



"Margaret/No exchange"

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"Margaret/No exchange"

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No Margaret
Exchange.

Audience By the power of this state

vine ripe melons (1 vendor)

mix
items for
SALES
food & slaves

I do hereby

Brooms, Brushes —

Auct. Cont'd.

Okra's Tender.

[Customers]?

Warning of slaves accompanied by

① Vendor chorus (who serve alternately as
joined by towns people / customers / guests /
Crew)

latter ② Examining slaves

in choreography fingers snapping

Slaves accommodating

i.e. muscle display
teeth display
breast display

Enter Gaines

walks among slaves

Slaves
movement
of song

Automeer

What am I bid

Brother - I want the whole lot / a

How, you?

Etc.

12

Relief among slaves
(& song)

is a dance in

which M "stars"

"Archibald" is taken by her
(negotiations go on while
dance takes place)

Dance involves a gesture by her
arrogant and suggestive. via the
Stakes of the pen At end she drops head scarf.

Using her
head scarf
in pose.

A & John say goodbye

A sings alone
a song of "fresh start"

*

Hand of Second chance
addressed to his
dead wife.

Scene ends with a flourish
or A's finding M's head?

SCarf
Curtain down on profile of A
holding scarf and looking stage
left

Scene 2.

Twilight

Slaves returning to quarters
young and old men and women

Sarg a double entendre
re: work and bosses' frailties.

Movement/dance

A.B. intermission of Cabin

Margaret, Cylla, Robert, ~~children~~ Son Thomas

Cylla and ~~children~~ Thomas
greet M, R. (and older son?)

Table's laid.

Evening meal

Where's my baby?

Crying for you

You mean my breast (milk)

Lullaby here.

— orders from Gaines
— Ends with
goodbye
between Robert
& Margaret?

Chorus
Made up of
few cast members
(can be black white
can have wigs
and indicate
where)

Becky

Becky

Wash
up
upside
down

No eating

Herewith a treatment cum draft
of the 1st few scenes of Act I

My notes, ^{thoughts} & precede

My ~~or~~ interest in this project waned
when it seemed to be in the process
of becoming the sentimental familiar
Slave tale that flooded the theaters in the
19th century and made H. B. Stowe wealthy.
The contemporary problem is to de-familiarize
the story. Remove it from ^{its} documentary
sources. Thus the treatment you
did and Debbie elaborated upon
seemed educational, instructive and
like a lecture for high school

Students, full of data, laws, specific
geographical names etc. and thus
weighed down. The work was about
Slavery rather than the family. I think
as Opera and as story - the material
is already big enough, known enough
so we don't have to labour it with
^{familiar} Spirituals, historically accurate Costumes,
Sets etc. I think ~~the~~ intensity, beauty, ^{depth} and
gesture (rather than breadth) should
guide the look, language and movements
of the piece. For these reasons
this draft has ~~the~~ modernist set suggestions
and more symbolism than before
~~and~~ (i.e. scarf or negligee or rope

or free limb etc.

Also - ^{I've added} an important ingredient: dance
or rather Choreographed movement,
~~the~~ for a number of reasons: 1.)
music and dance are integral to African
American life & culture 2.) it heightens
the action while communicating (both
musically and visually) the texture
and strength of ^{certain} scenes. So we need
a Choreographer and a Chorus of
Slaves / townspeople / ? who are also
good dancers. (The leads need not
all be gifted dancers. - but Margaret
should have some SKILL.) For example

The opening scene - an interrupted
estate
auction is very much about

money - the commodities on sale:

land, fruit, people, furniture,
vegetables, stock, seed etc.

the Instead of 4 vendors - we need
only one who sings out his/her

wares throughout the scene, moving
(Choreographically) all over downstage area. His/her voice

penetrating the auctioneer's - to indicate
the similarity between the purchase

of a child and green peppers; between
20 humans and fresh brooms.

