

The Lover's Ghost:
An adaption of a Hungarian folktale from the Magyar Tribe

A Devised Piece by Ashley Brown, Kalaylah Chisolm, Eden Cook, and Jacob Klingensmith



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Dramaturgy

About the Magyar Tribe

Native Hungarians were once known as the Magyars. The Magyars were a pagan Finno-Ugric tribe that came about in central Russia. They spoke a language that evolved into modern Hungarian. Historians are not able to specify their exact location of the original homeland of the Magyar's however, they believe as well as many sources that I found that they came from the area between the Volga River and the Ural Mountains. The Magyars were the main inhabitants of the Kingdom of Hungary until it's disappearance with the Treaty of Trianon. The Treaty of Trianon was signed at the end of WWI on June 4th, 1920 dividing the Kingdom of Hungary and given to various countries, Slovakia being one on them. Due to this separation the Magyar tribe has become minority inhabitants of Romania, Slovakia, Serbia, and the Ukraine. In addition, those that were able to stay in the former Kingdom of Hungary are only a few and were able to preserve the Hungarian language and traditions. Many of the tales that were told by the Magyars were inspired by their great heroes. Atilla the Hun, ruler of the Huns and said to be the founder of Hungary, and the Seven Chieftains. Chieftains were chosen by clan chiefs to lead the migration and they were sworn in by sipping from a cup of their blood.

Unfortunately, due to invasions and political/religious uprisings, many of the native Hungarian mythology, origins, and tall tales have been forgotten. Many of the stories that were told were not able to be found due to when historians and writers were able to record the stories the kingdom had already been Christianized. The western Christian belief changed the mythological beliefs of the Magyars which confined the folklores to history books due to the war and occupancy by the Soviet forces in the 20th century. Since Hungary being liberated in 1944, they hope to shine lights on the Huns and Magyar beliefs, folklores, mythology, and culture. Folk stories have now become huge influences on traditional music, costume, dance, and theatre.

When researching modern Hungarian traditions, an interesting fact that I read about Hungarians were that they believe in mysticism or life after death. They also are very artistic people with wide interest in most liberal art activities such as art, literature, theatre, dance, and so forth. Additionally, the storytelling of today in Hungary is just beginning in relation to other cultures and countries sharing their stories.

Resources:

- [***Emerald Cruises: An Introduction to Hungarian Folklore and Mythology***](#)
- [***New World Encyclopedia: Magyars***](#)
- [***Countries and their Cultures: Hungarians***](#)
- [***History.com - Hungary Declares War on Germany***](#)
- [***History of Hungary***](#)
- [***Budapest Discovery Guide - Hungarian People***](#)
- [***Tradition and Modernity - Facts and Fiction***](#)

Dramaturgical Research

When working on my research, I realized that I specified the Magyar tribe quite a bit however, Hungarians are descendants of the Magyar tribe. In relation to my adaption of my piece, I decided to find as much as I could on the Magyar people but focus on Hungarian Tradition and modernization of Hungarian peoples.

1) In the folktale, what war was occurring that the women's husband was sent off to fight in?

- a) There were various wars that occurred during the time that the Magyar tribe was prominent. Most of the wars that they fought were in relation to territory. For instance, the Carpathian basin. The Magyars were also attacked by Bulgaria due to their involvement in the Bulgaro – Byzantine war of 894 – 896 B.C.E. In addition, the Magyar's began breeding horses and riding them as one of their typical activities by 1500 B.C.E.

i) Conclusion

- (1) When I think back about this question, I realize that it could be hard to appeal to my audience if I were to reference to a war that was way before our time and not familiar in history that we are taught. Although, from knowing that the Magyar began to breed horses in 1500 B.C.E., it helps me to know that the folktale could have taken place in the war for the Carpathian Basin or the Bulgaro – Byzantine war because John refers to his horse quite frequently when he speaks with Judith. For purposes of appealing to my audience, I would probably reference WWI as the war that the husband went off to fight. Since I am adapting the folktale, the audience will be able to relate more to WWI due to the Treaty of Trianon which concluded WWI and establishing the border of Hungary.

2) What was the wedding attire of the Magyar tribe? War clothing? "Street clothes"?



a)

Figure 1 Traditional Magyar Folk Wedding, Hungary, sometime in the '70s



b)

Figure 2 War Attire



c)

Figure 3 Magyar Traditional Clothing

i) Conclusion

- (1) The attire in the culture seems to consist of a lot of red, browns, and whites. I also read that brides tend to have brightly colored wedding dresses. I included both modern war clothing and older war attire to see the differences. Although, I do not believe that I am going to use neither of the war attire due to the male character only being seen in his wedding attire. Although, there could be a moment that he does a quick change into the military attire, but I feel that it would be too rushed of a quick change for such a short piece. I can use other theatrical moments like lighting, sound, and proximity to establish that war is taken place.

3) Since the rich gentleman is referred to look like a king, what does the attire of a Hungarian King look like?



a)

i) Conclusion

- (1) I like king attire that medieval Margarian men would wear. However, if I am going to modernize the piece, I may have the Rich Gentleman just wear a crown. He could still be in the suit or something similar but add the crown and maybe a cape? Although, modern day Hungary has a prime mister so, doing a king's attire would not be appropriate if I am working to do a modern adaptation. The prime mister's during the time of WWI wore suits. Instead of literally doing an interpretation of a king, it could be a figurative interpretation by adding jewelry or different shoes to the Rich Gentleman's character to differentiate him from John.

