into behaving, some believe Black Annis may in fact have once been a venerated goddess, possibly the Celtic goddess Danu (sometimes called Anu), until Christian belief demonised her along with many other old gods. It is also believed that her bower may actually mark an Iron Age shrine. In the 15th Century, a Dominican nun named Agnes Scott cared for a leper colony in the Dane Hills area and this is believed to be the strongest factual source for at least Annis/Agnes's name, if not more of the legend.

Note: I did some research into Danu, the Irish goddess and not much is known. Some called her Mother of the Fairies while others called her the mother of the Celtic people, and others said that she was the most important goddess, while others say that the Celts did not rank their gods. Mother is an important term to ascribe to her and may be the reason we see her attacking children.

Analysis

Black Annis is one of the few characters reported to drink blood, which is mentioned in the text by Josie as something these creatures need/desire. Like Bloody Bones, she mostly attacks children. What’s interesting about these creatures that target children is that when the children grow up, they still do not feel safe from the bogeys that hid under their beds. Our childhood monsters still hold sway over us now and in essence; make us feel like children for being afraid of them still. Josie and Lily should not feel safe because they are adult, but should instead be terrified of these things that lurk in the corners. These creatures haunt them still and make them feel small, even if they are not aware that they are there. Lily, of course, has the added fear for her child’s life, which perpetuates the cycle of passing along childhood bogeys to your children.

Her roots indicate that her story could be a remnant of the Irish goddess Danu, who was considered the mother goddess of the fairies and the Celtic people. A note above mentions that Black Annis’ cave had been filled with dirt, and is now covered by houses built after the First World War. She used to be worshipped and now has no home. A creature with
no home and no one to believe in her, but who still attacks mortals to try to instigate fear that they now rename as some childhood disease. Black Annis has a lot of baggage to work with. Was she once a nun that worked with lepers? An old witch? A goddess?

It would make sense for her to attack children under these circumstances. Children are vulnerable targets who will believe in her, if only as a bogey to haunt their nightmares. In another way, it could be seen as her trying to reclaim control of her people through their children.

The pairing of the Black Annis with the granddaughter is interesting because she is described as an old crone in this apocalyptic future. She could still even look partially like Black Annis in this moment. The granddaughter is reasonable in trying to calm down the Girl and then lures Lily into eating something from their picnic that then, presumably kills Lily. The grand-daughter crone is a wise woman in many ways, and luring Lily, as if she were still a child, into her destruction fits right in with Black Annis’ modus operandi.
Scene 7 – Livingroom transition to park. A Black Dog.

Scene 8 – Underworld. Light, music, long table with feast, lavishly dressed people and creatures including Black Dog. He sings and presses food and drink on Josie, greet and touch her. He jeers and pelts the Hag with bits of food and drives her away. After Josie drinks, he dances and sings increasing in frenzy. In the confusion the feast disintegrates. Finally everything and everyone has gone.

Scene 10 – Transition from Underworld back to Park. Johnny Squarefoot throwing stones at Black Dog. The Black Dog is in the park.

Scene 11 – The Black Dog follows Bucket and Cloth Man and the Green Lady off (Bucket and Cloth Man is weak and stumbling).

Scene 13 – Upperworld? Many couples dancing. They include Black Dog and Rawheadandbloodybones. There is a large shoe and when they’ve finished dancing they climb on it. It is identical to Lily’s. Josie leaves with Black Dog.

Scene 15 – Josie and the Black Dog are in a small room, visited by a shabby respectable Man about 40 (Skriker).

Research

From Dictionary of English Folklore: Black Dogs – The many phantom dogs of local legend are almost invariably large black shaggy ones with glowing eyes; those which appear only in this form are simply called “the Black Dog”, whereas those that change shape often have some regional name such as bargest, padfoot, or Shuck. A few are said to be ghosts, but the majority are either supernatural creatures in their own right or manifestations of the Devil. They are solitary, unlike the pack of hounds forming the Wild Hunt (though these too are black); they usually patrol specified lanes, but some are associated with churchyards, streams, pools, gallows sites, and barrows. In some districts it is said that they are harmless, or even friendly, if it is an omen of death to meet one. Occasionally they guard treasure, as at Dobb Park Lodge (Lancashire). Another haunted a farmer near Lyme Regis, to the annoyance of the farmer, who chased it with a poker and accidentally struck the attic wall, dislodging a hidden box of coins.

The idea that the Devil may appear as a Black Dog is found in several accounts of witch trials and in other printed sources. A violent storm one Sunday in August 1577 damaged the villages of Blythburgh and Bungay in Suffolk, and a contemporary tract claimed
that a black dog of “horrible shape” accompanied by “fearful flashes of fire” was seen rushing through both churches, killing or injuring several people; it was “the divil in such like-ness”. Another pamphlet of 1638 describe the Black Dog of Newgate Gaol which would ride in the cart beside criminals going to the gallows; this was explained as the ghost of a medieval wizard, killed and eaten by starving fellow prisoners.

Black dog legends are common in East Anglia, the northern counties, and the southwest, and occur sporadically elsewhere; there is an extensive listing, including modern eyewitness accounts, in Janet and Colin Bord, Alien Animals.

From Irish Cures, Mystic Charms & Superstitions: “If a dog is heard to howl near the house of a sick person, all hope of recovery is given up, and the patient himself sinks into despair, knowing that his doom is sealed.” P. 88

From Meeting the Other Crowd – “Meeting the Black Dog” pg 88 – 91: First-person story of a man and his brother traveling on a road to take care of a calf. On their return: “…there was big dog sitting up on his backside at this particular gate. He was two feet and a half high, sitting up – a big black dog. So, o’course, we were young lads and as far as we were concerned he was only a black dog. We were clever enough, though: Who owned him? Because we’d bring the eye out o’ that dog with the throw of a rock, or a belt of a stick, if we didn’t like him. But who owned him? That’s what we trying to figure out.

“So, at ten or eleven o’clock the dog was there. We went again at midnight – and coming back, the dog was there. The dog was there till daylight in the morning for the two or three nights we were going up and down. And faith, I was smarter than the brother. You see, I was a year or two older. I was putting two and two together about the way he was sitting in the one all the time, and the size of him, that he was a bit unusual. But, right! We passed within feet of him, anyway. He didn’t molest us and we didn’t molest him.

“The years rolled by and I discovered that the dog was there, and that he was no ordinary dog. There’s a big fort forty yards from that gate, a mighty fort, and a farmhouse just under it. The farmer and his family were after eating the supper, and when they looked out at about six o’clock in the evening of a summer’s evening, wasn’t this big animal, like a bear, abroad, and he rooting around the yard. He frightened ‘em, faith. One o’ the workmen didn’t come to work for a month after it. It frightened the life out of him, this big dog.

“And that farmer and all his family, and his people before him, that came I and out o’ that gate, they’d never admit to him being there. ‘No! He’s not there. For sure!’

“Well, they had seen that dog – and the whole country besides ‘em – as often as there was fingers and toes on ‘em, as the saying is.

“O’course, they denied it for fear ‘twould be a kind of stigma, that their place was haunted or something.

“As an indicator of the otherworldly, the Black Dog is known in many lands and in Ireland is regarded as a frequenter and protector of fairy sites such as their dwellings and pathways. Normally, the same dog is seen over several generations in the same location, huge, often immobile, watching menacingly, though rarely dangerous if left in peace. Few of those who encounter this creature choose, after their experience, to investigate more closely!”
From Wikipedia entry “Black Dog (ghost)”: “A **black dog** is the name given to a being found primarily in the **folklores of the British Isles**. The black dog is essentially a nocturnal **apparition**, often said to be associated with the **Devil**, and its appearance was regarded as a portent of death. It is generally supposed to be larger than a normal **dog**, and often has large, glowing eyes.[1]

It is often associated with **electrical storms** (such as **Black Shuck**’s appearance at **Bungay, Suffolk**),[2] and also with **crossroads**, places of **execution** and ancient pathways.[1][4][6][7]


The **yeth hound**, also called the **yell hound** is a Black dog found in **Devon** folklore. According to Brewer's *Dictionary of Phrase and Fable*, the yeth hound is a headless dog, said to be the spirit of an **unbaptised child**, which rambles through the woods at night making wailing noises. The yeth hound is also mentioned in *The Denham Tracts*. It is the inspiration for the ghost dog in *The Hound of the Baskervilles* by **Arthur Conan Doyle**. In this story it was described as "an enormous coal-black hound, but not such a hound as mortal eyes have ever seen" - with fire in his eyes and breath (Hausman 1997:47).[21]

From Wikipedia article “Barghest”: **Barghest**, **Bargtjest**, **Bo-guest**, **Bargheist**, **Bargeist**, **Barguist**, **Bargest** or **Barguest** is the name often given in the north of **England**, especially in **Yorkshire**, to a legendary monstrous **black dog** with huge teeth and claws, though in other cases the name can refer to a **ghost** or **Household elf**, especially in Northumberland and Durham (see **Cauld Lad of Hylton**). One is said to frequent a remote gorge named **Troller's Gill**. There is also a story of a Barghest entering the city of **York** occasionally, where, according to legend, it preys on lone travellers in the city's narrow **Snickelways**, **Whitby** is also associated with the spectre.[4] A famous Barghest was said to live near Darlington who was said to take the form of a headless man (who would vanish in flames), a headless lady, a white cat, a dog, rabbit and **black dog**. Another was said to live in an "uncannie-looking" dale between Darlington and Houghton, near Throstlenest.[2]

**Analysis**

The Black Dog is seen as a portent of death and as the guardian into the Underworld. His entrance in Scene 7 signifies the journey that Josie is about to take below. He is later seen as the Bucket Man’s health declines and as an escort for Josie, whose humanity is waning and whose soul may be forsaken soon. Being associated with electrical storms is of great interest to me. Lightning in the countryside is devastating to homes and the cause of many fires throughout the region. A connection to electric chairs and executions, he is connected to the darker parts of human existence, though he himself is benign.

More generally, dogs are man’s best friend, but here we see that connection is also in league with the Underworld, guarding its existence as well as ushering new souls in.