Furthermore, the details of the
brothers' conflict should be indicated

not explored. The seller, Gainer, is now
in one scene only
is ~~there~~ ~~it~~ and is never seen
or mentioned again. He functions as a
foil for A (whose name is awful for
a poem and lyric I have changed to
Edward) and a way to signal
to the audience that there were/are
good white people. We should not have
to pander (remember the horror of the
Houston Opera guy?) - just take it for
granted that some blacks are horrible
and some whites wonderful & get on
with the tragedy of people caught up in
institutional evil. designed and maintained
for profit and pleasure - both of which

are very hard to resist. So Edward
Gaines is typical - not evil - in
wanting the pleasure of Margaret
and the profit of free laborers. These days
he would be like a stock broker with a mistress -

a dot.com entrepreneur with a favorite
stripper. I am not trivializing slave owning but
the appetites are the same
if not the scale for doing harm. Thus

his songs should reflect the ubiquitous
American dream innocence of capital
equals happiness and anybody smart and
tough enough can have it. I see his

"development" as the discovery that the
equation does not work: ^{his} ~~if~~ ^{permanently} ~~if~~ American ~~can~~ be thwarted
(Margaret chooses death); his money cannot ensure
a family (his daughter & son-in-law abandon him)

As Edward
anticipates
bedding Marguerite

A little Solace

for a hard working man.

a ^{red} bright ribbon soothes a

Calloused hand

Some respite for an active mind. ^(burdened)
is due

its true

The leopard's spots
are ^{not} marks of Soil

^{nor}
They are signs of his early toil
They are the wisdom of nature's design

Spoken
the natural
& language of its kind
a cue
it's true

That the emotions he believes are ^{easily manipulated} ~~untrustworthy~~ (see libretto of sc. 2)
~~become~~ over whom him.
He does not fall in love with Margaret.

He is provoked by her resistance and defiance. What began as amusement (her coldness even tho' had by him)

becomes anger at not being able to "break"

her.

So his character should not be the stereotypical villain whose menace is already in place - but that of a ^{clearer} ordinary man not conscience-stricken so much as conscience-less: comfortable in male white privilege; indifferent to opposing views that can not hurt him; responding to force with force (?) who has no answer to defiance but ^{more} force. And violence is an expression of his good opinion of himself. (Note "leopard" metaphor in his song presiding his rape of Margaret)

Also, I don't think the Gaines' estate should be ornate ^{or suggest much money} - the gestural scenery will eliminate need for signs of exceptional wealth. You didn't have to be a millionaire

[Behind them guests dance]
quietly - a version of WAITZ

Edward
to his
daughter

your mother I would
I Promised ~~to~~ stay a widower
And see ^{only} to your care

You have proven the rightness
of our fidelity.

Your choice of mate
is ~~everything~~ ^{everything} ~~she~~ ^{she} wished for you,
~~could have~~

[Holds her too tightly]

O Father, I cannot breathe!

My arms are ~~too~~
Forgive me. I am ~~too~~ strong
~~like~~ like my love ~~too~~ strong.
and ~~hard~~ to all embracing

I
cannot
breathe

Or
Annie:

O. Father, I have prospered so
in your ^{arms} embrace

plus to own 20 slaves. What is that
perfectly middle-class farmers owned
as many. (If you bought ^{teenagers} ~~five adults~~, in
10 years you could have ^{more than} ~~that number~~ without
a further purchase) and it was "common
commodity" - like Chevrolet's - not
Rolls Royces.

I have tried to eliminate abolition/ or
Slavery Quarrall (no abolitionist protesters
in scene for; no "slaves are human too"
arg thesis from George) to focus on
the what is human love (scene 3)
dialogue, its ~~complicates~~ how the major

Character's view it: Edward as
ownership; its language deceitful
George as generosity - ^{benevolence} ~~perfect~~
Caroline as safety - Joy

Caroline
Cont'd

[can now embrace another.
[Turns to George?]]

