

# DRAMA

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<p>Paper 0411/11 Written Examination</p>
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## Key messages

In **Section A**, some candidates have a tendency to write too much, given that the marks available in this section are significantly fewer than in **sections B** and **C**.

Candidates should read the questions carefully to ensure that they are providing all that is required of a question. This is particularly pertinent in questions where appropriate understanding and application of technical language are required.

There is an expectation that candidates will be familiar with the dramatic and technical terms in current use. Centres are reminded that an extensive glossary is available to assist in the identification of key terms. Furthermore Centres are reminded that the written examination seeks through discussion to isolate and identify PRACTICAL application in drama. Literary or analytical approaches are to be avoided and candidate responses which focus on narrative or character *per se* without exploring the practical application of dramatic skills and techniques cannot access the higher mark bands.

Technical and design questions demand an approach which is both informed and able to discuss the application of technical method to the dramatic intention. Centres which have not taught the basic specific understanding of any given technical or design skill should advise their candidates to steer clear of questions which may require an understanding of these areas.

## General comments

A number of centres had clearly investigated the context of *Talk of the City* and many candidates displayed a perceptive understanding of the piece, especially in relation to plot, characters and their interactions within the political and social circumstances of the drama. It is encouraging that there seems to be a growing awareness of how the elements of drama can be applied effectively to enhance performance and the understanding and use of appropriate technical language continues to improve although there are still some key terms which appear to be causing confusion.

The devised pieces have shown a more adventurous approach with candidates attempting to communicate quite sophisticated messages in interesting ways. Centres seem to be aware that unimaginative approaches to devising tend to lead to weak responses to questions based on the stimuli and this session has seen a number of effective responses, many of which seek to investigate social issues of significance.

## Comments on specific questions

### **Section A**

#### **Questions 1 – 6 *Talk of the City***

##### **Question 1**

Most candidates were able to score full marks here recognising a point where a valid prop is introduced. Most opted for the television camera mentioned in the stage directions whereas a few were more adventurous and suggested uses for notes, sticks, brooms etc. all of which appeared in Scene 2. However, a significant number scored only one mark because they did not provide adequate justification of effectiveness in that they simply referred to its significance as a presence rather than suggesting how it might be used effectively.

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## Question 2

Though this question was approached with confidence in the majority of cases there were a significantly high number of instances where candidates clearly did not understand the term 'pace'. A majority of answers discussed possible aspects of MILLY DEWS's vocal delivery including volume, tone, pitch and even timbre. Some responses referred to characteristics such as happiness, excitement and enthusiasm but very few even mentioned pace which is what the question specifically requires. Regrettably, many candidates scored no marks on this question.

## Question 3

There were two approaches common to this question. A number of candidates produced a character analysis showing the commonalities and dissimilarities between the two characters of CLIVE and ROBBIE. This scored no marks. Others recognised that practical application was required but unless they gave specific examples of what actors could actually do to illustrate the possible relationship and what this demonstrated they could not achieve full marks.

## Question 4

This question was generally well answered with many candidates scoring full marks. Most could identify two of ARNOS's characteristics and say how they would bring them out. The characteristics chosen had to be clearly defined however and where only a vague sense of intention or inclination was given marks could not be awarded.

## Question 5

Again there was a good range of effective responses with many candidates perceiving how the character of HONKER might control his vocal delivery. The most insightful responses were able to cite elements of volume, tone, pitch, breathing and energy. Most candidates were able to score at least two marks on this question.

## Question 6

Responses mostly recognised the hints from the text about ISABEL's individualism. Her appearance, dress and demeanour were all recognisable in the answers. More able candidates were able to expand upon this within the context of her feelings for CLIVE and her enjoyment of teasing ROBBIE. The best answers included reference to the potential for the character's physicality and vocal qualities.

## Questions 7 – 8 *Devised work*

### Question 7

All candidates were able to identify a character but a number were unclear about how the character helped to move the action along. A number of candidates restricted their answers to a narrative description of the events of the piece, with occasional references to their character. Stronger responses were able to point to actions or moments where the character said or did something which impacted upon the plot. It is not sufficient to say that the character was central to the plot, however, because this does not necessarily indicate how they moved the plot along. Successful answers had to explain what the character actually did to make a difference to the energy, atmosphere, pace, tension etc. which in turn impacted upon the action.

### Question 8

Many responses showed that candidates were less than secure when it comes to discussing the specific application of gesture. A very high proportion of responses talked about gesture in the generic sense without actually saying what the gesture was e.g. 'We used lots of angry gestures in this scene to show how the crowd felt...' The question calls for a discussion of specific application such as 'shaking fists' or even 'wildly staring eyes'. Where gesture was considered generically marks were not awarded. Even further from the intention of the question were those candidates who considered gesture in abstract ways such as a political gesture for example. This type of answer too did not score any marks.

## **Section B**

### **Questions 9 – 11 *Talk of the City***

#### **Question 9**

A few candidates were able to suggest an imaginative, comprehensive and detailed sound design. This included a consideration of the many options presented by the broadcasting studio environment and the creation of atmosphere both indoors and externally, with particular emphasis placed on the opportunities for sound effects to create the busy station environment. More frequent and less confident responses focused more on music and in some cases this was their exclusive concern, reflecting on the style, period and genre of the music, its volume and its fading up and down and thereby narrowing the context of the question. Such answers were unable to access beyond the middle band of the assessment criteria.

#### **Question 10**

This question was in the main answered well. Candidates seemed to understand the role of BERNARD. Many wrote at length on the way his character might manifest his transition from one environment to another. They were able to identify and explain his strengths and vulnerabilities and discuss them in great detail. Here of course lies the danger, since over-analytical responses do not always perceive the need to apply a practical process to the discussion and clearly explain what the actor might do to demonstrate the product of this analysis. The best answers managed to maintain a sound balance between in-depth analysis (understanding) and practical, communicative demonstration (application).

#### **Question 11**

A significant number of candidates responded well to this question focussing mostly on the contrast between the reality of the outside world and the forebodings of war and the privileged, hermetically sealed environment of the broadcasting studio. The most successful answers concentrated on characterisation, relationships and the creation of atmosphere in which the suppressed tension might be released. Other responses tended to focus on set, lighting and costume and in doing so ran the risk of becoming fixated on technical and design disciplines rather than directorial ones thereby not scoring so highly.

## **Section C**

### **Questions 12 – 14**

#### ***Stimuli***

**Of the three stimuli the photograph proved the most popular, closely followed by both the poem and the quotation.**

#### **Question 12**

Regardless of which stimulus was chosen this question caused problems for candidates, a worryingly large proportion of whom ignored the question's insistence on vocal projection and articulation and went off to discuss all manner of challenges and problems faced by the cast including space, energy, set, lighting and even absenteeism. It is unclear why this question was so commonly misinterpreted. Few candidates who opted for this question scored highly but those that did included challenges such as ambient noise in open air performances, poor acoustics in venues and the delivery of choral speech and songs.

#### **Question 13**

This question appeared to be enthusiastically welcomed by those that chose it. One or two responses really maximised the opportunities provided by a well-equipped theatre and there were some imaginative and workable set designs. Sadly, with all these opportunities for implementing an original and effective set many candidates focused on lighting and for many the lighting design became the set design. Though this in itself is not unheard of in the professional context it is a shame that candidates did not take their opportunities to consider options for practical set design applications. Wherever clearly explained valid suggestions were made they were credited, however.

#### Question 14

All responses were able to cite a central message, even if only a very elemental or simple one, that they wished to communicate through the piece. Some went on to describe this message in great detail and in doing so ran a risk of producing lengthy narrative. Clarity of understanding of the intended message was sufficient for many to score marks in the upper part of the middle band of the assessment criteria but for a response to score highly in the upper band there needs to be a significant level of evaluation. This means that it is not sufficient for a candidate to write that a specified action or technique 'shows' something. The requirement is for them to go further and say why it showed the thing discussed and how effectively it did so. Real evaluation is challenging for some candidates and this question was answered well by a relatively small number.

# DRAMA

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<p><b>Paper 0411/12</b> <b>Written Examination</b></p>
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## **Key messages**

- Some candidates continue to ignore the allocation of marks; often writing more for a 2 mark question than for one of the essay questions in Sections B or C that carry 25 marks.
- The improvement in responses based upon the devised work continues and there is greater evidence of the work actually being performed.
- Two of the questions in Section C required candidates to evaluate their work; this was generally superficial and lacked reflection on how the actual performance had realised what was intended.
- A number of candidates attempted the design question in Section B who were evidently not prepared for such a question and would have been better served by attempting another question.
- Whilst Centres are evidently using the glossary provided in their teaching more, some of the technical language used presented some challenges most notably 'pace' and 'physicality'.
- In essay questions, the mark scheme is incremental, with the middle and upper bands moving from understanding or process into application or evaluation. To gain access to the upper band, candidates must first meet the criteria for the middle band. In other words, there must be understanding AND application or process AND evaluation.

## **General comments**

Many candidates evidenced how the elements of drama can be applied effectively to enhance performance. This attracts higher marks than answers which tend to respond in general terms rather than tying specific comments about aspects of performance to particular points in the text/performance. There is also growing evidence of the understanding and use of both appropriate technical language and practitioner influences and techniques. However, these can only attract high marks if there is also evidence of relevant, appropriate and specific application.

Most candidates had clearly worked as part of a group to prepare and perform a single piece of devised work. A number went to considerable lengths to justify their work in terms of how it responded to the chosen stimulus; this is not a requirement and takes up valuable time. However candidates do need to be explicit in the points that are made so as to make their intentions clear to an examiner who has not seen the performance. While examiners do not want lengthy narratives about the pieces, candidates should be aware of the need to provide sufficient relevant detail to enable a person who has not seen the performance to understand the points they are trying to make.

The approach to devising was varied. Many of the devised pieces seemed to be both imaginative and creative, with evidence of experimentation with different styles, including children's theatre, docudrama and physical theatre, clear dramatic intentions and a strong sense of audience. Such approaches provided the candidates with much more understanding and experience that they could incorporate into their answers and thus improve their chances of accessing the higher levels within the mark scheme. Conversely, mundane and unimaginative approaches to devising tended to lead to weak responses; pieces that simply aimed to entertain, with success evaluated in terms of assertions about how much the audience laughed, generally provided candidates with too limited an experience to allow them to reach the higher levels in the mark schemes.

Many candidates wrote their answers in far too much detail, often completely ignoring the allocation of marks. There was also a tendency to supply more than the number of points specified in the question, for example in questions 3 and 4. There was a particular trend seen this year in the number of responses that did not focus on the question that was actually asked. Candidates sometimes provided quite sophisticated responses that were mostly irrelevant and therefore could not be credited.

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## **Comments on specific questions**

### **Section A**

#### **Question 1**

There were numerous props cited in the text and, therefore, candidates were expected to use this information. A few candidates listed items that are classed as 'set' which could not be credited. Most cited an appropriate prop, but a few responses were too vague about its use to gain the second mark.

#### **Question 2**

Many candidates did not understand the term 'pace' and therefore gained no marks. Those candidates who showed understanding of the technical language were able to use the text well in supporting their answer.

#### **Question 3**

Candidates needed to show that they understood the relationship between Rex and Leonard, that is that Rex is a junior member of staff at the radio station and Leonard is keen for him to know his place in the organisation. There are a number of encounters between the two characters through which Leonard clearly puts Rex in his place. This question caused some problems for candidates. Many wrote at great length but said very little that could be credited. There were lots of suggestions about how the relationship could be shown which did not specify the aspect of relationship that was being illustrated. A number suggested three or more different ways of showing the same aspect of relationship, often by citing vocal elements, gesture, facial expressions etc. Such a mechanistic approach to using the elements of drama in their responses provided weaker responses.

#### **Question 4**

This also caused some problems. Many failed to identify two valid character traits. Indeed in many cases it was evident that candidates did not really understand John and some ignored the information that was given in the pre-release material. There was a tendency to isolate aspects of John's actions or reactions in the specified extract and present them as character traits. Once candidates had gained the first mark for a valid aspect of character, they were usually able to go on to say how it could be brought out in performance, thus gaining the second mark also.