4) What does traditional Hungarian music sound like? What instruments were essential in the music?

- a) <https://youtu.be/6htgqDQtl9U> - the music sounds very upbeat and cheerful. This song is actually a theme song for a Hungarian Folk Tales Show on a kids YouTube channel.
- b) The instruments that they used were a whistle, flute, herdsman's horn, bagpipe, the tamburica, hurdy-gurdy (similar to a cello), zither, and a zymbalon. The music features lengthened rhythms, repetition, and delivered/performed in a style that is suggestive of speech.



c)

Figure 4 In most of the folk music I have listened to from Hungarian culture, the flute is the most prominent instrument

i) Conclusion

(1) From listening to folk music from Hungary, most of it is upbeat and makes you want to move. There are also some that are soothing to just listen and relax. In relation to the music that I want the couple to dance to at the beginning of my piece, it would probably be an instrumental that includes more of the string instruments than wind. When I researched Hungarian dances, <https://www.youtube.com/watch?v=aWCU2xYREpo>, the biggest difference that I noticed in the folk dances were that the men's hands were near the women's shoulder blade which I found very interesting since in American culture men's hands are on the waist of women. Even though my adaption of the piece will be more modern, I would love to add aspects of traditional folk movement.

5) Was witchcraft taboo or accepted during the time of the Magyar tribe?

a) The Magyar's believed in witches however, the more widespread that Christianity became the less prominent practicing the craft became.

i) Conclusion

(1) In modern time, I feel that more people are open to sharing that they practice witchcraft so, it is safe to say that the godmother could be a "witch" which would be implied when she asks Judith to get a skull which summons the spirit of John. I do not want to explicitly say that she is a witch because the folktale does not say so, but it does imply that she could be. I will probably have the person that is doing the voice of the witch speak raspy and deep to enhance the implication that the godmother is a witch.

6) What does the Hungarian language sound like? Is it harsh or soft? Do they have an accent?

*The Catch Budapest
Cheat Sheet
for the Hungarian Alphabet*

A	Á	C	DZ
DZS	E	É	GY
I	J	NY	O
Ö	Ő	R	S
SZ	TY	Ú	U
Ü	V	Z	ZS

a)
b) The Hungary's language is called "Magyar" and its word order is flexible. Hungarian is part of the Ugric language family and is only spoken by about 13 million people as of 2012. IN the accent, they take away a lot of the constants in their words and focus more so on the vowels.

c) https://www.youtube.com/watch?v=NKme3SULerQ&feature=emb_title

(American Accent in Hungarian Sounds Like)

i) Conclusion

(1) When listening to the Hungarian alphabet, it is soft in comparison to other European countries such as Russia and Germany. Although, that is the second language of the country. There does seem to be more of an emphasis on the double letter sounds "cs, gy, ny". It may be fun to include some greeting words when Judith speaks with her Godmother. It shows the origin of the story, but also gives a sense of age difference between the two because she speaks Hungarian with her godmother. I believe that it would be a fun

thing to adventure with especially if the cast members have taken IPA to be able to focus on sounds.

7) What are the wedding traditions in the Magyar tribe?

- a) Weddings in Hungarian culture conveys a status of adulthood and maturity in more rural communities. Weddings are very elaborate and lavish affairs. Being unwed by 22 for women in and 27 for men is frowned upon.
- b) The wedding gowns are vibrant and colorful with intricate embroidery and the headpieces that are women from wheat to represent fertility and prosperity.
- c) Music and dance play a large part in the wedding ceremony. (Gypsy themed music is used)



d)

i) Conclusion

- (1) I am excited to know that music and dance play a large part in the wedding ceremony in Hungarian culture since I want to show the love story of the two lovers by using movement. I will probably work with a modernized version of a traditional wedding dress which is the picture on the right with embroidery since it would be more economical for the production. However, I really do like the suit top that the men wear and will see if something similar is in the storage closet to try to still have a little piece of Hungarian traditional sprinkled throughout the elements of the show.

8) What is modern Hungarian life like?

- a) <https://www.youtube.com/watch?v=yPjhAttezo8> (A foreign exchange student living in Budapest!)

i) Conclusion

- (1) The reason that I liked this depiction of the modern life of Hungarians from the perspective of a foreign exchange student because they tend to highlight everything the biggest differences in the country. At least in Budapest, from watching the foreign exchange student, it reminds me of New York! There are trains and trollies. One thing that I loved to see was that there was a restaurant that has the guest stand while they eat! Which is quite awesome for your digestive system! I do not believe that I will use anything from the modern life depiction that I got; however, it was cool to see how the country has modernized at least in Budapest. There are probably some cities that are more rural than others which is true for most countries.

9) What are the name meanings of Judith and John?

- a) Judith means - In Hungarian the related name to Judith is “Judit”. The name originates from the Hebrew name (Yehudit) meaning “Jewish woman” and the feminine of “Yehudi” which is overall referred to a person from the tribe of Judah.