The Black Dog’s connection to the Brownie is similar. Brownies are seen to be helpful to mortals, though dark when they feel that they are not appreciated.
BOGLE

Double cast as Rawhead and bloodybones (planned)

Scene 3 – Street. Through the telescope The Girl sees a Green Lady dancing with a Bogle. The Green Lady and Bogle disappear when the girl looks away from the telescope.

Research

A bogle is a household fairy, which causes things to disappear, milk to sour, and dogs to go lame. Always malevolent, the bogle will follow its family wherever they flee.

From *Dictionary of English Folklore*: Bogle – A variant on the terms “boggart” and “bogey”, used for particularly frightening and evil specimens. Mrs. Balfour said it was “a not uncommon theory” in part of Lincolnshire that boggles are really the dead, still able to appear and to act, until the time their corpses are fully decayed. Jessica Lofthouse describes those of north Lancashire and Cumbria as “spine-chilling” creatures, which could appear as “a light, a ball of fire, a ghostly shape, a phantom hound or bull or calf, or red hen or black cock.” They guarded buried treasure, punished the wicked, and “could uncover the graves of the dead.”

From wikipedia – “A bogle, boggle or bogill is a Northumbrian[1] and Scots term for a ghost or folkloric being[2], used for a variety of related folkloric creatures including *Shellycoats*[^3], *Barguests*[^3], *Brags*[^3], *the Hedley Kow*[^1][^4] and even giants such as those associated with *Cobb's Causey*[^4] (also known as "ettins", "yetuns" or "yotuns" in *Northumberland*)[^1].

“There is a popular story of a bogle known as Tatty Bogle, who would hide himself in potato fields (hence his name) and either attack unwary humans or cause blight within the patch. This bogle was depicted as a scarecrow, "bogle" being an old name for "scarecrow" in various parts of England and Scotland.”


““Late one night, as my grand-uncle, Lachlan Dhu Macpherson, who was well known as the best fiddler of his day, was returning home from a ball, at which he had acted as a musician, he had occasion to pass through the once-haunted Bog of Torrans. Now, it happened at that time that the bog was frequented by a huge bogle or ghost, who was of a most mischievous disposition, and took particular pleasure in abusing every traveller who had occasion to pass through the place betwixt the twilight at night and cock-crowing in the morning. Suspecting much that he would also come in for a share of his abuse, my grand-uncle made up his mind, in the course of his progress, to return the ghost any civilities which he might think meet to offer him. On arriving on the spot, he found his suspicions were too well grounded; for whom did he see but the ghost of Bogandoran apparently ready waiting
him, and seeming by his ghastly grin not a little overjoyed at the meeting. Marching up to my grand-uncle, the bogle clapped a huge club into his hand, and furnishing himself with one of the same dimensions, he put a spittle in his hand, and deliberately commenced the combat. My grand-uncle returned the salute with equal spirit, and so ably did both parties ply their batons that for a while the issue of the combat was extremely doubtful. At length, however, the fiddler could easily discover that his opponent’s vigour was much in the fagging order. Picking up renewed courage in consequence, he plied the ghost with renewed force, and after a stout resistance, in the course of which both parties were seriously handled, the ghost of Bogandoran thought it prudent to give up the night.

“At the same time, filled no doubt with great indignation at this signal defeat, it seems the ghost resolved to re-engage my grand-uncle on some other occasion, under more favourable circumstances. Not long after, as my grand-uncle was returning home quite unattended from another ball in the Braes of the country, he had just entered the hollow of Auldichoish, well known for its ‘erie’ properties, when, lo! who presented himself to his view on the adjacent eminence but his old friend of Bogandoran, advancing as large as the gable of a house, and putting himself in the most threatening and fighting attitudes.

“Looking at the very dangerous nature of the ground where they had met, and feeling no anxiety for a second encounter with a combatant of his weight, in a situation so little desirable, the fiddler would have willingly deferred the settlement of their differences till a more convenient season. He, accordingly, assuming the most submissive aspect in the world, endeavoured to pass by his champion in peace, but in vain. Longing, no doubt, to retrieve the disgrace of his late discomfiture, the bogle instantly seized the fiddler, and attempted with all his might to pull the latter down the precipice, with the diabolical intention, it is supposed, of drowning him in the river Avon below. In this pious design the bogle was happily frustrated by the intervention of some trees which grew on the precipice, and to which my unhappy grand-uncle clung with the zeal of a drowning man. The enraged ghost, finding it impossible to extricate him from those friendly trees, and resolving, at all events, to be revenged upon him, fell upon maltreating the fiddler with his hands and feet in the most inhuman manner.

“Such gross indignities my worthy grand-uncle was not accustomed to, and being incensed beyond all measure at the liberties taken by Bogandoran, he resolved again to try his mettle, whether life or death should be the consequence. Having no other weapon wherewith to defend himself but his biodag, which, considering the nature of his opponent’s constitution, he suspected much would be of little avail to him—I say, in the absence of any other weapon, he sheathed the biodag three times in the ghost of Bogandoran’s body. And what was the consequence? Why, to the great astonishment of my courageous forefather, the ghost fell down cold dead at his feet, and was never more seen or heard of.”

Note: See the Green Lady for a story about the Green Lady and Bogle’s relationship. There are no specifics about the nature of their relationship, only that the Green Lady danced with him and was seen by a little girl, who was quite frightened by the sight.

Analysis
We only see the Bogle once and in the context of some affair with the Green Lady. He’s a frightening creature who brings blight. Like many of Churchill’s characters, his appearance signifies bad things to come, be it misfortune on a family, or a bad season for potatoes. That Bogles could be ghosts still haunting us, is of note in that ghosts are normally
trying to communicate to mortals. Whether that communication regards their personal woes, or a jealousy of the living is uncertain.

However, because we only see the Bogle in relation to the Green Lady, it would be presumptuous to ascribe too many motivations about mortals since we never see him again. The interaction with the Green Lady is really the only thing that matters to the Bogle’s character.
**BROWNIE**

**Double cast as Johnny Squarefoot (planned)**

**Scene 3** – Transition between Street and Bar. A young man, who is a Brownie, comes in and starts sweeping and cleaning.

**Scene 4** – Hotel Bar. The Brownie goes on cleaning. Later he finishes work and goes down on his hands and knees to lap a saucer of milk, then goes.

**Scene 13** – Many couples dancing. They include Brownie and Skriker as Man. There is a large shoe and when they’ve finished dancing they climb on it. It is identical to Lily’s shoe.

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**Research**

From *Dictionary of English Folklore*: Brownie – “King James VI and I defines the brownie in his *Daemonologie* as a devil “who appeared like a rough man” and “haunted divers houses, without doing any eill, but doing as it were necessarie turns up and down the house”; foolish people thought their homes prospered if they had one.” A vicar in 1777 “stated firmly ‘A Browny is not a Fairey, but a tawney colour’d Being which will do a great deal of work for a Family, if used well.’” Sir Walter Scott agreed: ‘The Brownie formed a class of beings distinct in habit and disposition from the greakish and mischievous elves’. …the category of ‘household spirit’ to which the brownie belongs is regarded as a subdivision within the fairy species, but one which has very distinctive features of its own. Such beings live alongside humans in their own homes and farms, bringing them luck and helping them in various ways, and there is only one per house; in contrast, other types of fairy are more remote, often dangerous, and often thought of as living groups.

“Beliefs and tales about brownies are everywhere similar. They work by night, doing housework and farm tasks, and their presence ensures prosperity. As a reward, a bowl of cream or porridge, or a small cake, is regularly set out for them, often on the hearth. They punish lazy and slovenly servants by upsetting and breaking things, pinching them as they
sleep, and so on; they may also rummage about noisily and create untidiness out of pure fun. Brownies should not be spied on while working, criticized, or laughed at, or they will take offence and either leave for ever (taking the luck of the house with them) or turn into angry and troublesome boggarts…”

From A Dictionary of Celtic Mythology [http://books.google.com/books?id=U-O0wzFcu2gC&pg=PA60&lpg=PA60&dq=brownie+british+mythology&source=bl&ots=85wJMNZrzX&sig=Nj3ILEKMZ4Z-Grb2uerWdvFHpMA&hl=en&ei=tuPmTlcmFNa0sAPiiMGxCw&sa=X&oi=book_result&ct=result&resnum=4&ved=0CCsQ6AEwAw#v=onepage&q&f=false]:

“A friendly goblin or sprite of Scottish Gaelic folklore whose name seems to be known exclusively in the English form, which derives from the earlier ‘little brown man.’ The brownie wears a brown hood, attaches himself to families, and may reside in farmhouses or barns. He does the chores at night when people sleep; he has even been known to assist in childbirth. If criticized the brownie may revenge himself by breaking dishes, spilling milk, driving the cows astray, or spoiling the crops.”

From wikipedia “Brownie (folklore)”— “In folklore, a brownie is a type of hob, similar to a hobgoblin. Brownies are said to inhabit houses and aid in tasks around the house. However, they do not like to be seen and will only work at night, traditionally in exchange for small gifts or food. Among food, they especially enjoy porridge and honey. They usually abandon the house if their gifts are called payments, or if the owners of the house misuse them. Brownies make their homes in an unused part of the house.

“Folklorist John Gregorson Campbell distinguishes between the English brownie, which lived in houses, and the Scottish ùruisg or urisk, which lived outside in streams and waterfalls and was less likely to offer domestic help. [1] The ùruisg enjoyed solitude at certain seasons of the year. Around the end of the harvest, he became more sociable, and hovered around farmyards, stables and cattle-houses. He particularly enjoyed dairy products, and tended to intrude on milkmaids, who made regular libations of milk or cream to charm him off, or to gain his favour. He was usually seen only by those who possessed second sight, though there were instances when he made himself visible to ordinary people as well. He is said to have been jolly and personable, with flowing yellow hair, wearing a broad blue bonnet and carrying a long walking staff.

“Every manor house had its ùruisg, and in the kitchen, close by the fire was a seat, which was left unoccupied for him. One house on the banks of the River Tay was even until the beginning of the twentieth century believed to have been haunted by such a sprite, and one room in the house was for centuries called "Seòmar Bhrùnaidh" (Brownie’s room).