#### **Question 5**

Controlling delivery was somewhat loosely interpreted and so most candidates made some valid points about vocal elements related to the speech in question and gained two marks. A fair number had some notion of context and gave specific examples but very few were able to present responses that displayed a clear understanding of how to control the vocal delivery and the way in which different lines might be approached.

#### **Question 6**

This elicited a similar response to the previous question, with most gaining at least two marks and many three because of an implicit understanding of context and a good number of suggestions for delivery directly related to particular points in the extract. A high proportion of candidates did not really understand the context of this speech which is an integral part of accessing the full range of marks available.

#### **Question 7**

The response here was very varied, with many choosing an aspect that related to their overall dramatic intention for the piece, which made it harder for them to specify particular examples of what they did to make the aspect memorable for the audience. Therefore, many relied on general or quite vague comments and a significant proportion of candidates simply recounted the plot of their piece, without further reference to making it memorable for the audience. Candidates who chose to focus on a particular dramatic moment in the piece tended to reach the higher levels in the mark scheme.

### Question 8

This question provided challenges for many candidates, some of whom lost sight of the question and drifted into general discussions of proxemics or simply repeated their narration of the plot of their piece. Some never got to grips with the idea of varying the physical distance between performers, even though they may have had some interesting things to say about their use of space. As always, there were a number of candidates who really focused on the question and who had obviously worked with creativity and flair on the creation of their piece, so that they were able to supply a clear and, in some cases, proficient response.

### Section B

#### Question 9

This was not a very popular question and, in many cases, those who attempted it did not have sufficient technical knowledge to access the full mark range. Most candidates were able to make a limited range of valid suggestions about the use of sound in a production of the piece, linking their suggestions to fairly general aspects of the extract; their ideas were frequently centred on the use of music either to help set the scene or create atmosphere. Only a few were able to apply sound design at specific key points in the extract, with the better candidates explaining their decisions in terms of meeting the intentions of the piece and enhancing the audience's experience. Many did not really attempt to explore the practical potential of the play's focus on the medium of radio and only a few acknowledged the opportunities for sound design provided by other aspects of the piece, for example in the supermarket scene. A small number wrote with some authority on technical matters, which would only gain credit if the response also met the assessment criteria in terms of demonstrating practical understanding with references to the extract.

#### Question 10

This was the most popular question in Section B and candidates generally showed a good understanding. Susan's appearances in the piece were relatively limited but most were able to pick out at least a few valid character traits, although some of the weaker candidates' responses contained rather contradictory statements without any attempt at justification. Contradictions were most evident when candidates worked through the extract, picking out points about character and making suggestions for performance as they went along, although some of the stronger characters adopted this approach with success. Another approach was to deal with a range of character traits in turn; again the better candidates were able to link quite developed understanding of character, clearly evidenced from the text, with a variety of practical suggestions for performance approaches expressed in terms of what the actor would actually do in order to communicate effectively with the audience. Perhaps the most difficult approach for candidates to manage effectively was when they worked from aspects of performance, such as voice, gesture, costume or make-up, and then sought to apply relevant approaches to character performance, with or without relevant references to the extract; this tended to result in responses that did not merit a mark in the Upper Band in spite of evidence of clear application because the understanding of character was not demonstrated.

#### Question 11

This was another popular choice although only a few candidates were able to show really developed understanding of the theme of frustrated ambition throughout the play. However, most candidates showed some understanding of the director's role, although one or two concentrated on that to the exclusion of any detailed consideration of the extract. Although many were able to cite examples of ambition or frustration, overall understanding of the theme was seldom evident. Some, who considered the piece in terms of performance, tended to explore a range of aspects, including technical matters such as set, costumes, props, sound and lighting, although many did not manage to keep their ideas relevant to the director's role in bringing out the theme in a performance. Again, many candidates managed either some understanding or some application, but few succeeded in combining the two. It was common for candidates to give a general introduction that clearly evidenced understanding of the question, but then to offer random practical suggestions as to how they might bring various aspects of particular scenes out in performance without linking them to the theme identified in the question.

## **Section C**

### **Question 12**

This was a very popular question which, generally, was quite well done. Most managed at least a response that provided some detail of who wore what and why. While it is very appropriate to use costume to enhance the drama by helping to set a piece in time and place and to communicate information to the audience about character, status, relationship etc., many eschewed such practical and workable approaches in favour of highly dubious symbolic aspiration, often based on a fanciful notion of colour-coding that would be completely lost on the audience. That is not to suggest that colour is unimportant in costume design, because clearly it is, but candidates must make their justifications clear and include sufficient detail that will demonstrate exactly how their designs will communicate their intentions to the audience. There was a tendency to make only general references to the devised piece, although there were some very impressive responses, in which candidates discussed exactly how the actors used their costumes to assist them in communicating with the audience in very specific ways and at clearly identified points in the piece.

### **Question 13**

This question was probably almost as popular as question 12 and provoked a wide range of responses. Most were able to show some understanding of character relationships within the piece, although some attempted to subvert the question and explored the relationship between actors and their audience, which had a part to play in evaluation but was not what the question was about. This question sometimes elicited a narrative or, at best, descriptive response from weaker candidates. Sadly, this sometimes happened where the devised pieces were rather more imaginative in dramatic style and techniques, as they did not always have clearly defined characters but adopted more of an ensemble approach. However, in these cases the better candidates were still able to access the higher levels in the mark scheme by exploring the interaction between actors across the range of roles they played in the piece and evaluating them in terms of realisation of intention and impact on audience. It was interesting to see character development techniques, such as hot-seating and role on the wall, being utilised in the process of character development, but candidates sometimes forgot that the primary focus of this question was the evaluation of their success in creating character relationships in performance for an audience, which might include, but should not end with, the techniques used to build individual characters during the preparation process.

### **Question 14**

This was not quite as popular as the other two questions. Unfortunately, some candidates did not understand the term physicality at all and wrote about everything except how the actors used their bodies in performance. Many of the others simply regurgitated the material they had used in answer to question 8. However, there were a number of excellent responses, which explored and evaluated their use of physicality in a variety of pieces of devised work. Some adopted a nuanced and sensitive approach to physicality in essentially naturalistic or realistic pieces, while others fully exploited the potential for communicating their dramatic intentions through the use of highly inventive, energetic, disciplined and effective examples of physical theatre techniques.

# DRAMA

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<p><b>Paper 0411/13</b> <b>Written Examination</b></p>
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## Key messages

- Candidates should read the questions carefully and ensure that they provide all that is required of a particular question. Equally, they should not use their time providing information that is not asked for in the question.
- Literary approaches to answering questions must be avoided. Where questions ask the candidate to provide advice on how a dramatic role should be performed, it is not enough to recount the story or to provide detail of the character's personality, attitudes and relationships without making clear how the character should be *heard* and *seen* on stage in order to convey those traits.
- In **Section A**, candidates should observe the number of marks available for each question. Lengthy responses for 2 to 5 mark questions are not necessary and will result in less time to respond to the essay questions in **Sections B** and **C** which are worth 25 marks. Two sentences to answer a 2-mark question and up to seven sentences to answer a 5-mark question should be regarded as a limit. The best responses are those that are well-considered and expressed succinctly – often in fewer sentences than the limit here indicated.
- Candidates need to consider carefully their choice of question in **Sections B** and **C**. For example, Centres which have not taught the basic technical or design skills, such as sound design in this year's paper, should advise their candidates to steer clear of questions which require extensive understanding of these areas.
- In **Sections B** and **C** candidates should support their knowledge and understanding of dramatic concepts with *practical* examples of how these *ideas* can be *applied* in performance or detailed *evaluation* of the success and *effectiveness* of the piece, from conception through the developmental process and to performance. Invariably, questions in **Sections B** and **C** will require candidates to offer such analytical comment – **how** something can be achieved and **why** it was effective. Purely narrative responses attract very few marks.
- Candidates who have engaged practically with their devised pieces to performance standard tend to show greater confidence with the questions in **Section C**.
- Candidates should be familiar with the dramatic and technical terms in current use. An extensive (but not exhaustive) glossary is provided in the syllabus to assist in the identification of key terms.

## General comments

Centres, by and large, and year by year, are demonstrating a greater understanding of the syllabus requirements, and candidates are showing greater knowledge of the technical aspects of performance with appropriate use of performing arts vocabulary. Fewer candidates are hampered by a lack of subject-specific knowledge. The appropriate and knowledgeable use of performing arts vocabulary is essential if candidates are to score highly, although it is not enough to reference these without giving precise explanation. For example, candidates may refer to 'body language', 'tone of voice' etc. as a means of showing how a character/role might be (or was) played but with no further description of what the actor might do in order to achieve the desired effect. Candidates should refer to particular points of action in the text or devised piece rather than making generalised comment.

The responses to the questions about the play extract displayed a wide range of ability although there were fewer candidates achieving marks in the lower mark bands than in previous years. It was clear in many instances that the recommendation that the text be performed, at least informally, had been heeded. As all the questions on the play extract were concerned with eliciting responses that demonstrated an understanding of how to transfer 'from page to stage', candidates who had practical experience of *American Days* were likely to be at a distinct advantage.

With the questions relating to devised work, while many candidates demonstrated the ability to link theory to practice, there was still a tendency to offer too much narrative content. There was a sense that, in some cases, practical work was insufficiently realised or inadequately developed, and there was evidence that some candidates lacked an understanding of key dramatic ideas. As always, candidates who planned their time and strategy carefully produced confident responses with the strongest coming from those candidates who had explored ideas fully in performance. These were able to reflect critically on their own actual experience of creating drama – they were, in fact, able to write about the *application* of creative ideas and be able to *evaluate* their effectiveness in performance.

There was a marked improvement in the way candidates approached the discussion of technical issues and less evidence of inadequate understanding of costume, lighting, sound and set design in the theatre, all playing their part in the communication of dramatic meaning through sign and symbol. Yet there are still some areas where confusions lie with the most telling being in relation to *properties* (props) and the *set*, its settings and furnishings.

In a few cases the quality of candidates' handwriting gave cause for concern and Centres are requested to encourage their candidates to write legibly. Candidates whose work is illegible are self-penalising, since credit cannot be awarded for ideas that cannot be deciphered.

A few candidates attempted to answer all the questions in **Sections B** and **C** and in such cases marks were awarded to the answers which addressed the greatest number of assessment criteria. Naturally, because of the time required to produce a strong answer for a 25-mark question, such candidates were unlikely to score above single figures for each section. Centres are reminded to advise candidates about this aspect of the rubric before they sit the examination.

### **Comments on specific questions**

#### **Section A: 1–5**

##### **Question 1**

Most were able to access this question and score full marks. There were one or two instances of candidates identifying props that were not mentioned in the text but the props were appropriate and creatively used – the mark scheme, however, did not allow for this. Some took imagery from the dialogue such as the tapes and whilst identification could be credited, effective use was unlikely to be. There were a number of candidates who identified the fridge as a prop and then went on to describe its function as a piece of set.

##### **Question 2**

Many candidates mistook pacing for delivery giving suggestions for intonation, or pitch/ volume with a small number confusing pace of delivery with pacing around the room. There were several over long answers, possibly due to the change of attitude demonstrated by the character, but despite this, only one piece of advice was required. There were, however, a lot of good responses identifying moments in the extract where pace of delivery would naturally change and why.

### Question 3

This proved to be quite a difficult question for some. A large number of candidates mistakenly talked about proxemics or SHERMAN's facial expression towards IAN when, in fact, SHERMAN was in a different part of the building and on the other end of the phone therefore not on stage at all. Many candidates were able to provide evidence of the relationship between the characters but did not provide examples of how to show this in performance, and thus could not be credited.

### Question 4

This was one of the most successful Section A questions as most candidates had a sound grasp of SHERMAN's character and were able to identify two character traits with answers that demonstrated understanding of how to show these in performance. Candidates with the best responses made valid suggestions about the character and then succinctly gave advice for portrayal in a couple of sentences. Others, perhaps keen to demonstrate their understanding of the character gave lengthy responses that could not receive additional credit. (Please see 'key messages' above.)