Some people describe the name to be classic, mature, formal, wholesome, strong, and upper class.

- b) John means - In Hungarian the related names to John are Iván, János, Jancsi, and Jani. The name derived from the Hebrew name "Yochanan" which means "Yahweh is gracious". "Yo" refers to the Hebrew God and "chanan" means "to be gracious". The name John occurs in the old testament as Johanan or Jehohanan however, it becomes more prominent in the new testament. Some people describe the name as being classic, mature, formal, wholesome, strong, and simple.

i) Conclusion

- (1) I have been able to explore the meanings of John and Judith already in my character analysis. However, from more of the research of other aspects of my dramaturgical research, I want to focus on John and Judith being on the rural side of Hungarian traditions because it would be able to provide a big difference between John and the Rich Gentleman towards the end. This would be a contrast to the name meanings of the characters since they are described to be formal and classic. Instead of the way the dress resembling those qualities, it could be expressed through their walk and talk.

10) What are the roles of women and men in the Magyar tribe?

- a) In Hungarian rural society, they were more male centered due to social aspects, but also economically since the inheritance systems were alone the patriline. THEY STILL PRACTICE WIFE BEATING!!! Marriages were previously arranged however, it no longer is.

i) Conclusion

- (1) I am find it wild that wife beating is still occurring in Hungarian culture. I would assume that it is in rural community. There is domestic violence in many cultures, but I was just shocked that it is still happening as a practice and not something that is of rarity. The roles of women and men are very patriarchal so, now I wonder if I want to change the ending of the story. Instead of the rich gentlemen finding her scared and helpless, maybe she fights the spirits off for herself.

11) What is pagan Finno - Ugric? Does the faith believe in ghosts?

- a) **Pagan** means a person who worships many gods of goddesses or the earth or nature, additionally, a person holding religious beliefs other than those of the main world religions (Definition Provided from Oxford Languages). The Hungarian culture still believe in several ancient beliefs and customs still surrounding the dead. They believe that before leaving the body the deceased's spirit lingers on for a while in or near the body. Elaborate rituals both during the preparation for burial and during the funeral are done to make sure that the spirit will not cause any harm to the living. The spirit is hoped to find their way to the afterlife in doing these rituals properly. Both urban and rural people sometimes consult "seers" which can be considered psychics. **Finno – Ugric** is a traditional grouping of all languages in the Uralic language family besides the Samoyedic languages.
- b) Ancient Hungarian religion was said to be a form of Tengrism which is a shamanic religion that was common among the early Turkic and Mongolian people. Shamanism is a religious practice that involves an individual being able to interact with the spirit world through a trance.

i) Conclusion

(1) Since ancient Hungarian religion believed in shamanic religion, so I can infer that they believed in ghost since there were people that interacted with spirits through a trance. I do not think that I want Judith to be in a trance while she is there while her godmother is summoning John however, I would want her to be entranced with what is happening within the pot.

Resources:

- [Encyclopedia - Hungarians](#)
- [New World Encyclopedia: Magyars](#)
- [Hungarian Mythology](#)
- [Szeged Witch Trials](#)
- [Meet the Hungarian Folk Music and its Traditional Instruments](#)
- [Finno - Ugric Languages](#)
- [Hungarian Wedding Traditions](#)
- [Omniglot - Hungarian](#)

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Script

The Lover's Ghost:
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Klingensmith***

SCENE 1

NARRATOR: Somewhere, I don't know where, even beyond the Operencian Seas, there was once a maid.

[Judith enters]

NARRATOR: She had lost her father and mother, but she loved the handsomest lad in the village where she lived.

[John enters]

NARRATOR: They were as happy together as a pair of turtle-doves in the wood. They fixed the day of the wedding at a not very distant date, and invited their most intimate friends.

[Dance begins! As John and Judith enjoy their time together, the music is interrupted by a radio broadcast.]

JUDITH: *(audible disagreement)*

JOHN: *[Troubled]* Judith... I shall be back in three years, my dove; wait until then, and don't be afraid

JUDITH: I will not be afraid while I will see you again my dear John.

JOHN: I promise to bring you back my love and remain faithful to you, even were I tempted by the beauty of a thousand other girls.

[Judith reaches for John, but John slips away. Judith is heartbroken.]

[We see the passing of time through Judith's movement throughout the garden waiting for John. She grows impatient and desperate.]

[Judith enters once, happy for the war to be over. As the day goes on, she grows saddened.]

[Judith enters again, losing hope that John will come home.]

Blocking Notes:

Movement indicated by the color and order where the action should be taking place

Judith Entrance – Through the Arch on Center Stage, Judith then goes to SR

John enters through arc, John goes SL

Judith goes to the arch as she listens to the broadcast

Judith follows as John exits through vom

Judith enters through the arch does movements from her and John's dance then exits

Judith enters through the arch, says her line then exits through the arch

JUDITH: Everyday gets harder as I start to see your face in the reflection on the glass.. Please come home John.

[Judith enters a third time with a dead rose].

