

M A R I E   H A M I L T O N ,   H E R   B A L L A D

A

T E L E V I S I O N   P L A Y

W I T H   M U S I C A L   B A L L A D   T H E M E

B A S E D   O N   A N   O R I G I N A L   S T O R Y

B Y   R Y L A N D   L A M B E R T

A R R A N G E D   F O R   T E L E V I S I O N

B Y

W W   W A D D E L L

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855   .   8453

April 1974



ARRANGER'S NOTE

1. From time to time, psychiatrists now write about a so-called P H A E D R A complex. Phaedra, wife of Theseus, committed suicide because of her love for her stepson Hippolytus. In modern society, we are told, the Phaedra Complex more often affects a daughter and her step-father. As the girl reaches adolescence and starts taking an interest in the opposite sex, the step-father may become the natural focus of her attention. As there is no blood relationship between them, she is not protected by what Freud called the 'incest taboo'

With acknowledgement to Major-General Frank Richardson, M.D.

N A P O L E O N : BI-SEXUAL EMPEROR

Published 1972, by William Kimber and Company Limited  
Godolphin House  
22a, Queen Anne's Gate,  
London, SW1H 9AE

2. . . . this World is the World beyond, perceived strangely . . . . .

P D Ouspensky

Constantinople 1921



## MARIE HAMILTON, HER BALLAD

## SYNOPSIS OF PLAY

MARIE HAMILTON, HER BALLAD is a play based on an original story by Ryland Lambert, and arranged for Television by W W Waddell. The story line is founded on fact, encountered in General Medical Practice in and about Kentish Town. The characters and medical events have been disguised.

A precocious and disturbed sixteen year old girl has formed a violent sexual relationship with her step-father, only ten years her senior. The mother is in her mid-forties; a child is born of the marriage. Later both mother and child die in unusual circumstances, but in each case the coroner's court finds non-culpable verdicts, suicide in the one case and accidental death in the other.

Subsequently, through anonymous letters, the police are informed that the deaths were in fact both cases of murder. Through lack of evidence, the police are unable to get far.

The doctor's dilemma is that if the facts revealed in a patient's delirium are true, then not only has double murder indeed taken place, but that a third person is also in similar danger.

What does the doctor do ?



## MARIE HAMILTON, HER BALLAD

## CAST IN ORDER OF APPEARANCE

MARIE HAMILTON : Age: 16½ - 17; Height: 5 ft. 5 in. Weight: 8 to 8½ st. Background: English, white-skinned, blond hair and blue eyes preferably. Social category C2. Voice: Belsize Park - Kentish Town Girls' High School. Good figure, physically very mature for age.

Difficult to portray. A two-sided character. Outwardly cheerful, (until accumulated disappointments blight her permanently), inwardly she is deeply disturbed, dis-associated, a-moral, unaware that harm can befall others as the result of her activities to achieve her own ends. These justify her means. Stress alone removes the careful mask she presents to the outer world.

TOM MARKHAM : (Step-father to the above) Age: 25-26, Height: 6 ft. Weight: 11-12 st. Skin: White. Hair and complexion: Dark. Good-looking, in a flashy way. Social category D; Voice: Straight post-war Camden Town. Cold smile, calculating manner; ruthlessly 'on the make'.

MRS. ATHERTON : Age 55-70; Height: 5ft. to 5ft. 2ins.; Weight 8 - 8½ st. Hair and complexion: Nondescript. Background: White skin, Camden Town Londoner, born and bred. Social Category D or E. Voice: Straight pre-first war Camden Town. Hard working old dear. A life time of cleaning, charring, and looking after others. Good, kind, and generous hearted.

DR. CATHARINE GOODASON : In most medical-cum-crime stories, the medical character has to carry the continuity throughout. To prevent loss of interest, and at times to help date the season of the year, by the variation of styles, (Winter wear, summer dresses, autumn woollies in fall tints, and so on) this character has been endowed with dress sense, with a crisp masculine touch in her mannerisms. Not unlike Goodie Withers in her prison governor series.

In addition Dr. Goodason is covertly portrayed as a Cathar 'Perfecta', ordained deaconess. (See Runciman, C.U.P. 1960, The Mediaeval Manichee). Essentially, Catharism combined most of the points of teaching that so many students and uncommitted people are looking for today. Basically, they considered that this life is Purgatory, that a higher life was attainable, explained the existence of evil and good side by side by Dualism, one Deity who made the good, and another who created the evil. The essential point they stressed being that souls live in Paradise, until called to earthly life to enter the body of a conceived child. Followed to the ultimate conclusion, this involved the belief that the kindest act possible was to leave souls in peace in some sort of heavenly waiting room as long as might be. There was one major practice to commend the Cathar to modern thought. They ordained women into their priesthood equally with men. Much of the Cathar viewpoint lingers on in other creeds and in remote corners of Europe. As non-violent, non-resistant total pacifists, they were virtually exterminated by the Inquisition, created for the purpose, as heretics in 1415, with the aid of the Crusaders.