### Question 5

Most candidates understood this question and seemed to grasp fully the purpose of GARY's monologue. There were, however, several candidates who neglected to make actual explicit reference to specific lines. Most candidates focused on pace (slow/fast) with some including pause and stuttering. Better answers were able to connect specific moments in the text to changes in GARY's perceptions and attitude as the monologue progressed. There were also those who dominated their response with directions on movement and physical gesture which could not be credited.

### Question 6

There were generally good answers to this question. Candidates demonstrated understanding of opportunities for physicality and expression in order to give an impression of LORRAINE's character to the audience. Most were able to identify her as a shy, timid character, but some felt she was a little more devious than first thought – whilst this is an interesting take on the character, there is little if anything to suggest it in the extract. The best responses did pick up from the text that there were occasions where she needed to be portrayed as 'standing up' to SHERMAN.

### 7–8 Devised Work

#### Question 7

This was a very successful question with the majority of candidates being able to identify the most dramatic moment within their piece and therefore earn at least one mark. There were some excellent answers with some good levels of detail as to what the moment was and why it had greatest impact. Some candidates were unable to be specific in their identification of the 'moment' and discussed whole scenes, but most were able to justify their choice in relation to dramatic effectiveness.

#### Question 8

There were many good answers with candidates understanding scene changes and the technical/performance means by which they achieved outcomes. In better responses, candidates were able to discuss not only the scene changes, but also the transition of mood/atmosphere/tension and release with some excellent examples of critical evaluation. However, several candidates simply listed the blackouts and movement of furniture rather than analysing how they were managed. Some candidates simply wrote that they had no scene changes and therefore nothing to write about.

### Section B: 9–11 American Days

#### Question 9

This was the least popular of the three questions in this section. The best responses showed understanding of how sound can be used in a largely naturalistic piece to support location and enhance drama with sophisticated discussion of external sounds being heard and varied according to, say, the opening and closing of the door. Suggested use of *leitmotif* for each character with description of instruments and their

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timbre showed clear understanding of the text but not of the play's style. Others discussed a range of sounds and effects but these were not always fully developed, whilst a few wrote a paragraph or two about sound design and then went on to explore set, costume and make-up.

#### **Question 10**

This was the most popular choice with some excellent answers. The responses all seemed to have a good grasp of the character of TALLULAH and were able to make some excellent references to specific lines and how they should be delivered. Some understood the significance of the role in relation to other characters and could provide examples of her effect upon them and her changing attitudes according to her own confidence levels. Some, whilst showing good understanding of the character, did not give any textual evidence when making suggestions about how the character could be portrayed and thus could not be awarded marks in the higher bands. A small number focused unduly upon considerations of costume which could only be fully credited when linked with communication of character.

#### **Question 11**

This response tended to be from candidates who were able to attain higher mark levels and, on the whole, showed some excellent creativity. There were some real attempts made to lift the extract from the page with a clear sense of directorial vision. Whilst there were some otherwise sophisticated answers, there was sometimes a lack of attention to the second part of the question – bringing out the theme in performance – with the result that able candidates were losing marks by too much discussion of their directorial ideas at the expense of demonstrating too little application in terms of how these ideas would be achieved in performance. Some candidates focused on the whole picture – not only how the actors would perform but also how other aspects of the production, such as set, costume, sound and lighting would contribute to the intended directorial vision. These candidates fared better, as a rule, than those who concentrated on a single element such as character.

#### **Section C: 12–14 Devised work**

#### **Question 12**

This was the most popular question from Section C and most often combined with question 10. There were some excellent responses to this question that showed a real understanding of the development of the devised work from initial idea to final performance. There was a pleasing amount of theoretical understanding and ability to identify the influence of existing practitioners on the final work and the devising process. The best responses often followed a point, example and explain/evaluate structure with others tending to provide too much narrative content. In order to access the higher band marks, candidates needed to be able to relate explanation of the content to its development from an original idea.

#### **Question 13**

This question was also a popular choice – the idea of contrasts seemed to be a fundamental consideration in much of the devised work and it was clear that many candidates had a sound understanding of the intention of their piece and how contrasts were used to meet this intent. Most answers contrasted roles, their purposes and attitudes and costume; some included contrasting themes and others provided details relating to other technical aspects such as set, lighting and sound. Whilst these discussions could be impressive on their own, in order to attain higher marks, candidates needed to provide detailed evaluation of the outcomes of the use of contrasts, particularly in a performance context.

#### **Question 14**

This was the least popular choice in this section. Character analysis was variable with the best answers describing several traits of the character and how these were revealed through the development of the action and made explicit to the audience through acting skills and the relationships with other characters. Several pieces had stylized use of roles as opposed to developed characters and these answers tended to be less successful at showing how personality was dramatised.

# DRAMA

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<p><b>Paper 0411/02</b> <b>Coursework</b></p>
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## **General comments**

The session ran smoothly in terms of administration, with most Centres being very well organised for submission dates. There was a good level of accuracy in the completion of the paperwork, and Moderators reported very few errors of addition or transcription. The two most common problems were a) where Centres did not include the ICMS forms for all of the candidates, or b) the opposite, where all the work and the forms were included, but the Centre did not identify a moderation sample. The ICMS forms for **all** candidates must be sent to Cambridge, and the Centre should draw from this total a sample of six candidates whose performance work should be sent. This sample should include the highest- and lowest-marked candidate, with an even spread across the remaining candidates.

The quality and relevance of the comments provided on the ICMS forms was variable. Most Centres provided fulsome, helpful remarks that indicated precisely where credit had been awarded, although a minority provided hardly any comments at all, and others merely quoted what was in the assessment criteria. Moderators emphasised the importance of explaining how and why a particular mark was arrived at, drawing on the criteria for assessment and making clear what the candidate had done to warrant the mark awarded.

Nearly all candidates stated their name/number at the beginning of the recording, dressed exactly as they would then appear in the performance. It would also be helpful in addition if Centres could reinforce this on the ICMS forms with an accurate description of what candidates were wearing and a physical description (hair, glasses, relative height, etc.).

## *Recordings of performances*

The overall quality of the DVDs was better than in previous sessions, and many Centres chaptered their discs, which was very helpful. Some Centres did not use a static camera, which meant that candidates were not always seen in full. There were relatively few technical problems with the recordings themselves, however: a few DVDs had been damaged in transit, and there were also some MP4 format DVDs that did not play on an Apple Mac. A number of recordings suffered from high levels of extraneous noise, which was sometimes distracting to the performers.

## ***Text-based performances***

Moderators reported that the standard of work seen was generally consistent with that submitted in previous sessions, although there appeared to be greater accuracy in the application of the assessment criteria this session.

## **Monologues**

This was generally a very strong aspect of the work of most candidates, where they were in complete charge of the success of the performance. Most candidates were able to showcase acting skills that were honed and refined through a specific text, and there was strong evidence of effective rehearsal with very few memory lapses and some excellent articulation and enunciation. A number of candidates struggled with spoken English and gave performances that were very far from being ready for an audience to view.

It was evident that most candidates had considerable empathy with the role they were acting.

The strongest candidates presented their pieces with conviction, conveying their character and context to their audience with a real sense that they understood how to create effective performance. They delivered their lines in a very confident manner and interpreted the performance text in a mature and sophisticated

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way. Excellent phrasing and timing, coupled with a strong stage presence and keen awareness of audience, was apparent in many Centres.

There were fewer static performances than in previous sessions, although some Centres provided all candidates with a desk, chair and phone for their monologues. This encouraged a one-size-fits-all approach, which was not helpful to any of the candidates in the Centre since it restricted their approach to gesture and physicality.

Many Centres offered a wide variety of texts, calling for different styles and techniques. It was pleasing to see candidates extending their knowledge and understanding of theatre across different historical periods and styles. Although not compulsory, some Centres paid careful attention to set and costume where period drama was tackled. This was commendable and helped candidates get into character and develop stylistically. Some candidates, however, did not seem particularly aware of the style of the play from which their monologue was taken. It was not always evident that candidates had researched the whole play and, on occasion, monologues were presented out of context.

### Group-text

The quality of group repertoire pieces was generally good.

Moderators reported seeing some outstanding performance work, which was both dynamic and engaging. The majority of candidates understood the need for a strong performance focus and where there was a real sense of theatrical discipline, the work was powerful and impactful. It was pleasing that many candidates performed to a live audience.

Candidates who performed in appropriate performance spaces to live audiences were much more successful in performance. This added a sense of occasion and raised the level of the candidates' performance skills, which were generally absent in classroom or corridor settings.

It was pleasing that there were few examples of scripts on stage this session.

The choice of text was the most significant factor in determining the success of the pieces and the strongest candidates performed challenging texts with confidence and commitment. Some of the contemporary pieces and the more culturally relevant texts were very successful, although traditional playwrights such as Oscar Wilde also continued to be popular. Some groups were let down by limitations in the texts that were given them. A few Centres showed an inappropriate reliance on the work of D M Larson, whose plays – although readily available on the Internet – are largely intended for classroom performance rather than the stage.

### ***Devised performances***

Moderators reported that, although there were some effective pieces, many candidates' devised work was less strong than their repertoire performances.

The strongest work reflected an understanding of a range of dramatic techniques and approaches. These pieces took risks with ideas, characters and situations, often using physicality, mime, music and non-narrative structures to create exciting and innovative work. Some non-naturalistic pieces were powerful and effective, and there were examples of some excellent physical work inspired by DV8, Frantic Assembly and a range of experimental practitioners. There was also some very effective politically inspired work, which at its best showed sensitive awareness of issues in the history of individual countries. It was also pleasing to see mature responses to political and ecological issues, avoiding the more obvious teenage angst.

Many devised pieces were, however, predictable or clichéd, often lacking in physicality or development of characters beyond the stereotypical. Many candidates attempted to explore topics that were often unsuitable for them, as they lacked sufficient understanding of the issues. As a result, the level of performance skills was often lower because the dramatic material itself was not especially challenging, and candidates needed to think more creatively as to what they could do to showcase their acting skills.

Assessment Objective 2 was frequently over-marked by Centres as credit was awarded for effort rather than outcome. Comments on the ICMS forms indicated that marks had been awarded because candidates had impressed their teachers because of their high level of motivation and/or attitude rather than ability to create, shape and refine dramatic content. This accounted for many of the adjustments in marks.