JUDITH: It can't be bared any longer. 3 years alone brings silence and solitude. I let my mind wander till all my thoughts of you are stained with horror. There must be something of you out there, so I ask why you don't return home. I refused to believe you are but a memory. I am tired of asking the roses for advice, for they only respond with the voices in my head. I beg you, Godmother, please give my mind new voices to hear.

SCENE 2

GODMOTHER: Yes, my dear child?

JUDITH: Please tell me if he is no more or if he is still here, and bring him home.

GODMOTHER: Yes my child. As it will be full moon tomorrow night, go into the cemetery, my dear girl, and find a human skull. Then place it in a huge earthenware pot, and boil it with some millet, for, say, two hours. You may be sure it will let you know whether your lover is alive yet or dead, and perchance it will entice him here.

[Judith runs to the graveyard and finds a skull, she places the skull in the earthenware pot and sounds of bubbling begin, and smoke emerges from the pot.]

[John enters from downstage, behind the camera.]

SCENE 3:

[Judith sees John]

[John looks at himself, then at Judith and realizes that he's dead].

JOHN: Will you come to the country where I dwell?

JUDITH: To be sure, my dear John; to the very end of the world. And is the country where you live very far from here?

Judith enters through the arch

Judith exits through the vom,
she then enters the graveyard
through center stage

John does scripted action

John crosses to Judith

JOHN: Yes, my love, it is very far; but in spite of the distance it will not take us long to get there.

[Beat]

JOHN: How beautifully shines the moon, the moon;
How beautifully march past the dead.
Are you afraid, my love, my little Judith?

JUDITH: I am not afraid while I can see you, my dear John.

[Judith and John dance again. The music is slowed down, and the dance is reversed from the beginning. Judith dances closer and closer to the coffin.]

JOHN: How beautifully shines the moon, the moon;
How beautifully march past the dead.
Are you afraid, my love, my little Judith?

JUDITH: I am not afraid while I can see you, my dear John.

[Judith reaches the end of the dance, and sees the coffin in front of her.]

JOHN: Go in, my darling.

JUDITH: You had better go first, my love. You know the way.

[Judith persuades John to go into the casket. Successful, Judith runs away and hides behind a headstone.]

SCENE 4:

[John looks around the graveyard for Judith]

[The Second Ghost appears]

JOHN: Dead man, find the woman for a fellow dead man.

SECOND GHOST: What do you seek, fellow dead man?

JOHN: Is my bride here?

John crosses close to Judith and begins to walk around Judith as if making a square around her

Judith does scripted action

Judith does scripted action

John reaches out for Judith to go in the coffin

John ends up back at the coffin

John moves to center stage

SECOND GHOST: Yes, there she is, hiding in the shadows of the stones.

JOHN: Do you not receive me? How *dare* you!

[Pause]

JOHN: Come and let us tear her in pieces.

SCENE 5:

[Crow signals daybreak.]

JOHN: No..No...NO!

[John is whisked away by the darkness.]

[Judith comes out of her hiding place.]

JUDITH: How beautifully shines the sun; the sun.

How beautifully march with the living.

I was afraid, my love, my dear John.

[Beat]

RICH GENTLEMAN: *[Offstage]* Benjamin?

[Rich Gentleman enters, looking around.]

RICH GENTLEMAN: Thank you so much. The corpse that you saw here laid out in state was my brother. I have already had him buried three hundred and sixty-five times with the greatest pomp, but he has returned each time. As you have relieved me of him, my sweet, pretty darling, you shall become mine and I yours;

[the Rich Gentleman holds out his hand to dance with Judith. She is hesitant at first, but takes his hand. They begin the dance that Judith is used to dancing with John. However, Judith realizes that something is different between them. The Rich Gentleman and Judith then begin the waltz signifying a new life for the two of them.]

not even the hoe and the spade shall separate us from one another!

John sees Judith and reaches out for her, Judith declines

John moves in frustration trying to understand why Judith doesn't love him anymore

John struggles to go back into the afterlife through the curtains (CS)

Judith walks towards center stage

RG enters stage left through the vom and walks to the coffin

[Judith and the Rich Gentleman leave through the arch, and a singular withered dead rose sits where Judith once stood. Music plays.]

Judith and RG leave through the arch center stage – Judith nods at the RG once they get to the arch for him to leave. Judith has one last moment with the rose center stage then leaves the rose in the graveyard, takes one more look at the rose then leaves.