Age 40-45; Height: 5 ft. 7 ins.; Weight 9 st.; skin: White; Hair: long; complexion: Fair; eyes: probably blue or grey. Background: Edinburgh or Highland tones. Educated upper class Scotch, toned down by long residence in London. Social category AB. Figure: Excellent, still girlish. Personality: Extremely self-sufficient and self-contained. Good medical



DR. CATHARINE GOODASON (Continued)

manner; accustomed to authority, gently applied. Her aura suggests a career in a male world, possibly an officer in one of the Womens' Forces. There is no suggestion of a husband, but much of unhappy attachments that have not endured. In her person she exhibits great dress sense and fastidiousness.

MISS MACKIE : (Receptionist) Age, immaterial; height: average; weight: a little over average; Appearance: comfortable; personality: unobtrusive; Skin: white, colouring: brunette. Background and voice: Lowland Scotch. Social category: C1 or C2. Faithful, devoted slave of Dr. Goodason. Perfect receptionist character. Little dramatic acting needed.

MRS. ENDOUKIAN : Optional extra character and scene. Plump West African woman, about 20-21. As available.

MR. MATANARU : Optional extra character and scene. Frail, elderly Indian or Pakistani. White-bearded. Non-speaking, non-acting part.

TINA : Optional extra character and scene. Thin, bedraggled Camden Town girl about 22-25. Height 5ft. 3 ins. Weight 7½ st. (under scale weight). Voice and social background Category E. ALSO : A black infant (mother white) about 12 months old.

DR. BLACK : A consultant psychiatrist. Age: About 50; height: Say 5ft 10 ins to 6ft. Weight 11 to 12 stone. Background: English; Skin: white; Hair and eyes, as available. Colouring likewise. Voice: Harley Street consulting; Social category AB. Manner: not sympatico, clipped sentences.

MRS. ELIZABETH MARKHAM : Mother of Marie by her first marriage. She has married Tom Markham as her second husband, a mésalliance. She has become a suicidal depressive who has opted out of life. Age: 40; height 5ft. 4 ins. Stoops.

Background: Belsize Park. Has been at one time ladies' maid in good service. Voice: flat, toneless, bears traces of having been a superior servant. Appearance: Drab; has been on barbiturates and subsequently on alcohol. Colouring: Skin, sallow, hair and complexion as may be available for the part.

TWO AMBULANCE MEN : Non-acting extras.

DISTRICT NURSE : Non-acting part. Under thirty, West Indian high-brown Dogra gal, or other immigrant category. Pleasant speaking voice.

DETECTIVE INSPECTOR BAIRD : Plain clothes. Age: 40-45; Height: 6ft. Weight: 12-13 stone. Background: Lowland Scotch. Red haired, blue eyed, Skin: white, Social Category C1. Voice: Lowlands, tempered by long residence in London. Hide like a rhinoceros.

POLICE SERGEANT : Non-acting, non-speaking extra (Plain clothes)

A BALLAD SINGER : Perhaps most important character of all. Scotch, male or female (or one of each), wide span of vocal expression, greatly experienced in Border Ballads. Guitar or similar accompaniment.

MRS. LLOYD : An extra, walk-out patient in Shot 39, page 51.

A total of four, perhaps five, key parts. Seven minor parts and extras. Ballad singer(s).



1	An Attic	
2	Staircase to attic	
3	Teleciné; Hampstead Heath	
4	Office, Surgery, Desk End	
5	Surgery, Medical end	
6	Surgery, Desk End	
7	Surgery, Medical End	
8	Teleciné; Hampstead Heath	
9	Surgery, Desk End	
10	Ditto	
10A	Surgery, Medical End	
11	Teleciné; Hampstead Heath	
12	Dr. Goodason's bedroom	)
13	A telephone kiosk	)
14	Dr. Goodason's bedroom	)
15	A telephone kiosk	) all one dialogue. Count as
16	Dr. Goodason's bedroom	) two settings only.
17	A telephone kiosk	)
18	Dr. Goodason's bedroom	)
19	The front hall in the Markham House in Ashford Street	
20	Mr. Tom Markham's bedroom	
21	Teleciné of Golders Green Crematorium Gardens	
22	Surgery, Desk End	(Optional scene)
23	ditto	
24	ditto	
25	ditto	
26	ditto	
27	Psychiatrist's Consulting Room	
28	Mrs. Elizabeth Markham's bedroom	
29	Surgery, Desk End	
30	ditto	
31	Dr. Goodason's bedroom	
32	Teleciné, similar to Shot 19, hall in the Ashford Street House	
33	Tom Markham's bedroom, similar to Shot 20	
34	Mrs. Markham's bedroom, similar to Shot 28	
35	Teleciné; Rosslyn Hill, Hampstead, N.W.3	
36	Surgery, Desk End	
37	ditto	
38	ditto	
39	ditto	
40	An office in a Police Station	
41	Surgery, Desk End	
42	ditto	
43	Staircase at Ashford Street House, as in Shot 19, and Marie's bedroom	
44	Surgery, Desk End	

Surgery, both ends of one room, 21 scenes;  
 Ashford Street House, one part or another, 10 scenes;  
 Dr. Goodason's bedroom, 2 scenes  
 Miscellaneous other scenes, 3.  
 Telecinés outdoors, 6

Some 33 scenes take place in only three stage settings. 3 scenes are outdoors, and also 6 outdoor telecinés.