“In 1703, John Brand wrote in his description of Shetland (which he called "Zetland") that:

“Not above forty or fifty years ago, every family had a brownie, or evil spirit, so called, which served them, to which they gave a sacrifice for his service; as when they churned their milk, they took a part thereof, and sprinkled every corner of the house with it, for Brownie’s use; likewise, when they brewed, they had a stone which they called ‘Brownie’s stane’, wherein there was a little hole into which they poured some wort for a sacrifice to Brownie. They also had some stacks of corn, which they called
Brownie’s Stacks, which, though they were not bound with straw ropes, or in any way fenced as other stacks used to be, yet the greatest storm of wind was not able to blow away straw off them.”

Brownies seldom spoke with humans, but they held frequent and affectionate conversations with one another. They had general assemblies as well, usually held on a remote, rocky shore. In a certain district of the Scottish Highlands, "Peallaidh an Spùit" (Peallaidh of the Spout), "Stochdail a’ Chùirt", and "Brùnaidh an Easain" (Brownie of the little waterfall) were names of note at those congresses. Every stream in Breadalbane had an üruisg once according to Watson the Scottish place name expert, and their king was Peallaidh. (Peallaidh's name is preserved in "Obair Pheallaidh", known in English as "Aberfeldy"). It may be the case, that üruisg was conflated with some water sprite, or that üruisg were originally water sprites conflated with brownies.

Anglo-Scottish Border folklore also included a figure, "Billy Blind" or "Billy Blin", much like the brownie, but mentioned only in ballads.

“Billy Blind” – “Billy Blind, Billy Blin, Billy Blunide, Billie Blin, or Belly Blin is an English and Lowland Scottish household spirit, much like a brownie. It appears, however, only in ballads, where it frequently advises the characters. It is probable that the character of Billy Blind is a folk-memory of the god Woden or Odin from Germanic mythology, in his "more playful aspect" and the character seems to have been the same character as that of Blind Harie, the "blind man of the game" in Scotland.

Analysis
Always seen as helpful unless offended, the Brownie appears in The Skriker as one of the only characters who is not evil or somehow after children. Which begs the question, why was a brownie included? He has a clear job and is never seen in the Underworld scenes. He does not even appear to associate with the other creatures until he dances with Skriker around Lily’s shoe. Perhaps he is here only to show that even if no one knows that he’s there, he will still do his work. Strangely, we do not see the darker side of the Brownie. The research says he can be malevolent, but not necessarily violent if underappreciated or over-appreciated. In the context of the show, we ignore him and yet he works. Perhaps, he is well-suited to the new world that does not know of his existence.

However, his dancing with the Skriker suggests that he is somehow in cahoots with the other creatures, still.

Of interest to me is the research that shows the tie to Billy Blind, who gives advice to mortals. Does the Brownie watch the story unfolding wanting to help the mortals or harm them for ignoring him?
GIRL WITH TELESCOPE

Double cast as Dead Child, Lost Girl in the Underworld, and Great-Granddaughter (planned)

Scene 3 – Street. A Young Girl is looking through a telescope. Through the telescope The Girl sees a Green Lady dancing with a Bogle. The Green Lady and Bogle disappear when the girl looks away from the telescope. The Girl looks again but they don’t reappear. The Girl goes.

Scene 7 – Park. The Girl with the Telescope is looking through it but not seeing the Green Lady. She is tired and sad.

Scene 10 – Park. The Girl with the Telescope sits depressed.

Scene 14 – Park. The Girl with the Telescope sits depressed.

Scene 15 – Upperworld? Telescope Girl distraught and searching.

Research

From google book excerpt of Folklore by Folklore Society Great Britain: [http://books.google.com/books?id=4ry5AAAIAAAJ&pg=PA413&lpg=PA413&dq=green+lady+folklore&source=bl&ots=BkdINp1F6T&sig=z6jG40wkYM6DAFjYHzRZAiMmzmU&hl=en&ei=5w8pTcLNFo7EsAO-1cTBBw&sa=X&oi=book_result&ct=result&resnum=3&ved=0CCIQ6AEwAg#v=onepage&q=green%20lady%20folklore&f=false]

Old man lived with his two daughters. “One of these girls was a steady decent girl, and the other was a stuck-up, proud, conceited piece; but the father liked her best, and she had the most to eat the best clothes to wear.” The “nice girl” leaves the house to seek her fortune. On the road she meets an old man who tells her that she should see the green lady and if she’s good and does all she’s told, she’ll come to no harm.

The green lady puts her to work about the house by dusting and sweeping but tells her “mind you don’t look through the keyhole, or harm will befall you”. Then, she tells her to go the well for water, but to make sure it’s clear. She draws twice and then she sees a silver fish in the water. It asks her to “wash me and comb me and lay me down softly.” She does and then draws another pailful, since the water was still not clear. This time she draws out a goldfish. The goldfish makes the same request as the silver and she does. She draws another pailful and another fish which asked her to do the same as the others, which she does. Then she drew another pailful, which was finally clear. The fishes then say to her:

“They who eat the fairies’ food
In the churchyard soon shall dwell.
Drink the water of this well,
And all things for thee shall be good.
Be but honest, bold, and true,
So shall good fortune come to you.”

She returns to the house and the green lady shows her how to cook supper. The girl does not eat the food but instead drinks the water and some of her own cake. The green lady retires and of course, the girl looks through the keyhole, “when what should see but the green lady dancing with a bogle!” She also exclaims this out loud, which makes the Green Lady return the room.
The green lady asks what she can see. “Nothing can I see, nothing can I spy, nothing can I see till the days high die!” The green lady blinded the girl. “…because you have been a good girl and made the dust fly, I will give you your wages and you shall go home.”

The little girl stumbled along the path and came to the well. There was a handsome man sitting on the well, who had been sent by the fish of the well to help her home. He also told her to wash her eyes in the well. She does and her eyesight is returned. The man helps her home and discovering that the girl has been paid in lots of money and fine clothes, marries the girl.

The stuck-up sister sees the fortune her sister has received and decides to set out and try for the same luck. Of course, she’s rude to the man and does not share her food. And when she works for the green lady she doesn’t make “the dust fly.” And when she went to the well and the fish were in her buckets, she didn’t want to clean them because she didn’t want to get her dress dirty and through them roughly into the well.

She didn’t want to drink “nasty cold water for her supper” and instead ate the milk and bread. And when she looked through the keyhole, the green lady took out her eyes but did not give her a bag of money. She had no one to help her home. “So she wandered about all night and all day, and she died; and no one knows where she was buried or what became of her.”

**Critical Questions**

What is the Girl looking for?
Why is she looking outside of herself?
Why can’t she see the Bogle?

**Analysis**

There is no direct correlation to any one story in folklore for the Girl with Telescope. It stands to reason that Churchill invented this character to represent all young girl protagonists in folklore. In several stories that have a direct relation to Skriker’s speeches or the other ensemble members, a young girl is setting out to seek her fortune or see the world. These girls are not satisfied with their lot and are looking outward for better, more fantastical things.

The telescope then, represents the search for the unattainable, which is how we can trace the Girl’s path through *The Skriker*. She begins by seeing the Green Lady and the Bogle dancing, but when she looks away, she can no longer see them. She spends the rest of the show searching for the wondrous things she saw only once. We can assume her bandaged wrists at the end represents giving up on the search.

On telescopes: Telescopes only focus on things far away. It is impossible to see what is right in front of you. You must be stationary to see through them.

The double-casting backs up this analysis because the other characters the girl will play have ties to many folkloric stories. See Skriker’s references for specifics.
GREEN LADY

Double-cast as Hag and Woman with Kelpie (planned)

Scene 3 – Street. Through the telescope The Girl sees a Green Lady dancing with a Bogle. The Green Lady and Bogle disappear when the girl looks away from the telescope.

Scene 7 – Livingroom. The Green Lady comes for the cake The Man with Bucket and Cloth made. The Man gives it to her and she eats it. They go off together.

Scene 11 – Park transition. As Lily and Josie go the Bucket and Cloth Man and Green Lady go by. He is weak and stumbling.

Scene 13 – Many couples dancing. They include Green Lady and Bucket Man. There is a large shoe and when they’ve finished dancing they climb on it. It is identical to Lily’s shoe.

Scene 14 – Upperworld? Green Lady pushing Bucket Man in a wheelchair.

Research

The Green Lady: Protective spirit of a woman who froze to death while looking for her footman who had been murdered by her husband. Some stories say she is beautiful with long blond hair and others say she is ghastly, covered in hair with the feet of a goat.

From google book excerpt of Folklore by Folklore Society Great Britain:

http://books.google.com/books?id=4ry5AAAAIAAJ&pg=PA413&lpg=PA413&dq=green+lady+folklore&source=bl&ots=BkdINp1F6T&sig=z6jG40wkYM6DAFjYHzRZAiMzmU&hl=en&ei=5w8pTcLNFo7EsAOf1cTBBw&sa=X&oi=book_result&ct=result&resnum=3&ved=0CCIQ6AEwAg#v=onepage&q=green%20lady%20folklore&f=false

Old man lived with his two daughters. “One of these girls was a steady decent girl, and the other was a stuck-up, proud, conceited piece; but the father liked her best, and she had the most to eat the best clothes to wear.” The “nice girl” leaves the house to seek her fortune. On the road she meets an old man who tells her that she should see the green lady and if she’s good and does all she’s told, she’ll come to no harm.

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From [http://www.hollowhill.com/uk/scotland-greenlady1.htm](http://www.hollowhill.com/uk/scotland-greenlady1.htm): The 'Green Lady' of Scotland is either beautiful and protective, or a blood-sucking demon. It all depends upon where you hear the story, and who is telling it.

In the Highlands, as with many faerie and ghost stories, the macabre is ever-present. Many Highland tales speak of a dangerous Green Lady.

The Green Lady is similar to the Irish Banshee, because she is neither human nor ghost. Most describe the Green Lady as a mortal woman who is under an enchantment, or has already entered the faerie world.