George

There is no rival here
~~There~~^{does} not conquer
OR dispose

It doubles and triples with
use

Edward

Like ~~moth~~ money in the bank

O, NO. Like the ~~ocean~~^{ocean}
breaking into rivers and
rivers into streams

George

Nancy
914. 967 1427 X 967 1400
TEXT 1100

Act. sc. 2

Every day has its worries

Only Crops ~~alone~~ have no trouble

Robert

~~Every~~ Each new day like yesterday
Work the crops; ~~pay~~ forget the pay

✓ End ~~Each~~ ^{day} ~~evening~~ like the one before ~~it~~
Don't leave the fields till the light's too poor

more
poor
so
more

Gilly: This Gainer is not like the last one
A mean streak rides his brow
The other ^{one} had a heart sometimes. At least it seemed

Margaret

No such thing AS

AT a boss's heart. He ^{so to me} ~~can't~~ ^{doesn't have} ~~afford~~
the space.

If he ^{could} ~~can't~~ harvest corn in his chest he would ~~use it~~ ^{lease out the place}
Can't afford the ~~little~~ space ^{his heart's place}

Edward

~~You drown me son~~
Watch out; he will drown you, daughter.

Caroline

All willingly, willingly

will I swim in this
sea of love. Air means
nothing to me without you.

Edward

A minute ago you ^{were hungry for air} ~~complained~~
"I can't breathe" "I can't breathe"

Now you ~~despise~~ trade it for
water.

Your confusion alarms me.

Glla Ease yourself res, ease yourselves.

The table is laid; the supper is plain
but warm. I've got ^{milk and} strawberries too

Robert

You are a blessing, Mama

Margaret:

~~How~~ How is my baby?

George

She needs both sin
As All life does: air and water
No rivalry there.

The language of love is ^(always) confusion
" " " " " " It can never
be as clear as the emotions it
~~is~~ ~~nor~~ ~~as~~ strong, tries to convey

The language of love
Edward) — is an imposter

George) A ~~distraction~~ magician?

Edward) an infant's hand in a father's glove

Caroline) a net to hold you in a stormy sea

George) a ^{harbor} ~~watchman~~ light ^{light house} to guide the heart
to over the waves
you ~~on your way~~

Edward) A ^{stealing} ~~taking~~ thief respecting no household
the loved ones away

Caroline) a Clipper ship with a dancing room for
us all

↓

M. enters with tray of glasses

imposter
distraction
a thief
an infant's foot
in a grown man's glove

A
Combination of
thief, net, ship
imposter, light etc
Sung by Guests

thief, light etc
unpainted, light etc
Sang by guests

(Caroline) a Clipper ship with room for
us all



M. enters with tray of glasses

Ah Here's the answer. Cool
wine ~~the~~ heals the wound and
~~wipes~~ ~~drifts~~ ^{puts} argument to sleep.

Congratulations, son

Blessings, daughter

[They drink]

Caroline M. What do you think?

M. Excuse me? Ma'am?

C. About love.

Edward Child!

C. I want to know. I want to know
what she thinks.

Caroline She has loved me, perused me
taught me. Put me to bed and watched over me while I slept
Who knows better how
to say what love is.

Edward:
You are too
wilful. How
can she ~~not~~
answer you

M.

CAN words do it justice,
encourage its success or, as my
father, says is the language of love
a fake, a thief in the night

Begging your pardon
Miss Caroline

Mr. Gurnes is the expert here
My father? His love is rough
Yours is tender.

M. Sings here a Song about loving
freely vs. loving tied
T.K.

vision/sound
of baby
earlier ref.
to "auction" music?

Dance entrance - family forms
No-sequence

lights up to:

Auctioneer:

By the powers invested
~~Decisions~~

By ~~laws~~ custom ingested

I hereby declare and allow

The sale of all goods and
Cattle and woodland
and slaves and ~~fields~~ ^{fields dark with} rich in loam

→ Melons, melons, wine-ripe melons
Sweet as sugar cane

→ Your bids are invited
~~Examinations~~ enlightened

(Your shrewd eyes ~~encourages~~
will light up

~~with~~
Dollar for dollar
Pound for pound

Okra's tender, Pepper's hot
Make your self a lovely pot

The Bestest *
~~this~~ here's value for ⁵⁰ miles around,

"Report by the powers"

An old

A new

estate

rich in history

~~with 20~~

is now on the market

A prize for a

Gentleman's pocket

he'll

in the

County

Meanwhile ~~Back~~

Up stage slaves being re-arranged
from family groups to other
figurations - All men, All boys
All women, All young girls.