The Lover's Ghost Incidents and Functions

Beats	Incident	Function
1.	John and Judith begin to plan their wedding	Judith is infatuated with John
2.	War breaks out and John is sent off to fight	Judith is broken hearted by his departure
3.	Judith waits for John to return from war	Judith is distracting herself from thinking about the war
4.	Judith learns that the war is over	Judith is hopeful that John will be home soon
5.	Judith seeks guidance from her godmother	Judith is tired of waiting for John
6.	Judith's godmother tells her to get a skull	Judith cautiously searches for a skull for her godmother
7.	Judith puts the skull in the pot as instructed	Judith is scared about what is happening with the pot
8.	John's spirit is conjured up from the afterlife	Judith is shocked to hear from John again
9.	John and Judith are now reunited	Judith is again infatuated with John
10.	John asks if Judith is afraid of him	John is concerned about Judith's loyalty
11.	John tries to get Judith to go with him to the after life	Judith is unsure about joining John
12.	Judith runs away after leading John to believe that she was going with him	Judith is overwhelmed by her choice of conjuring John's spirit
13.	John goes looking for her	John is mad that Judith has run away
14.	John and another ghost try to get Judith to come to the after life	Judith is frightened by their persistence
15.	John and Jack begin to frighten Judith with their loud noises and banter	Judith is horrified by the sounds that are occurring
16.	The rooster crows signaling daybreak	Judith is relieved by the sound of the crow
17.	The ghost, John and Jack disappear	Judith is wary about the stillness of daybreak
18.	The Rich Gentleman enters and sees Judith	Judith is starstruck by the Rich Gentleman
19.	The Rich Gentleman thanks Judith for finally putting his brother to rest	Judith is still terrified, but feels a wave of comfort from the Rich Gentleman
20.	The Rich Gentleman and Judith live happily ever after	Judith feels at peace with herself and grief of her lost lover



Character Analysis

1. Judith

a. Name Meaning

- i. In Hungarian the related name to Judith is “Judit”. The name originates from the Hebrew name (Yehudit) meaning “Jewish woman” and the feminine of “Yehudi” which is overall referred to a person from the tribe of Judah. Some people describe the name to be **classic, mature, formal, wholesome, strong, and upper class**.

b. Things that the character says about themselves

- i. “I am not afraid while I can see you, my darling Jack”

c. Things that the other characters say about the character

- i. “...there once was a maid. She had lost her father and mother, but she loved the handsomest lad in the village where she lived.” – The narration
- ii. “... young bride...” – The narration
- iii. “The lass accompanied him as far as the frontier, and before parting solemnly promised to him, amidst a shower of tears, that all the treasures of the whole world should not tempt her to marry another, even if she had to wait ten years for her John.” – The narration
- iv. “She grew impatient and would sally forth on the road by which he was expected to return, to meet him. She would go out often ten times a day...” – The narration
- v. “Are you afraid, my love, my little Judith?”
- vi. “You are a brave and good girl, my dove; I see that you would do anything for me. As a reward, you shall have everything that your heart can wish when we get to my new country.” – John
- vii. “As you have relieved me of him, my sweet, pretty darling, you shall become mine and I yours.” – The Rich Gentleman

2. John

a. Name Meaning

- i. In Hungarian the related names to John are Iván, János, Jancsi, and Jani. The name derived from the Hebrew name “Yochanan” which means “Yahweh is gracious”. “Yo” refers to the Hebrew God and “chanan” means “to be gracious” The name John occurs in the old testament as Johanan or Jehohanan however, it becomes more prominent in the new testament. Some people describe the name as being **classic, mature, formal, wholesome, strong, and simple**.

b. Things that the character says about themselves

- i. “I shall be back in three years, my dove; wait until then, and don’t be afraid; I promise to bring you back my love and remain faithful to you, even were I tempted by the beauty of a thousand other girls.”

c. Things that the other characters say about the character

- i. “John, our hero, too took leave of his pretty fiancée...” – The narration

- ii. “As soon as John discovered that his bride had run away he jumped out of the grave and pursued the lass, but in spite of all his exertions could not overtake her.” – The narration

3. The Rich Gentleman

a. Name Meaning

- i. Even though the name of the rich gentleman is not disclosed, I can infer that since the text called him a rich gentleman that he was of high status and a respected man. The Webster dictionary defines a gentleman as a “a man of noble or gentle birth”.

b. Things that the character says about himself

- i. “I have already had him buried three hundred and sixty-five times with the greatest pomp, but he has returned each time.”

c. Things that the other characters say about the character

- i. “The next moment a most richly attired gentleman entered from one of the neighbouring rooms. Judging by his appearance one would have believed it was the king himself, who at once approached the girl and overwhelmed her with his embraces and kisses.” – The narration

Conclusions

1. Judith

a. Species:

- i. Homo sapiens

b. Age:

- i. Since Judith is described to be a “young bride” and called “girl”, I am going to infer that she is in her early to mid-20s.

c. Physical Requirements:

- i. There are not any specific physical requirements that appear in the script besides Judith being young and physically fit in some capacity since she runs away from her husband’s spirit.

d. Mannerisms:

- i. There is not any specific mannerism that are described in the text however, I would want to infer that Judith would twirl her skirt or dress since she is so in love with John. I also can see that she walks on the tips of her toes like a light feather.

e. Emotional Journey:

- i. Judith’s emotional journey begins in deep love and admiration of her lover, John. She waits and waits for him to return from war however, he does not so she begins to grieve his loss so she requests for her godmother to help her be able to speak with him. Once she is able to do so, she realizes that maybe it is time to just let his love go. She does not want to, but it is best for her and her wellbeing.

f. Superobjective:

- i. Judith’s superobjective is to be loved. She is young and lost both her parents so, now all she wants is to be loved by someone on a deeper level than a familial love.

g. Status:

- i. Due to the name and the words that are associated with the name of Judith, I infer that Judith is of high status in society.

h. Other Considerations:

- i. When I think of Judith, I feel that she has a light and soft demeanor. She loves hard because whoever she is in a relationship with is the only person she has left in her life. She is also described to be a “dove” in a couple times throughout the text and doves symbolize purity, love, and purity. In addition, doves are also white which contributes to a costume idea I had for Judith which is wearing her wedding dress throughout the entire story. I also believe that would help enhance how she does not want to give up on believing that John will return.