Whatever her nature, her appearance is lovely. She is a slender and lovely young woman, with long golden hair. She wears a green gown that reaches the ground. She is usually associated with water, and there are stories of a beautiful woman arriving at a cottage, dripping wet. She
asks if she can enter the home to warm herself and dry her clothing. If welcomed, she stays for awhile, and then she becomes the home's own Green Lady.

Each Green Lady protects a particular house, and the family in it. If the family moves, the Green Lady remains in the house and protects the next family to move in. In this way, the Green Lady differs from the Banshee, which follows and protects a particular family.

The Green Lady can be helpful to farmers. There are many stories of a Green Lady taking care of cattle, herding them into the barn when a storm was coming, or when enemies were nearby.

There is a male counterpart to the Green Lady, but not the "Green Man" of Celtic forest legends. The male version of the Green Lady is a slender, handsome young man who wears red and green. He also protects the house, the family that lives there, and its cattle. However, this male counterpart is rare.

Because she has long hair, the Green Lady is usually called a Gruagach. This is a category of brownie-type spirits of the Scottish Highlands. As soon as you read the word "brownie," you know that these are generally good spirits, although they sometimes enjoy a practical joke. Any mischief they cause is minor compared with the good that they do.

In Skye, where Gruagachs are usually male, there is a tradition called a "gruagach stone." This is a stone with a small hole or depression in it. Every night, the family sets out its gruagach stone and leaves a bit of milk in it. This is to thank the home's own Gruagach for help. A small amount of milk, fresh cream, cake, or bread is acceptable. Anything larger will insult the Gruagach.

From Dictionary of English Folklore: “green” – “…and that green should never be worn at weddings – especially not by the bride. The reason given in some sources is that it symbolizes being forsaken, or betrayed:

Those dressed in blue
Have lovers true:
In green and white,
Forsaken quite.

Or:

Oh, green is forsaken, and yellow forsworn,
But blue is the prettiest colour that’s worn.

This is usually taken to mean that the bride is pregnant and/or has had lovers; in Elizabethan slang, ‘to give a girl a green gown’ was to seduce her and make love in the fields.

There has been much speculation as to why such a pleasing colour, associated with nature and living growth, has acquired this reputation. One possibility is that green stands for death, because graves lie under grass. The favourite explanation (originally Scottish) is that ‘green is the fairies colour’ and they punish anyone who wears it – though it has to be said that no traditional legend actually recounts this, and that fairies do also often wear brown or red. Regardless of whether this is the true explanation or not, it now very regularly accompanies the belief.
Other - The idea of witches with green faces may have come from the Green Lady myth.

**Critical Questions**

What is the relationship between the two creatures she dances with? Is it love?

**Analysis**

The Green Lady is perhaps one of the more difficult characters to dissect as the research all points to different things. In one story, we see her as a witch who’s having an affair with a monster (his stories also vary from one another). In others she’s a protector of homes and women. We see her in one telling as a good-natured ghost who fell on misfortune and spends eternity spreading better fortune to others; in another, she sucks blood. (Again, here we have a character who may need blood to survive as Josie later states when she returns from the Underworld. See Black Annis)

The relationship she has with the Bogle and Man with Bucket and Cloth are very telling. Dancing with the Bogle directly relates to the first story; witches are seen throughout the folklore canon as having unnatural associations with dark creatures, whether that relationship is sexual or, merely in cahoots, is up to interpretation. But after we see her with the Bogle, she goes off with the Man and his cake (innuendo intended).

The relationship between the Man and the Green Lady, progresses oddly. She does not age, but we see him become decrepit. Are we then to infer that she is not aging through time, though he is? Or that, being with the Green Lady has it’s own mystical downsides for only a few moments of bliss? It would seem the Green Lady is frozen, in this regard; she can’t age.

The double-casting has interesting implications as well. We see the Green Lady now representing all woman in folklore who are more mature, almost seductresses or naively seduced. Because we will also see her as the Woman with Kelpie and hag we could apply several different stories to her. Is she really a Hag witch, whose future is to be torn to bits? Is she being punished for being so easily seduced by the Kelpie and Man with Bucket? The Kelpie dismembers his woman later in the show, and so is the Hag dismembered in the Underworld, with much cheering and celebration. In this way, she could be seen as a cautionary tale of changing lovers, or having a cold heart. The Kelpie’s story relates to that analysis, as he does take a woman below the water who has toyed with the affections of many men, waiting for the richest to come along.
HAG

Double-cast as Green Lady and Woman with Kelpie (planned)

Scene 8 – Underworld. A Hag rushes in shrieking. She seizes food, scattering it, searching. She sings. The SPIRITS laugh and jeer at her and repeat what she says, singing. The Hag begs for her body parts back. The SPIRITS jeer and pelt the Hag with bits of food and drive her away.

Research

From *Dictionary of English Folklore*: Hag-riding – This term refers to frightening sensation of being held immobile in bed, often by a heavy weight pressing on one’s stomach or chest. ... In folklore, it was thought of as a magical attack, though whether by demonic incubus, ghost, harmful fairy, or witch varied according to place and period.

From en.wikipedia “Hag”: A **hag** is an old woman, who may or may not be malevolent. She sits on a sleeper's chest and causes nightmares in Irish and Scottish mythology, and in English mythology is thought to look like Jenny Greenteeth and perform more or less the same function regarding drowning.

A hag, or "the Old Hag", was a **nightmare** spirit in English and Anglophone North American folklore. This variety of hag is essentially identical to the Old English *mæra* — a being with roots in ancient Germanic superstition, and closely related to the Scandinavian *mara*. According to folklore, the Old Hag sat on a sleeper's chest and sent nightmares to him or her. When the subject awoke, he or she would be unable to breathe or even move for a
short period of time. Currently this state is called sleep paralysis, but in the old belief the subject had been "hagridden".[9] It is still frequently discussed as if it were a paranormal state.[10]

Many stories about hags seem to have been used to frighten children into being good. The Northern English Peg Powler, for example, was a river hag who lived in the River Tees and had skin the color of green pond scum[11][12][13]. Parents who wanted to keep their children away from the river's edge told them that if they got too close to the water she would pull them in with her long arms, drown them, and sometimes eat them. This type of nixie or neck has other regional names, such as Grindylow[14] (a name connected to Grendel[14][15]), Jenny Greenteeth from Yorkshire and Nellie Longarms from several English counties.[16]

Many tales about hags do not describe them well enough to distinguish between an old woman who knows magic or a supernatural being.[17]

In Irish and Scottish mythology, the Cailleach is a hag goddess concerned with creation, harvest, the weather and sovereignty.[3][20] In partnership with the goddess Bride, she is a seasonal goddess, seen as ruling the winter months while Bride rules the summer.[20] In Scotland, a group of hags, known as The Cailleachan (The Storm Hags) are seen as personifications of the elemental powers of nature, especially in a destructive aspect. They are said to be particularly active in raising the windstorms of spring, during the period known as A Chailleach.[20][21]

Hags as sovereignty figures abound in Irish mythology. The most common pattern is that the hag represents the barren land, who the hero of the tale must approach without fear, and come to love on her own terms. When the hero displays this courage, love, and acceptance of her hideous side, the sovereignty hag then reveals that she is also a young and beautiful goddess.[3]

The Three Fates (particularly Atropos) are often depicted as hags. From wikipedia “Crone” : The crone is a stock character in folklore and fairy tale, an old woman who is usually disagreeable, malicious, or sinister in manner, often with magical or supernatural associations that can make her either helpful or obstructing. She is marginalized by her exclusion from the reproductive cycle,[1] and her proximity to death places her in contact with occult wisdom. As a character type, the crone shares characteristics with the hag.

The word "crone" is a less common synonym for "old woman," and is more likely to appear in reference to traditional narratives than in contemporary everyday usage.[2] The word became further specialized as the third aspect of the Triple Goddess popularized by Robert Graves and subsequently in some forms of neopaganism, particularly Wicca.

From wikipedia “Sheela na Gig” : Sheela na Gigs (or Sheela-na-Gigs) are figurative carvings of naked women displaying an exaggerated vulva. They are found on churches, castles and other buildings, particularly in Ireland and Britain, sometimes together with male figures.

Such carvings are said to ward off death and evil (Andersen; Weir and Jerman). Other grotesques such as gargoyles and Hunky Punks are frequently found on churches all over Europe and it is commonly said that they are there to keep evil spirits away (see apotropaic magic). They are often positioned over doors or windows, presumably to protect these openings.
**Survival of a pagan goddess**

The idea that Sheela na Gigs represent a pagan goddess is by far the most popular theory with the public, it is not generally accepted by academics. The goddess in question is usually identified as Celtic, the hag-like Cailleach figure of Irish and Scottish mythology. This theory was originally put forward by Margaret Murray, and also by Anne Ross, who, in her essay entitled "The Divine Hag of the Pagan Celts", wrote "I would like to suggest that in their earliest iconographic form they do in fact portray the territorial or war-goddess in her hag-like aspect..."

Most recently the goddess theory has been put forward in the book *The Sacred Whore: Sheela Goddess of the Celts* by Maureen Concannon who associates the figures with the "Mother Goddess".

*The Encyclopedia of Religion* (ed. Mircea Eliade, published 1993 by Macmillan for the University of Chicago) draws parallels between the Sheela na gig and the ancient Irish myth of the goddess who granted kingship. She would appear as a lustful hag, and most men would refuse her advances, except for one man who accepted. When he slept with her, she was transformed into a beautiful maiden who would confer royalty onto him and bless his reign. There are additional variants of this common Northern European motif (see "Loathly lady").

Freitag explores possible Celtic pagan origins but again finds little to suggest a link "...in particular the notion of the divine hag being a portrayal of the Ur-Sheela has to be firmly dismissed as wayward conjecture." (*Sheela na gigs: Unravelling an Enigma* page 41). Despite the rejection of a pagan origin by academics, this theory is still widely held and sometimes even vociferously defended by its supporters.

**Warning against lust**

This theory was put forward by Anthony Weir and James Jerman in *Images of Lust*. It explains the figures as a religious warning against sins of the flesh. Exhibitionist figures of all types—male, female, and bestial—are frequently found in the company of images of beasts devouring people and other "hellish" images. These images, they argue, were used as a means of religious instruction to a largely illiterate populace.