The Title of this Play, the words and music of the accompanying song, are taken from the 16th Century Border Ballad 'The Queen's Marie'.

Marie Hamilton, one of four Ladies in Waiting to the Queen of a 15th or 16th Century Scottish King, conceived, bore and killed a child begotten by that King. For this double crime of treason and murder she was tried and hanged.

The Ballad was chosen as a pious and cautionary tale, and woven into the play as subsidiary theme, to point the moral and adorn the tale of the fate of girls who kill off their nears and dears one by one.

There are many versions of both words and musical settings of the Ballad. Most are unrecognisable as kin to one another.

The version used in this Play is taken from the Oxford Book of Ballads, Oxford University Press, 1924, edited by A. Quiller-Couch.

Reference: Dewey Decimal 821.04 Poem No. 83, The Queen's Marie, Page 369

Similarly, there is no agreed traditional air. Four modern recordings have been traced by the arranger of this Play. In each, the artiste has made his or her own arrangement for voice and instrument. Usually guitar.

Of the four, the Moira Kerr version is nearest to what one would wish for the present proposed theme music.

None of these recordings are suitable for direct use as sound track. Their wordings bear no relation to the verses selected here. It would be best to make a special tape. Any competent Scottish folk guitarist, male or female, according to context, should be able to pick up the Air by ear, and adapt it to the exact wording below. As each verse is used entirely separately, dispersed widely throughout the text, consecutive musical continuity of performance and recording are of no importance. The tape could be recorded a verse at a time, and different voices used in different shots.

Recorded sources: (That by Moira Kerr is clearest and most lilting)

Decca: (S) SBE 102 (LP) Marie Hamilton (Trad. Arr. Kerr) Moira Kerr  
Burlington Music Voice & Guitar.

Decca: ECM/(S) ECS 2024 LP The Queen's Four Maries (Trad. Arr. Hall  
and McGregor (Voice and guitar  
Jimmy Hall & Robin McGregor)

Mills Music

Decca: LBA/(S) LBS 66 (LP) The Queen's Maries (Trad. Arr. Clough) Jean Clough  
Voice and Instrument.

E.M.I. : SZLP 2097 Mary Hamilton

Verse I Wild, vengeful mountaineer's savage call, outraged by adultery.

O . . She hadn'a been about the King's Court,

Page 1, Shot 1

A month but barely ane,  
Till she was beloved by a' the King's Court,  
And the King the only man.

Page 1, Shot 2



Verse II      A Courtly voice, accustomed to Palace intrigue, emphasising fear for loss of Royal Favours.

She hadn'a been about the King's Court,  
A month but barely three,  
Till frae the King's Court Marie Hamilton,  
Marie Hamilton durstn'a be.

Page 14      Shot 8

Verse III      A woman's voice, in fear, in the shadow of High Treason and the gallows.

O . . . The king is to the Abbey gane,  
To pu' the Abbey tree,  
To scale the babe frae Marie's heart,  
But the thing it wadn'a be.

Page 20 ~~14~~ Shot 11

Verse IV      Softly, mournfully. Forced infanticide to hide High Treason.

O she has rowl'd it in her apron,  
And set it on the sea ---  
'Gae sink ye or swim ye, bonny babe,  
Ye'se get nae mair o' me'.

Page 24      Shot 21

Verse V      A young male Ballad Singer's voice  
Andante, very hoarsely, hoping against hope.

The Queen was clad in scarlet,  
Her merry maids all in green,  
And every town that they cam (sic) to,  
They took Marie for the Queen.

Page 34      Shot 25

Verse VI      A young girl's voice, in gentle lament.  
Hope is fading.

Why weep ye sae, ye burgess wives,  
Why look ye sae on me ?  
O I am going to Edinburgh town,  
A rich wedding for tae see.

Page 46      Shot 35

Verse VII      Grimly, distinctly. The voice of the same young girl.  
Retribution is meeting Marie in the way.

When she gaed up the tolbooth stairs,  
The corks frae her heels did flee,  
And lang or she cam doon again,  
She was condemn'd tae dee

Page 48      Shot 36

Verse VIII      Again the wild voice from Verse I, raucous, fearful of an awful death.

When she cam tae the Netherbow port,  
She laugh'd loud laughers three;  
But when she came to the gallows foot,  
The tears blind-'ed her e'e.

Page 65      Shot 43



Verse IX (Out of book sequence)    The same young girl's voice from Verse VI above.  
With great compassion and deep feeling.

O little did me mither ken,  
The day she cradled me,  
The lands I was to travel in  
Or the death I was tae dee !

Page 66    Shot 44

Verse X Mournful lament in farewell.    The same young girl sings,  
diminuendo, clearly enunciated.

'Yestre'en the Queen had four Maries,  
The nicht she'll hae but three;  
There was Marie Seaton, and Marie Beaton,  
And Marie Carmichael, and me.

Page 66    Shot 44