Chorus

(Prospective buyers) Snap their
fingers (this is a loud rhythmic
Snap) And slaves do a gesture
of display, i.e. Snap snap ^{they show} teeth.
Snap. Arm muscles - Snap snap. back
etc.) Snap: eyes.

Au

Au: Cilla - ~~88~~ - about 80
but spray cook
child nurse, laundry

Chorus

~~What show~~
~~we pay?~~

How much?
How much?
for picknicks
and mummies
and backs?

What say, what
say for milking
and plowing
and spinning
and conning
and such?

What a ~~burden~~
to decide.

What a ~~burden~~
on our shoulders.

Who have
nothing are
nothing do nothing
except for ~~we~~

How much etc.

We clothe them
and feed them

Margaret: ~~2~~ two score - strong
as a man, good with needle.

and home
they'll ever know of God and work
We teach at
sleep when they are ill.

Enter Edward Gaines & Casey

Halt! Halt!

This plantat farm belonged to my
brother

it can't be sold to another. ~~If~~

If family calls the claim

I was born among you

Now I'm returned

Do any remember me?

Gaines, Edward Gaines?

You thought I was lost, didn't you?

with in a rough life of ~~cards~~ the game

Well yes. But no

No. I was happily married

with a daughter we both adored.

Now I'm a widower, ^a father a man
with ~~of~~ ^{means} ~~Alasaurus~~ with a child to raise

I have right of 1st offer to buy
(what my brother has put up sale.

which I do now.

Friends, which I do now.

[Gestures to auctioneer]
They ^{move stage right to} negotiate right to

melons etc.

Vendor brooms, buckets, brushes for sale

Cherries juiced to the store
for a dance then the women step forward
[Slaves re-assemble in family
groups. ^{women only} Sing in
the dance white)

A little more time

with ^{our} mothers

More time with the children & ^{we} bore

Another season of friendship

~~Swinging our whips in~~
~~Singing our~~ by the fire
Chattering ~~telling secrets~~ to curl with
More lights on the ~~be~~ like vines
in ~~my~~ ^{our} husband's arms

Opp ~~that~~ father's grave ^{we} & can still
attend with ~~fast~~
and Calumbine
Sweet williams

We feel the ~~touch~~ ^{grace} of
our ~~the~~ Lord God at ~~the~~ with the
hope of a little more time.

I have a small play doll
I made a little night dress
for my baby
~~she can't~~
So big ~~it will~~

with button eyes
and hair of yarn.

rose colored
the lips are made of thread

One day she will love it

~~(the nose)~~ She can't ^{too small} hold it
~~in fingers~~

I'm waiting for her to love it.

→ ~~the~~ when

Rosemary

I'm Watching ^{called}
~~Waiting~~ for the mystery of ~~the~~ Child
We feel the breath of
Our Lord God
With the gift of a little more
time

Dance continues
with Margaret in solo
As dance closes she
tosses her headscarf,
loses an exit

Edward: (Satisfied) & Casey

So they say
I remember ^{the curve of} every hill

& the swans in the pond

I remember every tree
Maple birch ~~and Saurwood~~ willows
and pine

I can see them now.
~~old and~~ shading the drive
Sheltering ~~hiding~~ me from the heat
and the odor of
Maple, birch, ~~Saurwood~~ and pine

The well ~~water~~

The creek

Evenings of ~~play~~ laughter

With ^{the} girls who wanted to play

I remember every tree
But none of them remembers me.

So they say C.

ϵ
So they say.

$\epsilon \& C.$

So they say.

aw: N.B.

This script avoids in every way it
or the "authenticity" masks,
the slave aesthetic i.e.: rags, dirty ragged
clothes, rickety furniture etc.

Gesture,

n What ^{was} Revolutionary War? m. What were they
 fighting for: Same as now. Freedom,
 like Ohio? Who named the place
 Ohio

Like Phoo

Who named this place Ohio?
The people who lived here first named it.
it mean's "Beautiful"?