2. John

a. Species:

- i. Homo sapiens

b. Age:

- i. I would infer that John and Judith are about the same age. He would be in his early – mid 20s.

c. Physical Requirements:

- i. There are not any physical requirements in the text however, I would infer that John would have to be physically fit in some aspect since he able to be sent off to war in the text.

d. Mannerisms:

- i. There are not any mannerisms that are mentioned in the text however, I would want to explore the idea of the Rich Gentleman and John sharing mannerisms. Some of the mannerisms that could be the way he walks, how he shows affection to Judith, or/and his posture.

e. Emotional Journey:

- i. The emotional journey that John endures is that he finds the love of his life but being with her is taken away from him when he goes to war. However, when Judith conjures up his spirit, he has another chance to be with the girl he loves so, he tries to get her to die with chance to be with her. In doing so, I can infer that he realized that life is too short, and he wanted to have her with him in the afterlife which could be more definite than life where they would be able to live happily.

f. Superobjective:

- i. John’s superobjective is to be with Judith. He did not really believe in “till death do us part” because John’s death did not even stop him from being able to see his Judith and taking her with him so they could be together.

g. Status:

- i. John would be of the same status as Judith which is a high status due to the words that people think of when they hear his name.

h. Other Considerations:

- i. John will be a ghost as well in the show and when I think about how his voice sounds when he was alive, I wonder what it would sound when he is dead since the only thing the audience will be able to hear is his voice while he is a ghost. This maybe something to explore in the rehearsal room with the actor that is working with John because the backstory that they create could involve how he died in war. I feel that he would have been shot in the neck and now his speech is breathy and hoarse when he speaks as a ghost.

3. The Rich Gentleman

a. Species:

- i. Homo sapiens

b. Age:

- i. I would infer that the rich gentleman would be young, but older than John and Judith because he is described to be like a “king” and I would want to say that The Rich Gentleman is between the age of 25 – 30.

c. Physical Requirements:

- i. There are not any physical requirements that are stated in the text besides the narration saying “judging by his appearance one would have believed it was the king himself,...” When I imagine the physical requirements of this character, I feel that he would be tall, broad shoulders, and have a confident posture if he is compared to being like a king.

d. Mannerisms:

- i. Since we do not read much about the rich gentleman until the end. There are not many mannerisms that are told in the text. However, since I want to explore the idea of John and being the same person as The Rich Gentleman maybe they could walk the same or caress Judith’s left cheek every time he spoke to her.

e. Emotional Journey:

- i. There is not enough information in the text to provide an emotional journey for this character. Although Judith and The Rich Gentleman could have similar backgrounds. The Rich Gentleman’s parents passed away, and his brother was sent off to war. He returned home, but died in the house that is why when John comes looking for Judith he finds the ghost Jack in the house because he is stuck. The Rich Gentleman tried to conjure up his brother’s spirit because he was sad and lonely himself, but then his brother was trying to get him to die with him, but The Rich Gentleman did not want to. So, this is why the Rich Gentleman was incredibly happy that Judith was able to put him to rest because he wanted to let his brother’s spirit go

f. Superobjective:

- i. The Rich Gentleman's superobjective is to put his brother to rest.

g. Status:

- i. I can infer that The Rich Gentleman has a high status as well. His status could be even higher than Judith and John due to him being compared to a king.

h. Other Considerations:

- i. I want to play with the idea that John and The Rich Gentleman are either the same or similar people. Almost like John's spirit snuck into The Rich Gentleman's before he met Judith and that is why he is so attracted to her in addition to her helping put her brother to rest. This maybe something to discover in the rehearsal room about different mannerisms that could transfer between the two characters that are noticeable to the audience.



Concept/Design Analysis

Concept Statement

The Lover's Ghost: An adaptation of a folktale by the Magyar Tribes

Director, Kalaylah Chisolm

*The story reveals that some will do **ANYTHING** to feel the love of a loved one again in a harmful manner instead of just letting go.*

Dreams Vs. Nightmares

"They were as happy together as a pair of turtle-doves in the wood." vs. "...instead of following him, [she] ran away as fast as her feet would carry her,"

The lovers begin their story together as if they are in a dream world. They are compared to being in love like two doves. Turtle doves are an ancient symbol of true love and fidelity. As the doves they are described to be, it is like the two are on cloud 9. They are excited to get married and be with each other. However, unlike the first quote, Judith has realized that her dream world has become a nightmare when she summons her fiancé's spirit which creates more issues than it solves because she is now running away from her lover. She is dealing with the consequence of wanting to relive the dream that she had, but it creates a nightmare instead. Anytime that Judith is in the pink/red light, this symbolizes that she is in her dream. Whenever she is in the gray, dark lighting, it symbolizes that she is in her nightmare.

Darkness vs. Light

"As it will be full moon tomorrow night, go into the cemetery, my dear girl, and ask the gravedigger to give you a human skull." vs. "...but just as they were about to lay hands upon her the cock in the loft began to crow, and announced daybreak, and the two dead men disappeared."