**Protection against evil**

This theory is discussed by Andersen in *The Witch on the Wall* and Weir and Jerman in *Images of Lust*. It seems unlikely that figures on castles would be serving a religious purpose. The suggested theory is that they serve an apotropaic function and are designed to ward off evil. This is further borne out by the name "The Evil Eye Stones" given to some of the figures in Ireland. There is also some folkloric evidence that devils could be repelled by the sight of a woman's sex. Andersen reproduces a plate from *La Fontaine's Nouveaux Contes* (1674) where a demon is repulsed by the sight of a woman lifting her skirt. Weir and Jerman also relate a story from *The Irish Times* (23 September 1977) where a potentially violent incident involving several men was averted by a woman exposing her genitals to the attackers. However, they also cast some doubt on the veracity of this tale. Weir and Jerman go on to suggest that the apotropaic function seems to have been gradually ascribed to the figures over time. While this theory seems to fit most of the secular and some of the religious figures, again, it does not seem to apply to all of them.
Analysis

Similarly to Black Annis, the Hag may be associated with an ancient Goddess. To ascribe this detail to the Hag would mean that not only have mortals forsaken her, but her own kind, as well. Though the research does not show a direct correlation to the Sheela-na-gigs around Britain and Ireland and the Hag Goddess, it does say that it’s a popularly held belief, however unsupported, in the country and culture.

What we can ascertain from the text is that the other creatures are disgusted by her so much that they have torn her to bits and cooked her for dinner. The Hag is the only character that we see all of the Underworld creatures turn on. This of course begs the question, why? What does she represent to them that they are so appalled by her presence? Furthermore, they relish in her anguish by laughing and pelting food at her.

Possible reason: The hag is neither mortal nor fairy creature. In some contexts she’s seen as goddess, in others as witch, in others as just an old woman who has no purpose anymore. A hag is outcast from general society above so why would be prized below?

Side Note: Joseph Campbell notes that hags were sometimes seen at the outset of a journey to give the hero a token that would help them along the way.

Side Note: One of the cruxes of the Hag is her failure to reproduce and thus she is shunned. It was not uncommon to believe that women who had no children were bad luck or witches. Children are a gift from God and if you were a witch, you were not blessed with that gift.
JENNY GREEN TEETH
This character has been mashed into the Green Lady, Hag and Woman with Kelpie (planned)

Scene 8 - Underworld. Light, music, long table with feast, lavishly dressed people and creatures including Jenny Greenteeth. He sings and presses food and drink on Josie, greet and touch her. He jeers and pelts the Hag with bits of food and drives her away. After Josie drinks, he dances and sings increasing in frenzy. In the confusion the feast disintegrates. Finally everything and everyone has gone.

Research
From Dictionary of English Folklore: “Jenny Greenteeth” – In Lancashire, Chesire, and Shropshire, from the 19th century to within living memory, children were threatened that if they went near pools the water spirit Jenny (or Ginny) Greenteeth would catch them; some said she also lurked in the treetops, where she could be heard moaning at night. According to Charlotte Burne, this bogey was ‘an old woman who lurks beneath the green weeds that cover stagnant ponds; Ellesmere children were warned that if they venture too near such, places, she will stretch out her long arms and drag them to her’. A Lancashire contributor … recalled: ‘Further I have often been told by my mother and nurse that if I did not keep my teeth clean I should some day be dragged into one of these ponds by Jenny Greenteeth, and I have met many elderly people who have had the same threat applied to them.’

… ‘pale green skin, green teeth, very long green locks of hair, long gren fingers with long nails, and she was very thin with a pointed chin and very big eyes.’ Another informant, however, said Ginny ‘had no known form, due to the fact that she never appeared above the surface of the pond.’ She was especially associated with stagnant water deceptively covered with thick algae or duckweed; in fact, to some, ‘Jenny Greenteeth’ was simply a name for duckweed itself, and the horror consisted in the way this weed would close over anything that fell in.

From Wikipedia “Jenny Greenteeth” - Jenny Greenteeth is a figure in English folklore. A river hag, similar to Peg Powler, she would pull children or the elderly into the water and drown them. She was often described as green-skinned, with long hair, and sharp teeth. She is called Jinny Greenteeth in Lancashire, but in Cheshire and Shropshire she is called Ginny Greenteeth, Jeannie Greenteeth, Wicked Jenny, or Peg o’ Nell.
She is likely to have been an invention to frighten children from dangerous waters similar to the Slavic Rusalka, the Kappa in Japanese mythology, or Australia's Bunyip, but other folklorists have seen her as a memory of sacrificial practices.\[1\]

The name is also used to describe pondweed or duckweed, which can form a continuous mat over the surface of a small body of water, making it misleading and potentially treacherous, especially to unwary children. With this meaning, the name is common around Liverpool and south west Lancashire \[1\].

From http://www.unexplainable.net/artman/publish/article_5155.shtml: The moral of all Jenny Greenteeth stories is to stay away from rivers and lakes, and it is thought that she was the imagined creation of mothers who wanted to warn their children away from the water's edge with frightening tales. Her stories may have also derived from duckweed, an aqueous plant that wraps its tendrils around one's leg and traps them under water.

While most stories paint Jenny Greenteeth in morbid, unredeeming tones, some tales show a somewhat tender--albeit misleading--side to the Greentoothed Woman. In these accounts she uses her long bony arms to embrace her victims, stroking them with her sharp fingernails until they fall into a deep sleep whereupon she devours them. Sailors of the past called Jenny Greenteeth the Sea Hag and believed that she sang as she neared her victims:

"Come into the water, love,
Dance beneath the waves,
Where dwell the bones of sailor-lads
Inside my saffron cave."
~S.E. Schlosser

Upon hearing the sad melody, sailors had one last chance to turn back before she would strike. Sailors who disregarded the warning would never be seen again.

Superstitions regarding water have been passed down over centuries, and we may take part in some of these customs without even knowing their origins. For instance, throwing coins into a well in exchange for a wish resembles the custom begun thousands of years ago, when people tossed offerings into the wells to appease the gods and ensure the continuance of the water. The Tweed River in Scotland was said to be subdued by one casting salt over its waters with nets. There is a tradition of decorating wells with pictures of flowers that may have Victorian origins, or may even trace back to the days of the Black Death. Some villages credited their escape to their sweet water, and to this day they dress their wells to protect it.

There is no protection, though, against the wicked Greentoothed Woman once you are within her grasp. Like the tale of Jenny Greenteeth, all these superstitions are messages used by our ancestors to warn us against the danger of water.
JOHNNY SQUAREFOOT

Double-cast as and Brownie (planned)

Scene 1 – Underworld. Johnny Squarefoot, a giant riding a piglike man, throwing stones. He goes off.

Scene 8 – Underworld. Light, music, long table with feast, lavishly dressed people and creatures including Johnny Squarefoot (as Jimmy Squarefoot in directions). He sings and presses food and drink on Josie, greet and touch her. He jeers and pelts the Hag with bits of food and drives her away. After Josie drinks, he dances and sings increasing in frenzy. In the confusion the feast disintegrates. Finally everything and everyone has gone.

Scene 10 – In between Underworld and Upperworld. Johnny Squarefoot throwing stones at Black Dog.

Scene 13 – Upperworld? Johnny Squarefoot dances with Nellie Longarms across the stage. There is a large shoe and when they’ve finished dancing they climb on it. It is identical to Lily’s shoe.

End of scene 15 – Rawheadandbloodybones, Kelpie and Johnny Squarefoot rush across wildly, tangling with the Passerby, who keeps dancing.

Research

Johnny Squarefoot: a giant pig which carried around a stone-throwing giant, a Foawr. As a mortal, Jimmy, too, was a stone thrower; his favorite target being his wife. She ultimately left him, after which it seems he assumed his semi-human form and roamed the land.

From Complete Idiot’s Guide to Ghosts – Jimmy Squarefoot can also be found in English folklore, and he’s said to haunt the Isle of Man. He’s a ghost with a man’s body and a pig’s head. However, he also has tusks like a wild boar. He grew the porcine features after his wife left him for throwing stones at her. He seems to have kept them now that he’s a ghost.

The legend of Jimmy Squarefoot probably derives from an older story about an enormous pig, also named Squarefoot, which was carried about by a giant who threw stones. (Interestingly, in spirit lore, stone-throwing is one of the most common activities of poltergeists.)


In other cases, the most intimidating among them may prove to be utterly benign, despite a malevolent semblance. Johnny Squarefoot is such a faerie. His appearance is monstrous, as he has a boar-like head with long, wicked tusks and bright, beady eyes. Yet like the common brownie described above, he gladly lends his help to local farmers by performing arduous chores at night.
As Jimmy Squarefoot
From Wikipedia - In Manx folklore, this is a legendary bipedal pig-headed creature living on the Isle of Man. It is generally a peaceful wanderer. His large feet are swathed in calico bands and are squarish in appearance, hence the name. He is thought to have once been ridden by one of the Foawr, a race of stone-throwing giants.

From www.freakmutantmonster.blogspot.com

Jimmy Squarefoot is an ogreish figure from Irish mythology. He is thought to originally be one of the Faowar, which were an indigenous race of giants who built the various stone circles throughout Britain and Ireland. He is described as huge, with a pig head, one eye, horns, and feet wrapped in calico bands, which give them a squareish appearance.

Analysis
Johnny Squarefoot is the first character we see. Because he is a member of the ancient race of giants who built all the stone circles in the Isles, it is not surprising that Churchill shows him to us first. He helped to build the sacred spaces in the Upperworld and is not tossed aside.

The research suggests that he is a peaceful creature, with no vested interest in causing destruction or harming mortals. Like Brownie and Black Dog, his story seems more to usher characters in and out, observing and chasing away, and in some cases helping mortals with chores. In many ways, he’s simply a playful creature.