Only then
it was to
be free of a
~~Another~~ Country
far away

Now it's one
Country against
itself.
Slave States
against Free States.

M is it?

a beautiful

R So I hear. A place ~~like~~ with a future

M ~~imagine. then~~ and — Tell me. Tell me what ^{the future} ~~it~~ will be ^{there} ~~like~~.

R (3) IT will be ~~me~~ ^{wages} ~~earning my pay~~
(paid for my ~~own~~ labor in coin of the realm.)

① { it will be you As my wife No ^{other} MAN CAN touch or claim coated in school rooms.

③ [~~not~~ ^{imagine} ~~will~~ be the Children Seated ^{in school rooms.} ~~in~~ ~~school~~ ~~instead~~ ~~on their knees~~ ^{Schools not developed in} ~~not~~ ^{instead of rows of} ~~rows of~~ ^{CORNS}]

M. Will I plant a garden? Mend your
Shirts by ~~carpet~~ ^{lamp} light

Will I watch from a window ~~as~~ ^{our}
children tumbling in clover ~~and~~ ^{and} rose
mary?

M Will they swim in clear water til
their skin ~~shines~~ glitters like brass?

R They will

R. Trust me Margaret
~~Believe me, it~~ ~~is~~ will be just so.

See this tree. How its ~~shelter~~
lowering branches protect you no matter
what the weather brings. ^{imagine} That is
how I will always be. ~~for us.~~

See how
the leaves

M.

[Picks a leaf ^{she} from the tree]
^{caresses} ~~tickles~~ his face with it] ^{with}
they DANCE around the tree (the
leaf used much as Margaret's handker-
chief is used earlier) - ~~a touch~~

At close of dance they embrace.
Singing: ^{imagine} that is how it will always be.

a teasing,
catch-me
dance

M. Thank you again for the food - for every thing you and your husband have done.

K. ^{Elijah and I.} ~~No need.~~ ^{We ~~are~~ were not alone.} ^{There are many - white black -} ~~this is the way we live now.~~
Saving those we can.

Ministers, journalists, lawyers and people like us. This is the way we live now.

M. I'm glad you came. The night is long when you don't know what is happening or where you are.

K. I came as soon as it was safe. Patrols are everywhere. Catchers roam the river banks (and) more are caught than those who escape.

M. But Ohio is a free state.

K. if you have no papers or local sponsor any white can claim you.

K. I mean to, There is ~~no~~ ^{never} such thing as too much caution.

K. ~~There are~~ It is being
~~its~~ all arranged. ~~There~~ we must
find good

Find ^{good} ~~the~~ people who to take you in.
Have patience and Bide a while

12. I'm sorry ^{I know}
~~your work~~ is ~~so~~ dangerous ~~complicated~~ ~~work~~
 where do you find courage?

M. ~~At~~ Memory. Yours is a whip.
Mine a ~~sword~~ pistol and a ribbon
red as blood.

1/1 lived on it
once. It
Kept

Openings

Storm Threatening early evening.

2 families in an underground ^{shed} structure
(like a ^{vegetable or coal} potato cellar) built the structure, accessed by 3/4
underground. Shored up stairs
is

Accessed
by 3 or four
stairs

~~A hot Coal Adghimmer~~ ^{that coals from} a hole in
the ground, M & Kate
sit ^{on a pallet} near it. Near the stairs are R & E.
Children asleep in a crate hammock. ~~is a pallet on the floor~~ ^{behind a blanket hanging from rafter}
Every now and then M. checks on them

Above them a door. Outside a giant elm
and a darkening sky.

E are
standing
R are squatting

K. We must go now.

M. So soon?

K. ~~until~~ There will be
~~tomorrow, you will be when I will have~~ bring
good news ~~tomorrow~~ soon. Patience, Patience.

[K. Exits]

[R. Enters]

M. Checks on Children.

~~Goes outside~~

Remember
you used to
fill the bed warmer
filled with
hot coals? you used to
and run it
over my
sheets?
it needs a good
warmer full
of hot coal