**Frequently-used plays for repertoire performances**

Alan Ayckbourn	<i>Absent Friends</i> <i>Confusions</i> <i>Invisible Friends</i> <i>The Norman Conquests</i>
Samuel Beckett	<i>Waiting For Godot</i>
Steven Berkoff	<i>Metamorphosis</i> <i>The Trial</i>
Bertolt Brecht	<i>Fear and Misery of the Third Reich</i> <i>Happy End</i> <i>Mother Courage</i>
Anton Chekhov	<i>The Seagull</i>
Caryl Churchill	<i>Top Girls</i>
Shelagh Delaney	<i>A Taste of Honey</i>
Denise Deegan	<i>Daisy Pulls It Off</i>
Euripides	<i>The Trojan Women</i>
Dario Fo	<i>Accidental Death of an Anarchist</i>
Bill Forsyth	<i>Gregory's Girl</i>
Athol Fugard	<i>No Good Friday</i>
John Galsworthy	<i>The Fugitive</i>
John Godber	<i>Bouncers</i> <i>Shakers</i> <i>Teechers</i>
Nicolai Gogol	<i>The Government Inspector</i>
Lorraine Hansberry	<i>A Raisin in the Sun</i>
John Hodge	<i>The Collaborators</i>
Henrick Ibsen	<i>A Doll's House</i>
Eugene Ionesco	<i>The Bald Soprano</i>
Sarah Kane	<i>4:48 Psychosis</i>
Charlotte Keatley	<i>My Mother Said I Never Should</i>
Dennis Kelly	<i>DNA</i> <i>Orphans</i>
Mike Leigh	<i>Abigail's Party</i>
Mary O'Malley	<i>Once a Catholic</i>
Arthur Miller	<i>All My Sons</i> <i>Death of a Salesman</i> <i>The Crucible</i>
Joe Orton	<i>The Ruffian On the Stair</i>

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John Osborne	<i>Look Back in Anger</i>
Harold Pinter	<i>The Birthday Party</i> <i>The Caretaker</i>
Dennis Potter	<i>Blue Remembered Hills</i>
J B Priestley	<i>An Inspector Calls</i>
Mark Ravenhill	<i>Pool (no water)</i>
Willy Russell	<i>Blood Brothers</i> <i>Educating Rita</i> <i>Shirley Valentine</i>
Peter Shaffer	<i>Amadeus</i> <i>Equus</i>
William Shakespeare	<i>A Midsummer Night's Dream</i> <i>Hamlet</i> <i>Julius Ceasar</i> <i>King Lear</i> <i>Much Ado About Nothing</i> <i>Romeo and Juliet</i> <i>The Taming of the Shrew</i> <i>Twelfth Night</i>
Neil Simon	<i>Plaza Suite</i> <i>The Odd Couple</i>
Sophocles	<i>Antigone</i>
John Webster	<i>The Duchess of Malfi</i>
Oscar Wilde	<i>A Woman of No Importance</i> <i>Lady Windermere's Fan</i> <i>The Importance of Being Earnest</i>
Tennessee Williams	<i>A Streetcar Named Desire</i>
Mark Wheeler	<i>Too Much Punch for Judy</i>

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# DRAMA

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## Cambridge International General Certificate of Secondary Education

Grade thresholds taken for Syllabus 0411 (Drama) in the May/June 2016 examination.

		minimum raw mark required for grade:						
	maximum raw mark available	A	B	C	D	E	F	G
Component 11	80	51	46	42	37	32	25	18
Component 12	80	51	46	42	37	32	25	18
Component 13	80	55	49	44	39	34	27	20
Component 2	120	100	84	69	58	47	29	11

Grade A\* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **200**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
AX	02, 11	167	148	129	111	95	79	54	29
AY	02, 12	167	148	129	111	95	79	54	29
AZ	02, 13	172	152	132	113	97	81	56	31



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/11**

Paper 1 Written Examination

**May/June 2016**

**MARK SCHEME**

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2016 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level components and some Cambridge O Level components.

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This document consists of **19** printed pages.

<b>Page 2</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – May/June 2016</b>	<b>0411</b>	<b>11</b>

### Section A

- 1 Identify a moment where a prop is mentioned in Scene 2. Give one example of how you could make effective use of that prop.**

The first mark is to be awarded for identifying a prop mentioned in the text of Scene 2. The second mark is awarded for suggesting one effective usage of that prop.

If a candidate identifies a prop not mentioned in the text, award no marks.

1 mark	Identifies a moment where a prop is mentioned in Scene 2.
--------	---

**and/or**

1 mark	Gives an example of an effective use of that prop.
<b>Total = 2 marks</b>	

<b>Page 3</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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- 2** You are advising the actor playing MILLY DEWS on how to pace her lines in Scene 1 (between lines 98, ‘Hello, hello, everyone’ and 104–5, ‘...for those at home to enjoy’). Give one piece of advice, and say why she should follow it.

MILLY DEWS is described as having a ‘fragile, rather nervous manner’ but is also part of a group of people who are ‘well-practised, at home in their world’. Her radio character is upbeat and cheerful.

1 mark	An appropriate piece of advice on pacing.
--------	---

**and**

1 mark	An appropriate justification for giving this piece of advice.
<b>Total = 2 marks</b>	

<b>Page 4</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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- 3 Look at lines 589 ('At the start of any enterprise, between two comparative strangers...') to 633 ('The form was good') Suggests three ways in which the actors could show how CLIVE and ROBBIE relate to each other.**

CLIVE is described as having 'sharp features, natural authority and is elegantly dressed'. He holds very high position at the BBC, and has helped to draft the Abdication Speech for King Edward VIII in 1936. CLIVE's background is in the mysterious and distant 'Talks' department, whereas ROBBIE is in Entertainment as the host on 'Friday Night at Eight'. Despite their not hitting it off immediately, at the end of Scene 2, CLIVE invites ROBBIE to come and work for him. This excerpt is a power play as CLIVE tries to find out more about ROBBIE.

Allow suggestion for any credible means by which the relationship might be shown.

1 mark	A valid suggestion as to how the relationship could be shown.
--------	---

**and**

1 mark	A valid suggestion as to how the relationship could be shown.
--------	---

1 mark	A valid suggestion as to how the relationship could be shown.
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<b>Total = 3 marks</b>
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<b>Page 5</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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- 4 You are performing ARNOS's speech from line 711 ('Splendid') to line 727 ('It's American of course, the tune –'). Suggest two aspects of his character that you would want to bring out and, for each aspect, say how you would do it.**

ARNOLD GROVE is the Head of the Spoken Word at the BBC, and is affectionately known as Arnos, after the London Underground station called Arnos Grove. He is a man of fifty, with 'a large blustery manner'. At this point, he offers a diversion to the seriousness of the forthcoming broadcast of the coronation of King George VI and demonstrates a party trick by fiddling with the wireless dial. There is plenty of potential in his speech for physicality, bold talking, and absurdity.

1 mark	An aspect of character that could be communicated to the audience.
--------	--

**and**

1 mark	An indication of how that aspect could be brought out.
--------	--

**and/or**

1 mark	An aspect of character that could be communicated to the audience.
--------	--

**and**

1 mark	An indication of how that aspect could be brought out.
--------	--

<b>Total = 4 marks</b>
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<b>Page 6</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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- 5 You have been given the role of HONKER. How would you control your vocal delivery between line 299 ('There you are! Hello, I'm Harry Wallace') and line 346 ('You'll get the knack! Ready?')?**

HONKER's real name is Harry Wallace, but he is called Honker because he honks out the phrase 'marvellous, marvellous, marvellous' all the time. There is an element of buffoonery about the role and yet his purpose in this excerpt is to reinforce the absurd point about the BBC's ban of the use of radio costumes on television. They were acceptable when no-one could see them, but not now they can be seen. His bluster about using real people in Trafalgar Square is an absurd distraction from the reality of the situation.

Volume is the most obvious feature of HONKER's delivery, but answers might also include reference to breathing, tempo, intonation and vocal pitch.

1 mark	Able to make a general point about how to deliver the lines.
2 marks	The candidate offers one or two suggestions as to how to control the delivery.
3 marks	A clear discussion as to how to control the delivery, with good use of examples.
4 marks	A clear discussion as to how to control the delivery, and the way in which different lines could be approached.
<b>Total = 4 marks</b>	

<b>Page 7</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – May/June 2016</b>	<b>0411</b>	<b>11</b>

- 6 Look at line 805 ('So you're a peasant really?') to line 853–54 ('That must be a little difficult for you'). As the actor playing ISABEL, what impression would you want to give to the audience, and how would you do it?**

ISABEL first appears in Scene 2, and is described as being in her thirties, fashionably dressed and with a witty unpredictable manner. She is a friend of CLIVE, and confesses to ROBBIE that she loves CLIVE. Here in Scene 4, she teases ROBBIE about his newly-established working relationship with CLIVE, whilst at the same time revealing how her job involves a good deal of people-watching.

1 mark	Some rudimentary ideas about ISABEL.
2 marks	Some rudimentary ideas about the intended impression of ISABEL and a general comment about how to create this.
3 marks	A competent grasp of the intended impression of ISABEL and some indication of how to create this from the text.
4 marks	A clear discussion of the intended impression of ISABEL and several suggestions of how to create this from the text.
5 marks	A proficient discussion of the intended impression of ISABEL, with several detailed suggestions of how to create this from the text.
<b>Total = 5 marks</b>	

Page 8	Mark Scheme	Syllabus	Paper
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- 7 Choose one of the characters in your devised piece and say how that role helped to move the action along.

The focus of the question is on identifying one of the characters in the devised piece that was important in moving the action along. This may take a variety of formats, but credit any understanding of how the role functioned to move the drama along.

1 mark	The candidate is able to identify a character in the devised piece.
2 marks	The candidate is able to identify a character <b>AND</b> make a general comment as to how that role moved the action along.
3 marks	A competent explanation of the chosen character, with some specific indication of how that role moved the action along.
4 marks	A clear discussion of the chosen character, with several relevant examples of how it moved the action along.
5 marks	A proficient discussion of the chosen character, with relevant and detailed examples of how that character moved the action along.
<b>Total = 5 marks</b>	

<b>Page 9</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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**8 How effective was the use of gesture in your devised piece? Give examples to support your answer.**

Allow a broad interpretation as to what constitutes gesture, if necessary making allowance for facial expression, or broad discussions of physicality. Candidates should be credited for specific examples taken from the piece.

1 mark	The candidate is able to identify a single use of gesture in the piece.
2 marks	The candidate is able to identify a single use of gesture in the piece <b>AND</b> makes a general comment about its effectiveness.
3 marks	A competent explanation of the use of gesture, with some specific indication of its effectiveness.
4 marks	A clear discussion of the use of gesture, with several relevant examples of its effectiveness.
5 marks	A proficient discussion of how gesture was used, with relevant and detailed examples of its effectiveness.
<b>Total = 5 marks</b>	

Page 10	Mark Scheme	Syllabus	Paper
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### Section B

#### 9 You have been asked to design the sound for a performance of this extract. Discuss how your design ideas will enhance the drama.

The extract is set mainly in broadcasting studios, although the non-studio scenes are also important atmospherically. There are many opportunities for the sound designer to take aspects of the stage directions and turn them into a sound design. However, there is much more to sound design than this, and credit should be awarded to candidates who demonstrate a clear understanding of the ways in which the use of sound can enhance and deepen the experience, rather than simply creating a file of sound effects.

Candidates should outline:

- their ideas for the sound design.
- the way these support and enhance the setting of the extract.
- the specific possibilities for sound within the extract, outlining relevant points of interest in relation to the given stage directions, and other possibilities implicit in the dialogue

Marks should be awarded as follows:

23–25	<i>Shows a sophisticated practical understanding of sound design and offers creative solutions</i> <ul style="list-style-type: none"> <li>• Comprehensive discussion of sound design showing sophisticated understanding of how it would enhance the drama.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
20–22	<i>Shows a perceptive practical understanding of sound design and its challenges</i> <ul style="list-style-type: none"> <li>• An assured discussion of sound design, showing perceptive understanding of how it would enhance the drama.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
17–19	<i>Shows a detailed practical understanding of sound design and effect</i> <ul style="list-style-type: none"> <li>• An effective discussion of sound design showing detailed understanding of how it would enhance the drama.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<i>Shows secure understanding of sound design</i> <ul style="list-style-type: none"> <li>• A consistent understanding of sound design which is mostly workable; there may be some suggestions of how it would enhance the drama.</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding
11–13	<i>Shows some understanding of sound design</i> <ul style="list-style-type: none"> <li>• Variable understanding of sound design some of which is viable; there may be limited suggestions of how it would enhance the drama.</li> <li>• A focus on the more obvious aspects of the extract.</li> </ul>	

Page 11	Mark Scheme	Syllabus	Paper
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8–10	<i>Shows undeveloped/superficial understanding of sound design</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas about sound design.</li><li>• A superficial approach to sound design based mostly on description with little reference to the extract.</li></ul>	Lower band – identification
5–7	<i>Identifies one or two examples of sound design</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• Response is predominantly narrative.</li></ul>	
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of sound design.</li><li>• Response lacks supporting detail.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

Page 12	Mark Scheme	Syllabus	Paper
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**10 You have been cast in the role of BERNARD. How would your performance communicate his character to an audience.**

BERNARD first appears in Scene 2, where he is described as ‘a dark-haired’, short, good-looking young man in his early twenties’. He plays the role of the Baron Freier von Brandis, who is meant to be a tourist exploring London. It transpires that BERNARD is himself Jewish, and his role is a means of introducing a profoundly disturbing point in the drama about the suffering of the European Jews.