The story of throwing stones at his wife does not have much detail, so unfortunately, it’s hard to draw any definitive conclusions. He could be seen as simply a playful spirit, throwing stones in the hopes of building something great again. Or, he could pelt everyone with stones because he’s an ass. There’s enough room in the research to form a unique Johnny.
**KELPIE**

**Scene 2** – Mental Hospital. Also there is the Kelpie, part young man, part horse. Kelpie goes before the start of Scene 3.

**Scene 4** – Hotel bar. Later Kelpie arrives. Then a Woman who drinks with the Kelpie. At end of scene, the Woman gets on the Kelpie's back and rides off.

**Scene 8** – Underworld. Light, music, long table with feast, lavishly dressed people and creatures including The Kelpie. He sings and presses food and drink on Josie, greet and touch her. He jeers and pelts the Hag with bits of food and drives her away. After Josie drinks, he dances and sings increasing in frenzy. In the confusion the feast disintegrates. Finally everything and everyone has gone.

**Scene 10** – The park. The Kelpie and the Woman who rode off on this back stroll as lovers.

**Scene 13** – Upperworld? Many couples dancing. They include Kelpie and Woman. There is large shoe and when they’ve finished dancing they climb on it. It is identical to Lily’s shoe.

**Scene 14** – Upperworld. Kelpie with the body of Woman who went away with him. The Kelpie cuts up the woman’s body.

**Scene 15** – Upperworld? Rawheadandbloodybones, Kelpie and Johnny Squarefoot rush across wildly, tangling with the passerby who keeps dancing.

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**Research**

From [http://www.shadowdrake.com/kelpie.html](http://www.shadowdrake.com/kelpie.html) - In the lowlands of Scotland, the river spirit known as the kelpie appeared in a variety of shapes. The most common was in the form of a horse, and it was in this shape that it was called the kelpie. The kelpie haunted the fords of
swollen stream and would lure any unwary traveler to their doom. When a traveler came to the river at night he would see only a horse, and if he were so unlucky as to attempt to mount the creature the creature would kill its rider. Deep pools in the river were believed to be inhabited by the kelpie as a guardian spirit. It is said that a kelpie haunts the Loch Ness in Scotland. The faerie appears in the woods as finely decked horse and would rush its victim to Loch-na-Dorb, Loch Spynie, or Loch Ness, and devour them.

The kelpie is usually depicted as a black horse with staring eyes, however, sometimes the coat is said to be white. A more fanciful description from Aberdeen describes the kelpie as having a mane formed of small fiery serpents which curl through each other and spit fire and brimstone.

A kelpie is said to possess the ability to assume human form and countenance. In human form, the kelpie is able to have sex with a woman. Sometimes the identity of a kelpie can only be uncovered by a woman by the discovery of a piece of water-weed or rush in the kelpie's hair. The kelpie is not always male, and may also take the form of a human woman. In this instance, the kelpie is often referred to as a water wraith and is most often seen clothed in a green dress with a hostile disposition. In some folklore, the water-horse will even take the form of a great bird.

There is a story about a young servant girl who allowed a man to put his head upon her lap while she went to comb his hair. She found a little bit of liobbagach an loch, which is a slimy green weed found in the water, in his hair. She worked until the man fell asleep in her lap, and then used her apron to gently lay his head upon the earth and then ran away. When she looked back, she could see him chasing after her in the guise of a horse.

From www.mythicalcreaturesguide.com/page/Kelpie - A shape-shifting horse like water spirit said to haunt the rivers and streams of Scotland. Kelpies are said to have backward hooves and could change between horse and water. It is said that the horse would mate with a mortal horse and it's offspring would have golden wishing hooves. However when you approached the offspring it would suck you in and drown you in the nearest body of water. Also said to help water mills and dispose of trash in the sea. Kelpies may hate humans for ruining their home. It is said that one who mentions Christ's name after being trapped will be thrown off the horse.

The Kelpie was also known to lure humans, especially children into the water to kill and eat them. It usually does this by encouraging children to ride on its back, where its skin becomes sticky - almost adhesive - and it then drags them to the bottom of the water and devours them leaving only the heart or liver. A common Scottish tale is the story of nine children lured onto a Kelpie's back, while a tenth keeps his distance. The Kelpie chases him and tries to catch him, but he escapes. A variation on this is that the tenth child simply strokes the Kelpie's nose, but when his finger becomes stuck to it he takes a knife from his pocket and cuts his own finger off. He saves himself, but is unable to help his friends as they are pulled underwater with the Kelpie. Commonly known as spirits of the dead, Kelpies are not
benevolent creatures and some folklore even says that they will not come unless called or summoned, or to eat.

*There was one way in which a Kelpie could be defeated and tamed - the Kelpies' power of shape shifting was said to reside in its bridle, and anybody who could claim possession of it could force the Kelpie to submit to their will. A Kelpie in subjugation was highly prized, it had the strength of at least 10 horses and the endurance of many more, but the faery races were always dangerous captives, especially those as malignant as the Kelpie. It was said that the MacGregor clan were in possession of a Kelpies bridle, passed down through the generations from when one of their clan managed to save himself from a Kelpie near Loch Slochd.*

From Wikipedia – The horse's appearance is strong, powerful, and breathtaking. Its hide was supposed to be black (though in some stories it was white), and will appear to be a lost pony, but can be identified by its constantly dripping mane. Its skin is like that of a seal, smooth but is as cold as death when touched. Water horses are known to transform into beautiful women to lure men into their traps. It is understood that the nostril of the horse is what creates the illusion of grandeur. The water horse creates illusions to keep itself hidden, keeping only its eye above water to scout the surface, much like the illusion of a fish's pupil. It is wise to keep away from them.

As the fable of the kelpie differs depending on the region where it is told. Other versions of the story say that the kelpie is "green as glass with a black mane and tail that curves over its back like a wheel" or that, even in human form, they are always dripping wet and/or have water weeds in their hair.

The water horse is a common form of the kelpie, said to lure humans, especially children, into the water to drown and eat them. It performs this act by encouraging children to ride on its back. Once its victims fall into its trap, the kelpie's skin becomes adhesive and it bears them into the river, dragging them to the bottom of the water and devouring them—except the heart or liver.

Story, “The Kelpy” from A Fair Stream of Silver. The story opens with all the first-born sons of their village having been dragged under the water by the Kelpie, save one who is missing several bloodied fingers and is relaying the story of the Kelpie to the town fathers. The village devises a plan to bring them back on a feast day of celebration.

The story cuts to a woman who’s in love with the Kelpie, though she does not know what he is. She keeps him a secret from her family and friends and meets him every day on the banks of the sea. One day, she discovers that he’s the Kelpie after he’s fallen asleep with his head in her lap. She’s watching him sleep while she strokes his hair and then feels that there are weeds and other sea like things stuck in his hair. She knows then, that he’s the Kelpie and is able to break away from him. The Kelpie wakes and does not understand where she’s gone and we know that he loves her, too.

The young woman soon learns about the sons in the village and goes to the Kelpie to ask for them back. He meets her and is overjoyed when she walks up the usual path. She keeps her distances and asks for the first-born sons back. He agrees to give them back on the feast celebration that the village has planned for their ceremony. The exchange between them is cold and a little heart-breaking. The girl still has told no one that she met and was in love with the Kelpie.
The young woman has a sister who has been toying with the emotions of a boy in the village. The boy loves the sister very much, but the sister is constantly hoping and trying to nail down a “better” match, while still agreeing to date this boy who truly loves her. The young woman tries to talk her sister into marrying the boy and stop being so cruel, but the sister is convinced that someone more princely will come along and marry her.

The Kelpie in his home under the water contemplates his love for the young woman and then considers the sister. He knows that she’s a cold-hearted woman who will continue to play with the lads affections and is personally offended by her actions. He decides to go the party to try to woo the sister in order to prove that she is really as cold-hearted as he believes. He knows he will give back the first-born sons tonight because he promised his love, but he will take something else who is more deserving of death.

At the celebration where the villagers intend to summon back the first-born sons, the Kelpie arrives disguised as a handsome young man and seduces the sister. The young woman sees him for what he is and tries to warn her sister, but the sister says that she is only jealous and rides off with him. The sister is pulled under the water and it is suggested the Kelpie will eat her that evening.

Analysis

In the research and stories, the Kelpie does not have a consistent modus operandi. In some accounts he lures women in the guise of a handsome man; he falls in love with mortal women and makes love with them, but does not seem overly hurt in the stories when he’s dumped for being discovered as a Kelpie; he lures children, specifically young males, in his horse form and has a particular interest in first-born sons; he can also turn into an angry woman. So, the Kelpie is open to many interpretations. (In a past performance at a college in the Midwest, the Kelpie became a unicorn.)

The story Churchill is trying to tell with the Kelpie is far more important than the interpretation. He’s one of the most active ensemble members and is one of the few who has no reason to be interested in Lily’s baby. Arguably, he doesn’t even really care about Josie and Lily because he’s too wrapped up in his love affair.

Some questions I’m thinking about: Why is Kelpie at the mental hospital? He’s the only ensemble character there. Is he searching for his next woman? Is he observing the Skriker’s prey? The next time we see the Kelpie, he has his target picked out and drinks with her at the bar. Are they in love, or is she only the next victim? Did she discover he was the Kelpie and broke up with them? Is that why he kills her? For these questions, it would seem that we should ignore the research where convenient.

Other thoughts: The Kelpie is a terrifying creature, but also beautiful. He’s charismatic and charming, and in the story he has a decent sense of nobility and propriety.
MAN WITH CLOTH AND BUCKET

Scene 3 – Street. A Man comes in carrying a white cloth and bucket of water. The man spreads the cloth on the floor and stands the bucket of water on it. He waits. He isn’t satisfied. He picks up the cloth and bucket and walks about looking for a better spot. The Man puts the cloth and bucket down in another place. The man puts the cloth and bucket down in a new place. The Man is satisfied with the position of cloth and bucket and goes off without them.

Scene 5 – Street. The Man comes back to his bucket and cloth. He skims a gold film off the top of the water in the bucket which he makes into a cake. He puts the cake on the cloth, draws a circle around it and sits down to wait.

Scene 6 – Living room. A Fair Fairy comes and tries to pick up the cake, the Man won’t let her have it, she goes. He sits waiting. During this, a Dark Fairy tries unsuccessfully to get the cake.