The difference between what happens in the light and the darkness shows how Judith went to the extreme to find the love of her life again but realized that it was not the best idea. She is encapsulated in the light, which is the pinks, reds, and any general wash. She wants that feeling back so, she goes to search for it. Although, she goes into the darkness to find the light that she wants which is ironic because her dead fiancé wants her to find the "light" as in death. She, however, just wanted to feel the love between them again. The daybreak saves her from the darkness of what the nighttime can bring.

****A note on music**

Music is the most effective way to communicate the way someone feels. It is the most universal language that is used in many cultures. We frequently associate a song to someone that we care about. Our memory clings to that feeling that the song provides for us. I want music and dance to be a way that Judith and John communicate their love without having to use a kiss. When Judith is reunited with John's spirit and hear their song the repetition of movement will illustrate the connection that they shared and bring her back to her dream land before she is brought back to reality!

[Click Here for The Lover's Ghost Visuals](#)

Design Analysis

1) Needs:

a. A Skull and An Earthenware Pot

- i. Quoted Reference
- ii. “The old hag received her well and gave her the following direction: ‘As it will be full moon tomorrow night, go into the cemetery, my dear girl, and ask the gravedigger to give you a human skull. If he should refuse, tell him that it is I who sent you. Then bring the skull home to me, and we shall place it in a huge earthenware pot, and boil it with some millet, for, say, two hours. You may be sure it will let you know whether your lover is alive yet or dead, and perchance it will entice him here.’”

2) Wants:

a. A wedding arch

- i. John and Judith are preparing their wedding at the beginning of the tale and it would create an entrance if there was an arch that the two could come through in the beginning of their scene

b. An acting block to symbolize a coffin/casket of John

- i. The coffin/casket that John is supposed to be in Judith gets directed to get closer and closer to John’s spirit because he eventually wants her to join him in the afterlife. He shows his yearning for her to do so by telling her to go inside the box.

c. Headstones

- i. Headstones would be added to the cemetery scene to establish place a, but it also will balance out the stage if there is an acting block one the left or right side of the stage.

3) Wishes:

- a. A fog machine would be an epic element to add to the scene when Judith goes to the cemetery to collect the skull for her godmother and she beings to conjure up the spirit of John without her
- b. **Can the acting block in the “wants” list open by chance? Like a slide open from the top?**

Summary:

The atmosphere of The Lover’s Ghost is suspenseful so, I would want to play with almost gray/white lightening to give a midnight graveyard feeling with fog. The lighting of the piece would begin with reds and pinks to symbolize the love that John and Judith share while they dance before war breaks out. Once the war breaks out, there will be dark blues and reds with sounds of an old radio reporting of WWI, a modern-day war that Hungary was a part of, and have the couple express a moment of loss and separation as John leaves. As Judith waits for John to return, I would begin the atmosphere of suspense because from that point on the audience is curious if John will return, what happens when she conjures his spirit, and does she get rid of the spirit. Overall, I am imagining Phantom of the Opera vibes.

[Click Here to Access the Groundplan](#)



Rehearsal Information

Rehearsal Calendar & Scene Breakdown

[Click Here to Access The Lover's Ghost Rehearsal Calendar](#)

[Click Here to Access Scene Breakdown](#)

Contact Sheet



<u>Name</u>	<u>Role</u>	<u>Number</u>
Kalaylah Chisolm	Director	843.295.3836
Eden Cook	Stage Manager	803.767.7948
Zander Orlin	Lighting Designer	803.292.3312
Ashley Brown	Judith	864.337.6837
Jacob Klingensmith	John	980.395.7477

Production/Rehearsal Expectations

Schedule:

- If at any time during the rehearsal process you need to miss rehearsal or arrive late, please let Eden know ASAP! This means at least a 48-hour notice (unless of illness) so we are able to plan accordingly.
- We do have a lot of scheduled rehearsals! However, if we do not need it than we will not use it!

Rehearsal Expectations:

1. Be on time!
2. Speak up! (Do not be afraid to share how you feel)
3. Be Open Minded
4. Leave the BS at the door!
5. Communicate to the SM first!
6. Be prepared!
7. Be respectful!
8. FRIES will be used – Button is our safe word
9. This is a collaborative and safe space!
10. HAVE FUN!

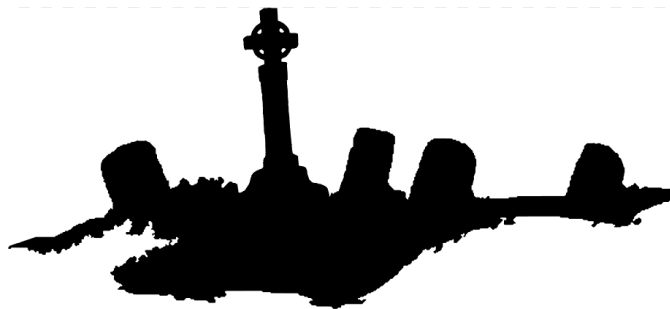


COVID Precautions:

- You must submit a COVID test before the first in person rehearsal and before tech!
- Please send any results that you receive to Eden!
- We will be masked for rehearsals since our performances will be masked as well.