Marks should be awarded as follows:

23–25	<i>Shows a sophisticated practical understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>• A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract.</li><li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li></ul>	Upper band – application
20–22	<i>Shows a perceptive practical understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>• An assured discussion of how the role could be played, showing perceptive understanding of the character.</li><li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li></ul>	
17–19	<i>Shows detailed practical understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>• An effective discussion of how the role could be played, showing detailed understanding of the character.</li><li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li></ul>	
14–16	<i>Shows secure understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>• A consistent understanding of the character, which is mostly viable. There may be some examples of how to play the role.</li><li>• A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding
11–13	<i>Shows some understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>• Variable understanding of the character, some of which is viable. There may be limited examples of how to play the role.</li><li>• A focus on the more obvious aspects of the character.</li></ul>	
8–10	<i>Shows undeveloped/superficial understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas about the character.</li><li>• A superficial approach based mostly on description; occasional reference to the extract.</li></ul>	
5–7	<i>Identifies one or two examples of the varying aspects of the role</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• The response is predominantly narrative.</li></ul>	Lower band – identification
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• The response shows little understanding of the role.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

Page 13	Mark Scheme	Syllabus	Paper
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- 11 **'Talk of the City** explores the tension between the glamorous world of entertainment and the more serious issues of the time.' As a director, how would you bring out this tension in a performance of the extract.

Stephen Poliakoff's play has a number of themes, most of which are apparent in the extract from *Talk of the City*.

- The strangeness of having to maintain a world of glitz and glamour, which is seen by no-one, as the programmes are on radio only.
- The tension between the entertainment function of the BBC and its remit to report news
- The juxtaposition of the frivolous and the serious in the play.

Allow credit for any appropriate suggestions with evidence from the text.

Marks should be awarded as follows:

23–25	<i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised in performance.</li> <li>• Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
20–22	<i>Shows a perceptive practical understanding of the play and its style and offers creative solutions</i> <ul style="list-style-type: none"> <li>• An assured discussion of the director's intention with perceptive understanding of how it can be realised in performance.</li> <li>• Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	
17–19	<i>Shows detailed practical understanding of the play and its style</i> <ul style="list-style-type: none"> <li>• An effective discussion of the director's intention with detailed understanding of how it can be realised in performance.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<i>Shows secure understanding of the play</i> <ul style="list-style-type: none"> <li>• A consistent understanding of the director's intention which is mostly viable; there may be some suggestions of how it can be realised in performance. Good understanding of the opportunities provided by the text.</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding
11–13	<i>Shows some understanding of aspects of the play</i> <ul style="list-style-type: none"> <li>• Variable understanding of the director's intention, some of which is viable; there may be limited suggestions of how it can be realised in performance.</li> <li>• A focus on the more obvious aspects of the extract.</li> </ul>	
8–10	<i>Shows undeveloped/superficial understanding of aspects of the play</i> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the director's intention.</li> <li>• A superficial approach based mostly on description with occasional reference to the extract.</li> </ul>	

<b>Page 14</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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5–7	<i>Identifies one or two examples of how the director could approach the play</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – identification
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of how to direct the play.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

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### Section C

#### 12 What challenges did your devised piece present in terms of vocal projection and articulation? How effectively did you deal with these challenges?

Simplistic answers may focus only on volume, perhaps reflecting on whether the actors were audible. Such answers might dwell on audibility and clarity. There might be comments about English not being the mother tongue, which can be credited if there is an assessment of what could be done in the context of the piece.

Stronger answers may relate articulation and projection to other dramatic features, perhaps breathing, posture, physicality or proxemics, and the way in which dialogue is more than simply the delivery of words on stage. There may also be references to intended impact, and dramatic moments that could have been improved through better control of vocal projection and articulation.

Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of vocal projection and articulation</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the challenges of vocal projection and articulation</li> <li>Excellent, practical evaluation of how effectively these were dealt with; sustained and detailed reference to the devised piece.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of vocal projection and articulation</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the challenges of vocal projection and articulation</li> <li>Insightful practical evaluation of how effectively these were dealt with; frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of vocal projection and articulation</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the challenges of vocal projection and articulation.</li> <li>Well-formulated practical evaluation although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
14–16	<p><i>Shows secure understanding of vocal projection and articulation</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the challenges of vocal projection and articulation. There may be some evaluative comment.</li> <li>A good level of detail with some appropriate references to the devised piece.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of vocal projection and articulation</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the use of vocal projection and articulation. There may be limited evaluative comment.</li> <li>A focus on the more obvious aspects of the devised piece.</li> </ul>	

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<b>8–10</b>	<i>Shows undeveloped/superficial understanding of vocal projection and articulation</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the use of vocal projection and articulation.</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>	<b>Lower band – identification</b>
<b>5–7</b>	<i>Identifies one or two examples of vocal projection and/or articulation</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the devised piece.</li> <li>Response is predominantly narrative.</li> </ul>	
<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of vocal projection or articulation.</li> </ul>	
<b>0–1</b>	No answer/insufficient response to meet the criteria in the band above.	

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- 13 You have been invited to perform your devised piece at a local theatre and have the opportunity to design a set. Discuss the details of your set design and how it would enhance the drama.**

Allow for a number of creative solutions here. It is possible that no set design was used for the actual performance, but that does not matter since the focus here is on the possibilities of what can be achieved in a new venue, which may have a different size performance space, and more technical potential. The question calls for understanding as to what set design *would now be desirable* in the light of the new venue.

Marks should be awarded as follows:

<b>23–25</b>	<i>Shows a sophisticated practical understanding of vocal projection and articulation</i> <ul style="list-style-type: none"> <li>A comprehensive discussion of the challenges of vocal projection and articulation</li> <li>Excellent, practical evaluation of how effectively these were dealt with; sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – application</b>
<b>20–22</b>	<i>Shows a perceptive practical understanding of vocal projection and articulation</i> <ul style="list-style-type: none"> <li>An assured discussion of the challenges of vocal projection and articulation</li> <li>Insightful practical evaluation of how effectively these were dealt with; frequent and well-selected references to the devised piece.</li> </ul>	
<b>17–19</b>	<i>Shows detailed practical understanding of vocal projection and articulation</i> <ul style="list-style-type: none"> <li>An effective discussion of the challenges of vocal projection and articulation.</li> <li>Well-formulated practical evaluation although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
<b>14–16</b>	<i>Shows secure understanding of vocal projection and articulation</i> <ul style="list-style-type: none"> <li>A consistent understanding of the challenges of vocal projection and articulation. There may be some evaluative comment.</li> <li>A good level of detail with some appropriate references to the devised piece.</li> </ul>	<b>Middle band – understanding</b>
<b>11–13</b>	<i>Shows some understanding of vocal projection and articulation</i> <ul style="list-style-type: none"> <li>Variable understanding of the use of vocal projection and articulation. There may be limited evaluative comment.</li> <li>A focus on the more obvious aspects of the devised piece.</li> </ul>	
<b>8–10</b>	<i>Shows undeveloped/superficial understanding of vocal projection and articulation</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the use of vocal projection and articulation.</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>	

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5–7	<i>Identifies one or two examples of vocal projection and/or articulation</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the devised piece.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – identification
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of vocal projection or articulation.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

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**14 What message did you wish to communicate in your devised piece? How successful were you in achieving this?**

The focus of the question is twofold: the ‘message’ of the piece itself (which may have taken many different formats) and the success of the actors in communicating that message in performance. Allow for a variety of responses depending on what the candidate suggests is the ‘message’.

Marks should be awarded as follows:

<b>23–25</b>	<i>Shows a sophisticated practical understanding of the intended message of the piece</i> <ul style="list-style-type: none"> <li>A comprehensive discussion of the message of the piece.</li> <li>Excellent, practical evaluation of the success of communicating the intended message, with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – application</b>
<b>20–22</b>	<i>Shows a perceptive practical understanding of the intended message of the piece</i> <ul style="list-style-type: none"> <li>An assured discussion of the message of the piece.</li> <li>Insightful practical evaluation of the success of communicating the intended message with frequent and well-selected references to the devised piece.</li> </ul>	
<b>17–19</b>	<i>Shows detailed practical understanding of the intended message of the piece</i> <ul style="list-style-type: none"> <li>An effective discussion of the message of the piece.</li> <li>Well-formulated practical evaluation of the success of communicating the intended message, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
<b>14–16</b>	<i>Shows secure understanding of the intended message of the piece</i> <ul style="list-style-type: none"> <li>A consistent understanding of the message of the piece. There may be some evaluative comment.</li> <li>A good level of detail with some appropriate references to the devised piece.</li> </ul>	<b>Middle band – understanding</b>
<b>11–13</b>	<i>Shows some understanding of the intended message of the piece</i> <ul style="list-style-type: none"> <li>Variable understanding of the message of the piece. There may be limited evaluative comment.</li> <li>A focus on the more obvious aspects of the devised piece.</li> </ul>	
<b>8–10</b>	<i>Shows undeveloped/superficial understanding of the intended message of the piece</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the message of the piece.</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>	
<b>5–7</b>	<i>Identifies one or two examples of the intended message of the piece</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the devised piece.</li> <li>Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>
<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the message of the piece.</li> </ul>	
<b>0–1</b>	No answer/insufficient response to meet the criteria in the band above.	



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/12**

Paper 1 Written Examination

**May/June 2016**

**MARK SCHEME**

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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### Section A

- 1 Identify a moment where a prop is mentioned in Scene 3. Give one example of how you could make effective use of that prop.**

The first mark is to be awarded for identifying a prop mentioned in the text of Scene 3. The second mark is awarded for suggesting one effective usage of that prop.

If a candidate identifies a prop not mentioned in the text, award no marks.

1 mark	Identifies a moment where a prop is mentioned in Scene 3.
<b>and/or</b>	
1 mark	Gives an example of an effective use of that prop.
<b>Total = 2 marks</b>	

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- 2** You are advising the actor playing NICOLA on how to pace her lines in Scene 1 (between lines 226, 'A little louder...' and 245, 'Oh good – thank you'). Give one piece of advice, and say why she should follow it.

Nicola's voice is described in the extract as 'extremely flat, unemotional' when she is first heard, and she is also very quiet and nervous when she is talking to LEONARD BRAZIL on the phone.

1 mark	An appropriate piece of advice on pacing.
--------	---

**and**

1 mark	An appropriate justification for giving this piece of advice.
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<b>Total = 2 marks</b>
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- 3 Look at lines 81 ('Why do you keep on doing this?') to 99 ('You're not, yet'). Suggest three ways in which the actors could show how LEONARD and REX relate to each other.**

REX is clearly a junior member of staff at Leicester Sound, and LEONARD is keen for him to know his place in the outfit. There are a number of encounters between the two actors through which LEONARD delivers a series of put-downs to REX, which provide the context for this short passage in which there is a verbal skirmish between the two.

Allow suggestion for ways in this might be done, and also for ways in which REX might respond.

1 mark	A valid suggestion as to how the relationship could be shown.
--------	---

**and**

1 mark	A valid suggestion as to how the relationship could be shown.
--------	---

**and**

1 mark	A valid suggestion as to how the relationship could be shown.
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<b>Total = 3 marks</b>
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- 4** Look at lines 546 ('You must be enjoying all this anyway...') to 585 ('Always trying to put them off...'). Suggest two aspects of JOHN's character that you would want to bring out and, for each aspect, say how you would do it.

JOHN is described as small, and 'a shiny, red-faced man'. He is clearly a consummate broadcasting professional, able to put up with the treatment he receives at the hands of LEONARD and maintain his high standards. He is also able to vocalise his thoughts about the inappropriate nature of LEONARD's behaviour whilst the show is on air, but manages to maintain a balanced demeanour.

1 mark	An aspect of character that could be communicated to the audience.
--------	--

**and**

1 mark	An indication of how that aspect could be brought out.
--------	--

**And/or**

1 mark	An aspect of character that could be communicated to the audience.
--------	--

**and**

1 mark	An indication of how that aspect could be brought out.
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<b>Total = 4 marks</b>
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- 5 You have been given the role of JIM'S VOICE. How would you control your vocal delivery between line 846 ('...I mean, don't you agree with me Leonard...') and line 879 ('WHAT would I do with a –')?**

JIM does not appear on stage. The audience hears his voice over the telephone. He is a frequent, irate caller, intolerant of vandalism in the local area and other social ills, and talks on at length to LEONARD, who quickly tires of the call and tries to cut him off. The skill of the actor lies in sustaining the intensity of the delivery so that LEONARD cannot get a word in. However, the actor also needs to avoid too great a level of initial intensity or the role will lack credibility.