Scene 7 – Park. The Green Lady comes for the cake. The Man gives it to her and she eats it. They go off together.

Scene 11 – Park. As Lily and Josie go, the Bucket And Cloth Man and the Green Lady go by. He is weak and stumbling.

Scene 13 – Upperworld? Many couples dancing. They include Green Lady and Bucket Man, who is weak. There is a large shoe and when they’ve finished dancing they climb on it. It is identical to Lily’s shoe.

Scene 14 – Green Lady pushing Bucket Man in a wheelchair.

Scene 15 – Upperworld? The Bucket Man comes slowly in his wheelchair, moving it himself now. He stops and dozes.

Critical Questions
What’s special about the Green Lady?
What does he hope to gain out this relationship?
Are they lovers?
Are they closer to father and daughter?
Is he abandoned at the end?
Does he release her from an obligation?
Was the cake a spell to trap her?

Analysis
Man with Bucket is a tricky sonofabitch. There’s no research that connects him to any story, however, he does so much in the context of the show that we know he’s far from arbitrary. Similar to The Girl with Telescope, I believe him to be representative of a stock character in folklore, though it’s unclear who or what that character is. He could be a simple symbol of patriarch in this highly feminine cast of characters. Or, perhaps he’s an aging king seeking someone to look after him. It’s uncertain

What we know is he has a job and/or ritual he’s trying to perform. He’s particular in the placement of the cloth and the bucket, to the point that he is unsatisfied with its location. Once he has the location, he draws a circle and makes a cake. He’s particular about who gets the cake. He does not let two other creatures get the cake, but wants the Green Lady to have it. As soon as she eats it they go off together and are seen together for the rest of the show. He is not at the feast in the Underworld, which could suggest that he is not really of the
Underworld, but does not necessarily. His actions throughout the play suggest he is a part of
the fairy world in some regard, or at least knows their inner workings.

The ritual of the bucket, cloth, circle and cake suggests a trap to attract a partner. Churchill
does not detail the Green Lady and Man with Bucket relationship as physical, but
more of a caretaker as the man ages. The last time we see him, he’s alone, possibly
abandoned.

As I said, he’s tricky and will need to decide which story to tell.
NELLIE LONGARMS

Double-cast as Black Annis (planned)

Scene 8 - Underworld. Light, music, long table with feast, lavishly dressed people and creatures including Nellie Longarms. He sings and presses food and drink on Josie, greet and touch her. He jeers and pelts the Hag with bits of food and drives her away. After Josie drinks, he dances and sings increasing in frenzy. In the confusion the feast disintegrates. Finally everything and everyone has gone.

Scene 13 – Upperworld? Many couples dancing them. They include Nellie Longarms and Johnny Squarefoot. There is a large shoe and when they’ve finished dancing they climb on it. It is identical to Lily’s.

Research

From Dictionary of English Folklore: Water-spirits – Several rivers were said to be inhabited by beings who dragged people especially children, into the water to drown them. These include the Ribble and the Tees, homes of Peg o’Nell and Peg Powler. Several northern and western counties used the name Nelly Long-Arms; there was also Jenny Greenteeth in pools in Lancashire and Cheshire, and a male figure called Nicky Nye in Somerset.

Peg o’ Nell – The water-spirit of the river Ribble in Lancashire. She was said to be the ghost of a servant at Waddow Hall, Clitheroe, who broke her neck when she slipped on the ice, having been sent to fetch water on a frosty night. Every seven years she would claim a life in revenge, but this would not necessarily be human – she could be tricked by deliberately drowning a cat, bird, or dog. A local story tells how a young man once insisted on fording the river, even though he was warned that it was the seventh year and no animal had yet been sacrificed; he and his horse were swept away by a sudden gush of water.

In other versions, she was said to live in ‘Peggy Nell’s Well’, in a meadow on the edge of the river, where a headless stone statue beside the well is supposed to represent her, the head having been chopped off as a punishment after she caused a Puritan preacher to fall in the river.

Peg Powler – A green-haired water-spirit in the river Tees, used by adults as a bogey; children were told that if they played on the banks, especially on Sundays, she would drag them in and eat them.

From nellielongarms.co.uk: When older members of the Wybunbury community were children they were warned of the dangers of the Moss and of Nellie Longarms who lived there. Perhaps present day Wybunbury children are similarly warned but newcomers to the village, in its new housing projects, may not be aware of her.

"Nellie Longarms and Jenny Greenteeth are fabled creatures of the bog, whose lives are as tangled as the water weed they know so well. They inhabit a dark, wet and mysterious place, full of submerged secrets."

"Rose and Millie stumble into their hidden, damp and mossy world and find themselves embarking on a puzzle-solving adventure which leads them a merry dance throughout their exciting summer holiday whilst staying with their grandparents near Wybunbury Moss in Cheshire."
Analysis

Like the other water spirits in *The Skriker*, Nellie’s main goal is to kill children by luring them into water. Her stories are similar to Jenny Greenteeth. She is not described greatly in Churchill’s direction, but is specifically mentioned as being at the feast in which the Underworld lures Josie into their service. Because we are double-casting Nellie and Johnny, they will more than likely not be dancing with one another. Because she’s predominantly a child-eater, it would make most sense if she were also around after Lily’s baby is born to go after the child.
RAWHEADANDBLOODYBONES

Double-cast as Bogle

Scene 7 – Transition between livingroom and park. There is a row of small houses. The Spriggan and Rawheadandbloodybones tower over them.

Scene 8 - Underworld. Light, music, long table with feast, lavishly dressed people and creatures including Rawheadandbloodybones. He sings and presses food and drink on Josie, greet and touch her. He jeers and pelts the Hag with bits of food and drives her away. After Josie drinks, he dances and sings increasing in frenzy. In the confusion the feast disintegrates. Finally everything and everyone has gone.

Scene 12 – Livingroom. Lily and Josie and the baby are on the sofa. Rawheadandbloodybones sits on a shelf watching, invisible to them.

Scene 13 – Livingroom. Many couples dancing. They include Rawheadandbloodybones and Black Dog. There is a large shoe and when they’ve finished dancing they climb on it. It is identical to Lily’s.

Scene 15 – Upperworld? Rawheadandbloodybones, Kelpie, and Johnny Squarefoot rush across wildly, tangling with the Passerby, who keeps dancing.

Research

Rawheadandbloodybones: 2 different stories - one was he was a beloved pig of a woman that was stolen and slaughtered. The woman became so enraged that she reassembled the bones of her beloved pig and enchanted them to kill the thief. The other is that it is a small hob goblin with a penchant for eating the bones of small children, lives in cupboards, with a bloody face.

From Dictionary of English Folklore: “Raw-Head and Bloody-Bones – A traditional bogeyman; also used allusively for robbers, etc. whose rumored activities created panic. The earliest citation in the OED, from 1550, lists “Hobgoblin, Rawhed, and Bloody-bone”, with punctuation implying that the latter are two distinct beings; other early quotations seem to support this, but in the 19th century the whole phrase is generally hyphenated unit. In East Anglia, Lincolnshire, Warwickshire, Lancashire and Yorkshire, children were told there was an ogre lurking in deep ponds and marlpits to drown them, known as Tommy Rawhead, or Bloody-bones.”

From wikipedia “Bloody Bones” - Bloody Bones is a boogeyman feared by children, and is sometimes called Rawhead and Bloody-Bones, Tommy Rawhead, or "Rawhead". The term
was used "to awe children, and keep them in subjection", as recorded by John Locke in 1693. The stories originated in Great Britain where they were particularly common in Lancashire and Yorkshire and spread to North America, where the stories were common in the Southern USA. The Oxford English Dictionary cites 1550 as the earliest written appearance as "Hobgoblin, Rawhed, and Bloody-bone".

Bloody-Bones is usually said to live near ponds, but according to Ruth Tongue in Somerset Folklore, "lived in a dark cupboard, usually under the stairs. If you were heroic enough to peep through a crack you would get a glimpse of the dreadful, crouching creature, with blood running down his face, seated waiting on a pile of raw bones that had belonged to children who told lies or said bad words.”

From The Demoniacal Blog - Raw Head And Bloody Bones

Raw Head And Bloody Bones, a.k.a Rawhead, Tommy Rawhead, or Bloody Bones, is a monster of folklore in Ireland, Britain and in the southern United States. The information below is primarily associated with the monster in the southern United States.

Appearance: A dead-but-animated, decapitated, razorback hog, whose flesh has been stripped from the bones of it's carcass. In Ireland and Britain the beast may appear as a hairy, goblin-like creature. The monster may be similar in appearance to the Cutty Black Sow.

Lore: While alive, Rawhead was the favorite pet, some say familiar, of the old witch who owned him. One day a group of hunters came and killed Rawhead. They butchered him, chopped off his head, and defleshed his bones. When the witch realized what had happened, she flew into a rage and performed a powerful spell of revenge. With her magic she raised Rawhead from the dead. His bloody bones joined back together and his head reattached. The horrible Rawhead and Blood Bones monster had been created. The monster then set out to gain revenge by killing the hunters responsible for his death.

After killing the hunters, the monster took up residence in the woods, in lakes or ponds, or else in the homes of bad boys and girls whom the creature kidnapped and ate.

"Rawhead and Bloody Bones
Steals naughty children from their homes,
Takes them to his dirty den,
And they are never seen again."
-British Nursery Rhyme

Rawhead And Bloody Bones has now become a bogeyman, a monster used to frighten children into behaving.

Powers: Rawhead And Bloody Bones walks upright like a human and possesses supernatural strength. Rawhead And Bloody Bones also has taken parts of other animals like cougar teeth
and raccoon tails and added it to his body. In Ireland and Britain Rawhead is said to possess the ability to shape-shift.

From Tribes.tribe.net - Bloody Bones is a hobgoblin feared by children.

He is said to live near places of water (in older tellings) and under sink pipes (in newer tellings). Rawhead and Bloodybones rewards very good children, but will punish naughty children by dragging them down the drainpipes or into the water and drowning them. In addition to drowning naughty children, he is said to be able to turn them into objects such as pieces of trash or spots of jam, which are inadvertently cleaned-up and thrown out by unwitting parents.