Devising Ground Rules:

- We are not striving to be right; we are striving to learn!
- Help me, Help you!
- Start with where you are
 - “Bring all of you. Bring how you are feeling”
- Take what is helpful, leave what is not
- Risk. Fail. Risk again.



Production Reflection

Reflection

Pre-Production:

- I honestly love working on the pre-production aspect of a show. The dramaturgical work, concept statement, and character analysis is the most fun part for me. I feel that this is because I love script analysis and did a lot of analysis in high school with IB English. Something that I learned specifically in this pre-production process was that having a clear concept is necessary when working on a devised piece. If you are unclear then, it will not help your production team. Since the pre-production materials were done thoroughly, in my first couple of meetings with my cast, we were able to be on the same page instantly due to the information that was provided.

Auditions/Callbacks:

- The audition and callback process I felt went really well! I was not feeling the best during auditions which really sucked! I wish I was able to feel 100% that night, but I had a great stage manager that knew what I was looking for in actors and they helped me out tremendously. During the callback process, I felt that I did not plan enough for the hour that I had with the actors. I had a strong feeling who I wanted to cast as Judith so, I felt that I did not have enough activities for the actors to do since after like 30 minutes of callbacks, I knew who I wanted for Judith. I feel that when I work on future productions, I will have sides that tend to take up more time when working on callbacks. In addition, if I were to redo this callback process, I feel that I could have included more scene partner exercises to see how couples worked together. I also could have had sides that I wanted the actors to read. The sides could have been one of the incidents and functions and have the actors have 2 minutes or so to create the scene then present it. I could have also just given them the incidents and functions slip but allow them to improvise the scene without any prep work to see what they come up with on the spot.

Casting

- Casting was definitely stressful! I was satisfied with the actors that I was able to cast and could not have asked for a better group to work with! When working on casting in the future, I need to make sure that I have various options coordinated. I realized that during auditions, I should write at least one character an actor could be cast for even if they are in my "Maybe" pile. I should also write one adjective that I could associate with a character and the actor to be able to remember why I feel they would be able to fit their character.

Rehearsal Process

- Honestly, for working 2 shows at the same time and sometimes having back-to-back rehearsals, I will say that I am proud of how my rehearsal process went. The best way for me to stay focused in the rehearsal room was to do a grounding

exercise when I felt that I had negative or tense emotions in my body so I would not bring that energy in the rehearsal space. I did this as a warmup with my actors and it ended up helping them as well. I also made sure that we had a closing ritual which I was proud of having a part of our rehearsal process. One of my actors then wanted to do our ritual on opening night of the production. This moment, as a future teacher, really melted my heart because it made me feel like that ritual was a part of our process and relationship amongst each other.

- In about the midpoint of the process, I asked for feedback from my actors and stage manager on how they felt the process was going. I was taken aback by their feedback. The feedback was not negatory in all means, but it was something that I was not sure how to approach in the rehearsal room. My entire cast and stage manager all liked that I brought a calm energy to the room even though I was incredibly busy and also the view pointing exercises. Something that one of my actors and my stage manager said that I needed to work on was “being too nice”. I like to have fun in the rehearsal space and talk to my actors to get to know them, but they felt that I let them get off topic too much. I felt that it was happening in the rehearsal room, but we also always got what we needed to get done for the day completed. I did not think much into it until they mentioned it. After they gave me that feedback, I tried to divert the conversation back to what we needed to accomplish for the day more often. Eden also did a phenomenal job making sure that I stayed on schedule with my daily plans that I had given to them as well. So, we were never behind, but they just wanted to make sure it was brought to my attention before it became a problem. My stage manager also mentioned that they felt that I wasn’t letting them do their job. I knew in my bones that this was going to become an issue because I am a stage manager myself, I am perfectionist, and I can have controlling tendencies. I have a specific way of doing things and if it is not done that way it throws me off. I made sure before we started the process, my stage manager knew that I felt this way and if they ever felt that I was doing their job to please tell me. They did and after that, I allowed them to go through their process. Instead of me starting to do it myself, I always asked “Would it be helpful if I did...” or “Is there anything you need from me?”
- Since I was very worried about the actors getting bored of the show, I encouraged them many times to find something new to discover each time we ran the show. I also did days where we just did scene partner work, breathing exercises, viewpoints work, and Uta Hagen’s 9 questions at the beginning of the process. I plan on continuing to do this working during my rehearsal process because I felt like it benefited my actors.

Tech

- I felt really good about tech! The only challenge I had was beginning to let the show be in the hands of my stage manager and actors. I still wanted to do everything myself. I wanted to do the transition and still tell the actors where they need to go. However, I had to remind myself that this is becoming their time

to full take the reigns and I just watch. This was nerve wrecking, but we had a great tech process, and I am proud of all that they did!

Show Run

- The show run went really well! I was very proud of the work that my actors and stage manager did! Like I said for tech, it was hard to let go and trust that my actors would be successful because of the person that I am. However, I did not need to worry because we did great work in the rehearsal space and we worked hard for our final project.
- I am really ecstatic that I got this experience because I knew how excited I was to be able to direct and I am glad that I was able to do it with this adaption of “The Lover’s Ghost”.