Answers might include references to volume, breathing, tempo, intonation, and vocal pitch.

1 mark	Able to make a general point about how to deliver the lines.
2 marks	The candidate offers one or two suggestions as to how to control the delivery.
3 marks	A competent grasp of how to control the delivery, with good use of examples.
4 marks	A clear discussion as to how to control the delivery, and the way in which different lines could be approached.
<b>Total = 4 marks</b>	

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- 6 How would you advise the actor playing LEONARD to deliver the speech between line 1115 ('No need to fear, Nicola is here') and line 1145 ('...SHOUT IT OUT')?**

At one extreme, LEONARD is an on-air control freak who has the microphone and invites the contributions of others simply to bolster his own ego. At the other, he is a showman, whose delivery has little sincerity, but is more focused on entertainment. The speech shows LEONARD's increasing disintegration, which contrasts with his considerable charm at the start of the extract.

There are several other possibilities, so allow credit for any realistic suggestions.

1 mark	One piece of advice about how to deliver the speech.
2 marks	Some rudimentary ideas about how to deliver the speech.
3 marks	A competent grasp of how the speech might be delivered, with some references to the text.
4 marks	A clear discussion of how the speech might be delivered, with several references to the text.
5 marks	A proficient discussion of the speech might be delivered, with several detailed references to the text.
<b>Total = 5 marks</b>	

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**7 What aspect of your devised piece did you most want the audience to remember, and what did you do to achieve this?**

The focus of the question is on identifying the aspect of the devised piece that the group wanted to stay in the audience's mind. This may take a variety of formats, but credit any understanding of what the candidate did in order to achieve this.

1 mark	The candidate is able to identify the aspect they most wanted the audience to remember.
2 marks	The candidate is able to identify the aspect they most wanted the audience to remember <b>AND</b> make a general comment as to what they did to achieve this.
3 marks	A competent explanation of the chosen aspect, with some specific indication of how they made it memorable for the audience.
4 marks	A clear discussion of the details of the chosen aspect, with several relevant examples of how they made it memorable for the audience
5 marks	A proficient discussion of the chosen aspect, with relevant and detailed examples of how they made it memorable for the audience.
<b>Total = 5 marks</b>	

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**8 In what ways did you vary the physical distance between performers in your devised piece, and why?**

The performance space in which the candidates worked may have been large or small, cramped or cavernous, but this does not matter since the focus here is on the relationship of performers to each other rather than the performance space itself. This is not therefore a question about the nature of the space, but about the way the characters related to each other in that space.

1 mark	The candidate is able to identify one variation of physical distance.
2 marks	The candidate is able to identify one variation of physical distance <b>AND</b> make a general comment as to its purpose.
3 marks	The candidate gives a competent explanation of variations of physical distance, with some specific indication as to their purpose.
4 marks	A clear discussion about variations of physical distance, with several relevant examples as to their purpose.
5 marks	A proficient discussion about variations of physical distance, with relevant and detailed examples as to their purpose.
<b>Total = 5 marks</b>	

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### Section B

**9 You have been asked to design the sound for a performance of this extract. Discuss how your design ideas will enhance the drama.**

The extract is set mainly in a radio studio, although the non-studio scenes are also important atmospherically. There are many opportunities for the sound designer to take aspects of the stage directions and turn them into a sound design. However, there is much more to sound design than this, and credit should be awarded to candidates who demonstrate a clear understanding of the ways in which the use of sound can enhance and deepen the experience, rather than simply creating a file of sound effects.

Candidates should outline

- their ideas for the sound design.
- the way these support and enhance the setting of the extract.
- the specific possibilities for sound within the extract, outlining relevant points of interest in relation to the given stage directions, and other possibilities implicit in the dialogue

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You have been asked to design the sound for a performance of this extract. Discuss how your design ideas will enhance the drama.

Marks should be awarded as follows:

23–25	<i>Shows a sophisticated practical understanding of sound design and offers creative solutions</i> <ul style="list-style-type: none"><li>Comprehensive discussion of sound design showing sophisticated understanding of how it would enhance the drama.</li><li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li></ul>	Upper band – application
20–22	<i>Shows a perceptive practical understanding of sound design and its challenges</i> <ul style="list-style-type: none"><li>An assured discussion of sound design, showing perceptive understanding of how it would enhance the drama.</li><li>Insightful practical suggestions with frequent and well-selected references to the extract.</li></ul>	
17–19	<i>Shows a detailed practical understanding of sound design and effect</i> <ul style="list-style-type: none"><li>An effective discussion of sound design showing detailed understanding of how it would enhance the drama.</li><li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li></ul>	
14–16	<i>Shows secure understanding of sound design</i> <ul style="list-style-type: none"><li>A consistent understanding of sound design which is mostly workable; there may be some suggestions of how it would enhance the drama.</li><li>A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding
11–13	<i>Shows some understanding of sound design</i> <ul style="list-style-type: none"><li>Variable understanding of sound design some of which is viable; there may be limited suggestions of how it would enhance the drama.</li><li>A focus on the more obvious aspects of the extract.</li></ul>	
8–10	<i>Shows undeveloped/superficial understanding of sound design</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about sound design.</li><li>A superficial approach to sound design based mostly on description with little reference to the extract.</li></ul>	
5–7	<i>Identifies one or two examples of sound design</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of sound design.</li><li>Response lacks supporting detail.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

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**10 You have been cast in the role of SUSAN. How would your performance communicate her character to an audience?**

SUSAN, described in the character list as being ‘extremely volatile’, is a work colleague of NICOLA and they are both employed as assistants at Liptons Supermarket. They discuss stealing food from the store, but they are afraid of being caught by the security detective. Their conversation is largely functional and is interrupted by the booming voice of LEONARD that is played over the radio. An important dramatic function of the role is the way she develops the conversation with NICOLA about entering the radio competition, during which she engages in the ardent physical activity of manufacturing the dummy. Allow credit for any other point that can be sustained from the extract.

Marks should be awarded as follows:

<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>
<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of the character.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
<b>17–19</b>	<p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of the character.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
<b>14–16</b>	<p><i>Shows secure understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the character, which is mostly viable. There may be some examples of how to play the role.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul>	<b>Middle band – understanding</b>
<b>11–13</b>	<p><i>Shows some understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the character, some of which is viable. There may be limited examples of how to play the role.</li> <li>A focus on the more obvious aspects of the character.</li> </ul>	

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8–10	<i>Shows undeveloped/superficial understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas about the character.</li><li>• A superficial approach based mostly on description; occasional reference to the extract.</li></ul>	Lower band – identification
5–7	<i>Identifies one or two examples of the varying aspects of the role</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• The response is predominantly narrative.</li></ul>	
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• The response shows little understanding of the role.</li></ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**11 ‘City Sugar explores the theme of the frustrated ambitions of its characters.’ As a director, how would you bring this out in a performance of the extract?**

The focus of the question is on the ability of the director to bring out relevant means of exploring frustrated ambition. There are numerous manifestations of the theme of frustrated ambitions, affecting most of the characters.

- The lack of opportunity for most of the characters.
- The petty squabbles and bickering that ensue from the ‘total’ environment of work.
- The frustration of a man with a huge sense of self-importance, trapped in an unfulfilling job.
- The tension between Leonard wanting to work in London, and the local situation of Leicester Sound.
- The portrayal of Nicola and Susan stuck in a supermarket job where their every move is watched, whilst their dreams are of fame and fortune.
- The attempts of Rex to make headway in his career, constantly put down by Leonard.

Allow credit for any appropriate suggestions with evidence from the text.

Marks should be awarded as follows:

<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the director’s intention with sophisticated understanding as to how it can be realised in performance.</li> <li>• Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>
<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the director’s intention with perceptive understanding of how it can be realised in performance.</li> <li>• Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	
<b>17–19</b>	<p><i>Shows detailed practical understanding of the play and its style</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the director’s intention with detailed understanding of how it can be realised in performance.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
<b>14–16</b>	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of the director’s intention which is mostly viable; there may be some suggestions of how it can be realised in performance. Good understanding of the opportunities provided by the text.</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	<b>Middle band – understanding</b>
<b>11–13</b>	<p><i>Shows some understanding of aspects of the play</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the director’s intention, some of which is viable; there may be limited suggestions of how it can be realised in performance.</li> <li>• A focus on the more obvious aspects of the extract.</li> </ul>	

<b>Page 15</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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8–10	<i>Shows undeveloped/superficial understanding of aspects of the play</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas about the director's intention.</li><li>• A superficial approach based mostly on description with occasional reference to the extract.</li></ul>	Lower band – identification
5–7	<i>Identifies one or two examples of how the director could approach the play</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• Response is predominantly narrative.</li></ul>	
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of how to direct the play.</li></ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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### Section C

#### 12 Discuss the costume design for your devised piece. How would your costumes enhance the drama?

Allow for a number of creative solutions here. It is quite possible that no costume design was used for the actual performance. The focus, however, is on the design that would be most appropriate in the light of the performance. It might be expected that candidates will refer to the character list for inspiration but allow credit for any viable, justified solutions. Answers should focus on design rather than manufacture of the costumes. Candidates may find it helpful to include sketches, which should be credited if relevant. Marks should be awarded as follows:

23–25	<i>Shows a sophisticated practical understanding of costume design and offers creative solutions</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of costume design.</li> <li>Excellent, practical suggestions as to how the costume design would enhance the drama. The proposed solution is completely workable and there is sustained and detailed reference to the devised piece.</li> </ul>	Upper band – application
20–22	<i>Shows a perceptive practical understanding of costume design and its challenges</i> <ul style="list-style-type: none"> <li>An assured discussion of costume design.</li> <li>Insightful practical suggestions as to how the costume design would enhance the drama. The proposed solution is workable and there are frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<i>Shows a detailed practical understanding of costume design</i> <ul style="list-style-type: none"> <li>An effective discussion of costume design.</li> <li>Well-formulated practical suggestions as to how the costume design would enhance the drama with consistent and appropriate references to the devised piece. The proposed solution is workable although there may be scope for further refinement.</li> </ul>	
14–16	<i>Shows secure understanding of costume design</i> <ul style="list-style-type: none"> <li>A consistent understanding of costume design which is mostly workable; there may be some suggestions of how it would enhance the drama.</li> <li>A good level of detail with some appropriate references to the devised piece.</li> </ul>	Middle band – understanding
11–13	<i>Shows some understanding of costume design</i> <ul style="list-style-type: none"> <li>Variable understanding of costume design some of which is viable; there may be limited suggestions of how it would enhance the drama.</li> <li>A focus on the more obvious aspects of the devised piece.</li> </ul>	
8–10	<i>Shows undeveloped/superficial understanding of costume design</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about costume design.</li> <li>A superficial approach based mostly on description with occasional reference to the devised piece.</li> </ul>	

<b>Page 17</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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<b>5–7</b>	<i>Identifies one or two examples of how costume design could be used</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the devised piece.</li> <li>Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>
<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of costume design.</li> <li>Response may be typified by a diagram only with no supporting detail.</li> </ul>	
<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.	