Appearance

Hutchins quotes Georges McHargue as saying that Bloody Bones "is rumored to have a crouching form like a rock. He is covered all over with matted hair, has pale flat eyes, and lives in dark cupboards," (86) [2].

His appearance varies greatly depending on the telling. He is described as looking like:

* A crouching rock-like hairy creature
* A gremlin with twisted flesh
* A dog or old man covered in scabs
* A burn victim, but with sharp claws and teeth
* A hairy creature with long fangs, a bushy tale, and razor claws
* In some tellings, he can take any form he choose

Analysis

Bloody Bones is the most visually terrifying creature on stage. He is literally that thing children have feared when they go down to the basement, or look under their beds. And he solely targets children, which will present some very interesting staging when Lily’s baby is born. Unlike the other children-eaters on stage, he seems to seek out children in the open. Whereas, Nellie Longarms for instance only takes children that wander too close the water, Bloody Bones hunts them.

The pairing with the Spriggan could signify that they have a partnership. Bloody Bones hunts the children and the Spriggan will replace them with changelings.
SPRIGGAN

Double-cast as Yallery Brown, Blue Man and Business Man

**Scene 4** – Hotel Bar. There is a Spriggan, grotesquely ugly and ten foot tall, who is invisible to Lily, having a drink. Much later, Spriggan goes.

**Scene 7** – Park. There is a row of small houses. The Spriggan and Rawheadandbloodybones tower over them.

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**Research**


From *Dictionary of English Folklore*: Spriggans – These are small, ugly, and malicious fairies found in wild places in Cornwall, where they guard treasures. They steal babies and leave changelings, and blight crops. According to Robert Hunt, they are the ghosts of giants, and therefore able to swell from their usual small size into huge figures. Both Bottrell and Hunt tell local legends in which spriggans are described as merrily playing music and dancing, and attack men who spy on them. Anyone who digs for their treasures will find himself surrounded by hideous and terrifying figures till he flees in panic; if he is brave enough to return, he will find the pit he dug has closed up again.

From Wikipedia “Spriggan” - Spriggans were grotesquely ugly, found at old ruins and barrows guarding buried treasure and generally acting as fairy bodyguards. They were also
said to be busy thieves. Though usually small, they had the ability to swell to enormous size (they're sometimes speculated to be the ghosts of the old giants).

Certainly their disposition was poor, and they caused mischief to those who offended them. They sent storms to blight crops, and sometimes stole away mortal children, leaving their ugly changelings in their place. There is a story of an old woman who got the better of a band of Spriggans by turning her clothing inside-out (turning clothing being as effective as Holy Water or iron in repelling fairies) to gain their loot.

From [http://www.mysteriousbritain.co.uk/england/cornwall/ folklore/the-spriggans.html](http://www.mysteriousbritain.co.uk/england/cornwall/folklore/the-spriggans.html) - Spriggans is the name given to a family of fairies in Cornish folklore, they are the closely related to the Piskies, but were generally believed to be darker and more dangerous than their mischievous cousins. Whereas Piskies are generally described as being cheerful and fun loving, Spriggans are more spiteful and full of malice, directed at humans in the form of evil tricks.

It was believed that the Spriggans haunted the lonely places such as castle ruins, barrows, certain standing stones and windswept crags. Spriggans were thought to be the source of such misfortunes as blighted crops, bad weather and illness, especially in a time when the mechanics of such things were not fully understood. They were also want to steal small children and replace them with their own kind, a common trait in many of the fairy races of folklore.

In appearance the Spriggans are described as grotesquely ugly with wizened features and crooked skinny bodies. They form part of the fairy bodyguard as described by Bottrell and Hunt, ready to dish out summary justice to those who would harm their otherworldly cousins.

In this defensive respect they could expand from their diminutive stature to giant sized proportions. Some people even believed them to be the ghosts of giants, which were once thought to have roamed Cornwall in the time before time (see Bolster, and Cormoran).

One of their common traits was to lead lonely travellers into swamps or near to dangerous and crumbling cliffs, a factor they share in common with the Will o’ the Wisp and the Piskies. Although the Piskies would not lead people to dangerous places.

**Analysis**

The Spriggan is important to the story as he is the only character who has a direct link to replacing children with changelings. Interestingly enough, he is not present when Lily’s baby is born, when arguably, he’d have a vested interest in being present to replace the child.

He’s seen at the hotel bar, which is also unusual, as there does not seem to be a reason for his presence, unless he’s watching Lily, waiting for the baby to born. But all we have in the stage direction is his desire for a drink.

He is said to be the ghosts of giants, but unlike Johnny Squarefoot is not a part of the noble race that built the countryside. If they end up in a scene together (though the directions, if strictly followed, would not have them in the same space) status should be considered.
YALLERY BROWN
Double-cast as Spriggan, Blue Man, Business Man

Scene 3 – Street. Yallery Brown is playing music.
Scene 8 - Underworld. Light, music, long table with feast, lavishly dressed people and creatures including Yallery Brown. He sings and presses food and drink on Josie, greet and touch her. He jeers and pelts the Hag with bits of food and drives her away. After Josie drinks, he dances and sings increasing in frenzy. In the confusion the feast disintegrates. Finally everything and everyone has gone.

Research
Yallery Brown is small, brownish yellow, and grants wishes but flies into a rage and rescinds them when he is thanked.

From Dictionary of English Folklore:
Yallery Brown – This Lincolnshire tale is a sinister variation on the brownie theme. The man who told it, a farm labourer, claimed that it had happened to himself in his youth. One day, he had freed a little man with yellow hair and brown skin, trapped under a large flat stone. The creature asked what reward he would like; the man asked for help with his work, and Yallery Brown agreed, on condition he was never thanked. Things turned out badly, for though the man’s work was magically done for him the others found theirs spoiled and their tools blunted, so they accused him of being a wizard. So he was sacked, and raged at the fairy: “I’ll thank thee to leave me alone, I want none of thy help!” It screeched with laughter because it had been “thanked”, and told him he would be poor now to his dying day.

From More English Fairy Tales – Tom Tiver heard a creature calling for help under a rock. He pulled it aside and found Yallery Brown. “And there in the hole lay a tiddy thing on its back, blinking up at the moon and at him. ‘Twas no bigger than a year old baby, but it had long cotted hair and beard, twisted round and round its body so that you couldn’t see its clothes; and the hair was all yaller and shining and silkey, like a bairn’s; but the face of it was old and as if ‘twere hundreds of years since ‘twas young and smooth. Just a heap of wrinkles, and two bright black eyne in the midst, set in a lot of shining yaller hair; and the skin was the colour of the fresh turned earth in the spring – brown as brown could be, and its bare hands and feet were brown like the face of it.” Pg. 214

“…his voice was soft and high and piping like a little bird twittering.” Pg 215
For helping him, Yallery Brown has agreed to do all of Tom Tiver’s work on the farm. Tom Tiver was about to thank him when: “Stop,” says he quick as lightning, “I’ll help thee and welcome, but if ever thou sayest that to me – if ever thou thankest me, see’st thou, thou’lt never see me more. Mind that now; I want no thanks, I’ll have no thanks”; and he stampt his tiddy foot on the earth and looked as wicked as a raging bull.” Pg 215

“At first, ‘twas mighty fine for Tom; he’d nought to bdo and good pay for it; but by-and-by things began to go vicey-varsey. If the was done for Tom, ‘twas undone for other lads; if his buckets were filled, theirs were upset; if his tools were sharpened, theirs were blunted and spoiled…And the lads saw Yallery Brown flitting out o’ nights, and they saw the things working without hands o’ days, and they saw that Tom’s work was done for him, and theirs undone for them; and naturally they begun to look shy on him, and they wouldn’t speak or come night him, and they carried tales to the master and so things went from bad to worse.”

Pg 216

Tom “thought he’d do his own work after all, so that Yallery Brown would leave him and his neighbours alone. But he couldn’t…” Tom was fired, so he called Yallery Brown to curse the creature that brought on misfortune.

“…I’ll thank thee to leave me alone after this, dost hear? I want none of thy help, and I’ll have nought more to do with thee…

“The horrid thing broke into a screeching laugh, and pointed its brown figner at Tom…The thing only laughed and screeched and mocked, as long as Tom went on swearing, but so soon as he breath gave out – “Tom, my lad…I’ll tell thee summat, Tom. True’s true I’ll never help thee again, and call as thou wilt, thou’lt never see me after to-day; but I never said that I’d leave thee alone, Tom, and I never will, my lad! I was nice and safe under the stone, Tom, and could do no harm; but thou let me out thyself, and thou can’t put me back again! I would have been thy friend and worked for thee if thou had been wise; but since thou bee’st no more than a born fool I’ll give ‘ee no more than a born fool’s luck; and when all goes vice-varsey, and everything agee – thou’lt mind that it’s Yallery Brown’s doing though m’appen thou doesn’t see him. Mark my words.” Pg 217

Yallery Brown sings: “Work as thou will/Thou’lt never do well;/ Work as thou mayst/Thou’lt never gain grist;/ For harm and mischance and Yallery Brown/ Thou’st let out thyself from under the stone.”

“But by-and-by, his yaller shining hair rose up in the air, and wrapt itself round him till he looked for all the world like a great dandelion puff; and it floated away on the wind over the wall and out o’ sight, with a parting skirl of wicked voice and sneering laugh.”

 “[Tom] worked here and he worked there, and turned his hand to this and to that, but it always went agee, and ‘twas all Yalery Brown’s doing. And the children died, and the crops rotted – the beasts never fatted, and nothing ever did well with him; and till he was dead and buried, and m’appen even afterwards, there was no end to Yallery Brown’s spite at him;” pg. 218

See full Yallery Brown fairy tale from More English Fairy Tales pg. 213

Analysis

Yallery Brown strangely is present at the feast. Though he’s not necessarily benevolent, he’s hardly a threat. Like the Brownie he’s only a pesky creature when insulted. And yet, he’s the only relatively benevolent being present at the feast.
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