Page 18	Mark Scheme	Syllabus	Paper
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**13 What character relationships did you intend to create in your devised piece? How successful were you in doing so?**

It does not matter what the actual relationships in the piece were. The important thing here is that candidates should be able to discuss them in detail and evaluate their success in achieving their dramatic intention. Marks should be awarded as follows:

<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the intended character relationships in the piece</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the character relationships in the piece.</li> <li>Excellent, practical evaluation of the success of creating these relationships, with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – evaluation</b>
<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the intended character relationships in the piece</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the character relationships in the piece.</li> <li>Insightful practical evaluation of the success of creating these relationships, with frequent and well-selected references to the devised piece.</li> </ul>	
<b>17–19</b>	<p><i>Shows detailed practical understanding of the intended character relationships in the piece</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the character relationships in the piece.</li> <li>Well-formulated practical evaluation of the success of creating these relationships, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
<b>14–16</b>	<p><i>Shows secure understanding of the intended character relationships in the piece</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the character relationships in the piece. There may be some evaluative comment.</li> <li>A good level of detail with some appropriate references to the devised piece.</li> </ul>	<b>Middle band – process</b>
<b>11–13</b>	<p><i>Shows some understanding of the intended character relationships in the piece</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the character relationships in the piece. There may be limited evaluative comment.</li> <li>A focus on the more obvious aspects of the devised piece.</li> </ul>	
<b>8–10</b>	<p><i>Shows undeveloped/superficial understanding of the intended character relationships in the piece</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the character relationships in the piece.</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>	

Page 19	Mark Scheme	Syllabus	Paper
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5–7	<i>Identifies one or two examples of the intended character relationships in the piece</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the text.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – narrative
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of the character relationships in the piece.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

Page 20	Mark Scheme	Syllabus	Paper
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**14 What were the most important aspects of physicality in your devised piece? How effective were they?**

This question gets to the heart of an essential component of drama, which is the bringing to life of believable characters and the extent to which candidates have been able to create rounded, physically varied, roles.

Marks should be awarded as follows:

<b>23–25</b>	<i>Shows a sophisticated practical understanding of the physicality of the piece</i> <ul style="list-style-type: none"> <li>A comprehensive discussion of the physicality of the piece.</li> <li>Excellent, practical evaluation of the effectiveness of the physicality, with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – evaluation</b>
<b>20–22</b>	<i>Shows a perceptive practical understanding of the physicality of the piece</i> <ul style="list-style-type: none"> <li>An assured discussion of the physicality of the piece.</li> <li>Insightful practical evaluation of the effectiveness of the physicality, with frequent and well-selected references to the devised piece.</li> </ul>	
<b>17–19</b>	<i>Shows detailed practical understanding of the physicality of the piece</i> <ul style="list-style-type: none"> <li>An effective discussion of the physicality of the piece.</li> <li>Well-formulated practical evaluation of the effectiveness of the physicality, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
<b>14–16</b>	<i>Shows secure understanding of the physicality of the piece</i> <ul style="list-style-type: none"> <li>A consistent understanding of the physicality of the piece which is mostly appropriate. There may be some evaluative comment.</li> <li>A good level of detail with some appropriate references to the devised piece.</li> </ul>	<b>Middle band – process</b>
<b>11–13</b>	<i>Shows some understanding of the physicality of the piece</i> <ul style="list-style-type: none"> <li>Variable understanding of the physicality of the piece some of which is appropriate. There may be limited evaluative comment.</li> <li>A focus on the more obvious aspects of the devised piece.</li> </ul>	
<b>8–10</b>	<i>Shows undeveloped/superficial understanding of the physicality of the piece</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the physicality of the piece.</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>	

Page 21	Mark Scheme	Syllabus	Paper
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5–7	<i>Identifies one or two examples of the physicality of the piece</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the text.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – narrative
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of physicality.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/13**

Paper 1 Written Examination

**May/June 2016**

**MARK SCHEME**

Maximum Mark: 80

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**Published**

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### Section A

- 1 Look at the start of Scene 2, as far as line 222 ('They're all listened to'), and identify a moment where a prop is mentioned. Give one example of how you could make effective use of that prop.**

The first mark is to be awarded for identifying a prop mentioned in the text at the start of Scene 2.  
The second mark is awarded for suggesting one effective usage of that prop.

If a candidate identifies a prop not mentioned in the text, award no marks.

1 mark	Identifies a moment where a prop is mentioned at the start of Scene 2.
<b>and/or</b>	
1 mark	Gives an example of an effective use of that prop.
<b>Total = 2 marks</b>	

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- 2** You are advising the actor playing IAN on how to pace his lines in Scene 2 (between lines 691, ‘You can take your time...’ and 719–720, ‘You’re quite lucky to be here at all’). Give one piece of advice, and say why he should follow it.

This focuses on IAN’s interaction with LORRAINE as she pretends to be able to play the piano. The piece of advice should focus on IAN’s pacing as he gradually becomes more annoyed with her.

1 mark	An appropriate piece of advice on pacing.
<b>and</b>	
1 mark	An appropriate justification for giving this piece of advice.
<b>Total = 2 marks</b>	

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- 3 Look at lines 72 ('Ian ... Ian') to 100 ('Are you still there?'). Suggest three ways in which the actors could show how SHERMAN and IAN relate to each other.**

SHERMAN is described by Ian as 'the top guy you can see' at IBC records, and Ian also reveals that some people have waited five years to see him. SHERMAN is completely aware of his own power and authority with regard to those auditioning before him, as well as his authority over IAN. IAN, however, has clearly learned methods of presenting situations to SHERMAN in a way that helps to persuade and this passage is concerned with exactly that.

1 mark	A valid suggestion as to how the relationship could be shown.
<b>and</b>	
1 mark	A valid suggestion as to how the relationship could be shown.
<b>and</b>	
1 mark	A valid suggestion as to how the relationship could be shown.
<b>Total = 3 marks</b>	

<b>Page 5</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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- 4 Look at lines 235–236 (‘You seen about Zat’s single?’) to 267 (‘There’s no need to be nervous’). Suggest two aspects of SHERMAN’s character that you would want to bring out and, for each aspect, say how you would do it.**

The role of SHERMAN is central to the drama, not least because of the length of his speeches in comparison with all of the other characters. This is one of his longer speeches, and allows a good deal of opportunity to focus on aspects of his character such as: enormous energy, strong presence, authoritative, bombastic and used to exerting absolute power. The final line apparently stands in contrast to this as SHERMAN tries to reassure the teenagers.

1 mark	An aspect of character that could be communicated to the audience.
<b>and</b>	
1 mark	An indication of how that aspect could be brought out.
<b>And/or</b>	
1 mark	An aspect of character that could be communicated to the audience.
<b>and</b>	
1 mark	An indication of how that aspect could be brought out.
<b>Total = 4 marks</b>	

<b>Page 6</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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- 5** You have been given the role of GARY. How would you control your vocal delivery between lines 461 ('You want to know?') and 480–481 ('...the police are all *really crude...*')?

At this point in the extract, GARY is attempting to demonstrate his familiarity with New York in an attempt to impress both SHERMAN and the other teenagers. His description is based on exaggerated stereotypes of the city, and it is unclear whether he has actually visited New York. The resulting description of his trip to New York has an intensity and power that has not so far been evident and the challenge for the actor is to deliver this without becoming frenetic.

Answers might include references to volume, intensity, breathing, tempo, intonation, and vocal pitch.

1 mark	Able to make a general point about how to deliver the lines.
2 marks	The candidate offers one or two suggestions as to how to control the delivery.
3 marks	A competent grasp of how to control the delivery, with good use of examples.
4 marks	A clear discussion as to how to control the delivery, and the way in which different lines could be approached.
<b>Total = 4 marks</b>	

<b>Page 7</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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- 6 Look at lines 384 ('You've got it upside down. I can't read it') to 423–424 ('[Has back to them, with finality.] Right'). As the actor playing LORRAINE, what impression would you want to give to the audience, and how would you do it?**

LORRAINE is a nervous teenager, is five feet tall, and therefore barely looks her age. She is clearly intimidated by the power of SHERMAN's physical presence and is hesitant talking to him, although this changes to indignation when he does not believe that she has told him the truth about her age.

1 mark	Some rudimentary ideas about LORRAINE.
2 marks	Some rudimentary ideas about the intended impression of LORRAINE and a general comment about how to create this.
3 marks	A competent grasp of the intended impression of LORRAINE and some indication of how to create this from the text.
4 marks	A clear discussion of the intended impression of LORRAINE, and several suggestions of how to create this this from the text.
5 marks	A proficient discussion of the intended impression of LORRAINE, with several detailed suggestions of how to create this this from the text.
<b>Total = 5 marks</b>	

<b>Page 8</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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**7 Describe the dramatic moment that seemed to make the most impact in your devised piece, and say why you think this was.**

The focus of the question is on whether candidates can identify a significant dramatic moment, and then demonstrate a reflective understanding as to why it was effective.

1 mark	The candidate is able to identify the moment that seemed to make the most impact.
2 marks	The candidate is able to identify the moment that seemed to make the most impact <b>AND</b> makes a general comment as to why.
3 marks	A competent explanation of the moment that seemed to make the most impact, with some specific indication as to why.
4 marks	A clear discussion of the moment that seemed to make the most impact, with several relevant examples as to why.
5 marks	A proficient discussion of the moment that seemed to make the most impact, with relevant and detailed examples as to why.
<b>Total = 5 marks</b>	

<b>Page 9</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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**8 How did you manage scene changes or transitions from one section to another in your devised piece? How effective were these scene changes or transitions?**

The focus is on the means by which changes of scene or transitions were managed and how effective they were. Allow credit for a variety of means of making transitions at various scales between different sections/scenes.

1 mark	The candidate is able to identify scene changes/transitions in the devised piece.
2 marks	The candidate is able to identify scene changes/transitions <b>AND</b> make a general comment about their effectiveness.
3 marks	A competent explanation of the scene changes/transitions, with some specific indication as to their effectiveness.
4 marks	A clear discussion of the scene changes/transitions in the piece with several relevant examples of their effectiveness.
5 marks	A proficient discussion about the scene changes/transitions in the piece, with relevant and detailed examples of their effectiveness.
<b>Total = 5 marks</b>	

<b>Page 10</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
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## Section B

### 9 You have been asked to design the sound for a performance of this extract. Discuss how your design ideas will enhance the drama.

The play is set in a record company and there are several opportunities for the sound designer to take aspects of the stage directions and turn them into a sound design. However, there is much more to sound design than this, and credit should be awarded to candidates who demonstrate a clear understanding of the ways in which the use of sound can enhance and deepen the experience, rather than simply creating a file of sound effects.

Candidates should outline

- their ideas for the sound design.
- the way these support and enhance the setting of the extract.
- the specific possibilities for sound within the extract, outlining relevant points of interest in relation to the given stage directions, and other possibilities implicit in the dialogue

Marks should be awarded as follows:

<b>23–25</b>	<i>Shows a sophisticated practical understanding of sound design and offers creative solutions</i> <ul style="list-style-type: none"> <li>• Comprehensive discussion of sound design showing sophisticated understanding of how it would enhance the drama.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>
<b>20–22</b>	<i>Shows a perceptive practical understanding of sound design and its challenges</i> <ul style="list-style-type: none"> <li>• An assured discussion of sound design, showing perceptive understanding of how it would enhance the drama.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
<b>17–19</b>	<i>Shows a detailed practical understanding of sound design and effect</i> <ul style="list-style-type: none"> <li>• An effective discussion of sound design showing detailed understanding of how it would enhance the drama.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
<b>14–16</b>	<i>Shows secure understanding of sound design</i> <ul style="list-style-type: none"> <li>• A consistent understanding of sound design which is mostly workable; there may be some suggestions of how it would enhance the drama.</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	<b>Middle band – understanding</b>
<b>11–13</b>	<i>Shows some understanding of sound design</i> <ul style="list-style-type: none"> <li>• Variable understanding of sound design some of which is viable; there may be limited suggestions of how it would enhance the drama.</li> <li>• A focus on the more obvious aspects of the extract.</li> </ul>	
<b>8–10</b>	<i>Shows undeveloped/superficial understanding of sound design</i> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about sound design.</li> <li>• A superficial approach to sound design based mostly on description with little reference to the extract.</li> </ul>	

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5–7	<i>Identifies one or two examples of sound design</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – identification
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of sound design.</li><li>• Response lacks supporting detail.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

Page 12	Mark Scheme	Syllabus	Paper
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**10 You have been cast in the role of TALLULAH. How would your performance communicate her character to an audience?**

TALLULAH is probably the most intelligent and the most talented of the three teenagers who are auditioning for SHERMAN. She has bright orange hair and conveys a sense of confidence in her appearance and her ability. She is the most impressive performer when it comes to actually singing.

Marks should be awarded as follows:

23–25	<i>Shows a sophisticated practical understanding of the varying aspects of the role</i> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
20–22	<i>Shows a perceptive practical understanding of the varying aspects of the role</i> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of the character.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
17–19	<i>Shows detailed practical understanding of the varying aspects of the role</i> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of the character.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<i>Shows secure understanding of the varying aspects of the role</i> <ul style="list-style-type: none"> <li>A consistent understanding of the character, which is mostly viable. There may be some examples of how to play the role.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding
11–13	<i>Shows some understanding of the varying aspects of the role</i> <ul style="list-style-type: none"> <li>Variable understanding of the character, some of which is viable. There may be limited examples of how to play the role.</li> <li>A focus on the more obvious aspects of the character.</li> </ul>	
8–10	<i>Shows undeveloped/superficial understanding of the varying aspects of the role</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the character.</li> <li>A superficial approach based mostly on description; occasional reference to the extract.</li> </ul>	
5–7	<i>Identifies one or two examples of the varying aspects of the role</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>The response is predominantly narrative.</li> </ul>	Lower band – identification
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>The response shows little understanding of the role.</li> </ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

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**11 ‘American Days explores the challenges facing those seeking fame and fortune in the music industry.’ As a director, how would you bring this out in a performance of the extract?**

Stephen Poliakoff’s play has a number of themes, which are apparent in the extract from *American Days*. These include:

- The setting-up of the power relationship between SHERMAN and IAN, and between IBC and the teenagers who have come to audition
- The tension between the thrill of landing a recording contract and the angst of the audition process.
- The frustration of the other characters having to deal with SHERMAN, who has a huge sense of self-importance and imposing his will on them
- The potential of the characters to rub each other up the wrong way through being in close proximity
- The petty squabbles and bickering that ensue from the ‘total’ environment of the record company

Allow credit for any appropriate suggestions with evidence from the text. Marks should be awarded as follows:

23–25	<p><i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the director’s intention with sophisticated understanding as to how it can be realised in performance.</li> <li>• Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
20–22	<p><i>Shows a perceptive practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the director’s intention with perceptive understanding of how it can be realised in performance.</li> <li>• Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	
17–19	<p><i>Shows detailed practical understanding of the play and its style</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the director’s intention with detailed understanding of how it can be realised in performance.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
14–16	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none"> <li>• A consistent understanding of the director’s intention which is mostly viable; there may be some suggestions of how it can be realised in performance. Good understanding of the opportunities provided by the text.</li> <li>• A good level of detail with some appropriate references to the extract.</li> </ul>	Middle band – understanding
11–13	<p><i>Shows some understanding of aspects of the play</i></p> <ul style="list-style-type: none"> <li>• Variable understanding of the director’s intention, some of which is viable; there may be limited suggestions of how it can be realised in performance.</li> <li>• A focus on the more obvious aspects of the extract.</li> </ul>	
8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the play</i></p> <ul style="list-style-type: none"> <li>• A few partially formulated ideas about the director’s intention.</li> <li>• A superficial approach based mostly on description with occasional reference to the extract.</li> </ul>	

<b>Page 14</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – May/June 2016</b>	<b>0411</b>	<b>13</b>

5–7	<i>Identifies one or two examples of how the director could approach the play</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – identification
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of how to direct the play.</li></ul>	
0/1	No answer/insufficient response to meet the criteria in the band above.	

Page 15	Mark Scheme	Syllabus	Paper
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### Section C

#### 12 What was the original idea behind your devised piece? How successful were you in developing it?

In order to be able to evaluate the development involved, the candidate will need to offer some clear statement as to the nature of the original idea underpinning the piece.

This idea may have then developed considerably during the working process, given the collaborative nature of the work for this task.

Evaluation should be based on specific features of the work, rather than on a subjective review of how the candidate/s felt about the performance.

Marks should be awarded as follows:

23–25	<i>Shows a sophisticated practical understanding of the original idea and the way in which it was developed</i> <ul style="list-style-type: none"> <li>A comprehensive discussion of the original idea behind the piece.</li> <li>Excellent, practical evaluation of its development, with sustained and detailed reference to the devised piece.</li> </ul>	Upper band – evaluation
20–22	<i>Shows a perceptive practical understanding of original idea and the way in which it was developed</i> <ul style="list-style-type: none"> <li>An assured discussion of the original idea behind the piece.</li> <li>Insightful practical evaluation of its development with frequent and well-selected references to the devised piece.</li> </ul>	
17–19	<i>Shows detailed practical understanding of the original idea and the way in which it was developed</i> <ul style="list-style-type: none"> <li>An effective discussion of the original idea behind the piece.</li> <li>Well-formulated practical evaluation of its development although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
14–16	<i>Shows secure understanding of the original idea and the way in which it was developed</i> <ul style="list-style-type: none"> <li>A consistent understanding of the original idea behind the piece. There may be some evaluative comment.</li> <li>A good level of detail with some appropriate references to the devised piece.</li> </ul>	Middle band – process
11–13	<i>Shows some understanding of the original idea and the way in which it was developed</i> <ul style="list-style-type: none"> <li>Variable understanding of the original idea behind the piece. There may be limited evaluative comment.</li> <li>A focus on the more obvious aspects of the devised piece.</li> </ul>	
8–10	<i>Shows undeveloped/superficial understanding of the original idea and the way in which it was developed</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the original idea behind the piece.</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>	

<b>Page 16</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge IGCSE – May/June 2016</b>	<b>0411</b>	<b>13</b>

5–7	<i>Identifies one or two examples of the original idea</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the devised piece.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – narrative
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of the original idea behind the piece.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

Page 17	Mark Scheme	Syllabus	Paper
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**13 As you worked on your devised piece, what contrasts did you create? How effective were these contrasts?**

It does not matter what the actual contrasts in the piece were. The important thing here is that candidates should be able to discuss them in detail and evaluate their effectiveness.

Marks should be awarded as follows:

23–25	<i>Shows a sophisticated practical understanding of contrasts</i> <ul style="list-style-type: none"><li>• A comprehensive discussion of the contrasts created.</li><li>• Excellent, practical evaluation of the effectiveness of the contrasts, with sustained and detailed reference to the devised piece.</li></ul>	Upper band – evaluation
20–22	<i>Shows a perceptive practical understanding of contrasts</i> <ul style="list-style-type: none"><li>• An assured discussion of the contrasts created.</li><li>• Insightful practical evaluation of the effectiveness of the contrasts, with frequent and well-selected references to the devised piece.</li></ul>	
17–19	<i>Shows detailed practical understanding of contrasts</i> <ul style="list-style-type: none"><li>• An effective discussion of the contrasts created.</li><li>• Well-formulated practical evaluation of the effectiveness of the contrasts, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul>	
14–16	<i>Shows secure understanding of contrasts</i> <ul style="list-style-type: none"><li>• A consistent understanding of the contrasts created which are mostly effective. There may be some evaluative comment.</li><li>• A good level of detail with some appropriate references to the devised piece.</li></ul>	Middle band – process
11–13	<i>Shows some understanding of contrasts</i> <ul style="list-style-type: none"><li>• Variable understanding of the contrasts created, some of which are effective. There may be limited evaluative comment.</li><li>• A focus on the more obvious aspects of the devised piece.</li></ul>	
8–10	<i>Shows undeveloped/superficial understanding of contrasts</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas of the contrasts created.</li><li>• A superficial approach based mostly on description; occasional reference to the devised piece.</li></ul>	
5–7	<i>Identifies one or two examples of contrasts</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the devised piece.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – narrative
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of contrasts.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	

Page 18	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0411	13

**14 Choose one role from your devised piece. Discuss how the personality traits of that character were dramatised.**

The focus of the question is on the building of the character, and its realisation in performance.

Marks should be awarded as follows:

23–25	<i>Shows a sophisticated practical understanding of how to dramatise the character's personality traits</i> <ul style="list-style-type: none"><li>• A comprehensive discussion of the character's personality traits.</li><li>• Excellent, practical suggestions of how to dramatise the character's personality traits, with sustained and detailed reference to the devised piece.</li></ul>	Upper band – application
20–22	<i>Shows a perceptive practical understanding of how to dramatise the character's personality traits</i> <ul style="list-style-type: none"><li>• An assured discussion of the character's personality traits.</li><li>• Insightful practical suggestions of how to dramatise the character's personality traits with frequent and well-selected references to the devised piece.</li></ul>	
17–19	<i>Shows detailed practical understanding of how to dramatise the character's personality traits</i> <ul style="list-style-type: none"><li>• An effective discussion of the character's personality traits.</li><li>• Well-formulated practical suggestions of how to dramatise the character's personality traits, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul>	
14–16	<i>Shows secure understanding of how to dramatise the character's personality traits</i> <ul style="list-style-type: none"><li>• A consistent understanding of the character's personality traits. There may be some suggestions of how they were dramatised.</li><li>• A good level of detail with some appropriate references to the devised piece.</li></ul>	Middle band – process
11–13	<i>Shows some understanding of how to dramatise the character's personality traits</i> <ul style="list-style-type: none"><li>• Variable understanding of the character's personality traits. There may be limited suggestions of how they were dramatised.</li><li>• A focus on the more obvious personality traits.</li></ul>	
8–10	<i>Shows undeveloped/superficial understanding of the character's personality traits</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas about the character.</li><li>• A superficial approach based on limited understanding of character; occasional reference to the devised piece.</li></ul>	
5–7	<i>Identifies one or two examples of the character's personality traits</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the devised piece.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – narrative
2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of personality traits.</li></ul>	
0–1	No answer/insufficient response to meet the criteria in the band above.	



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/11/T/PRE**

Paper 1

**May/June 2016**

PRE-RELEASE MATERIAL

**To be given to candidates on receipt by the Centre.**

**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Stephen Poliakoff's play *Talk of the City* provided in this booklet.

You may do any preparatory work that is considered appropriate. It is recommended that you perform the extract, at least informally.

You will **not** be permitted to take this copy of the material **or** any other notes or preparation into the examination. A clean copy of the pre-release material will be provided with the Question Paper.



This document consists of **28** printed pages.

**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** 'Neither a borrower nor a lender be'  
From William Shakespeare's *Hamlet* [Act 1, Scene 3]

**Stimulus 2**

**Poem:** *Me and My Work* by Maya Angelou

I got a piece of a job on the waterfront.  
Three days ain't hardly a grind.  
It buys some beans and collard greens  
and pays the rent on time.  
                                'Course the wife works too.

Got three big children to keep in school,  
need clothes and shoes on their feet,  
give them enough of the things they want  
and keep them out of the street.  
                                They've always been good.

My story ain't news and it ain't all sad.  
There's plenty worse off than me.  
Yet the only thing I really don't need  
is strangers' sympathy.  
That's someone else's word for  
                                caring.

**Stimulus 3**

**Photograph:** *Port Authority (Mystery No. 12)*, by Mac Adams (1975)



**EXTRACT****Taken from *Talk of the City* by Stephen Poliakoff**

These notes are intended to help you understand the context of the drama.

Stephen Poliakoff's play *Talk of the City* was first performed by the Royal Shakespeare Company at Stratford-upon-Avon, England, in 1998.

The play is set in 1937, just before the start of the Second World War. It depicts the early years of broadcasting at the British Broadcasting Corporation (BBC). On a lighthearted note, it shows the way that performers and announcers used to dress formally, even though they could not be seen on radio. There are also some more serious underlying historical themes. These include the rise of Hitler and the Nazis in Germany, the Spanish Civil War against fascism, and the constitutional crisis in Britain caused by the abdication of King Edward VIII. The play also hints at the reluctance of the BBC to report the mistreatment of Jews by the Nazis.

At that time, the BBC broadcast from its headquarters at Broadcasting House and also from Alexandra Palace (an exhibition centre), both in London.

The play is in two Acts, and the extract consists of a slightly shortened version of the first six scenes of Act 1.

**Characters**

Robbie	a radio-show host in his mid-thirties
Dredge	a dancer in her early twenties
Daphne	a studio manager in her thirties
Mabs	a radio performer in his late fifties
Milly Dews	a singer and radio performer in her twenties
Clive	a broadcasting executive in his thirties
Honker (Harry Wallace)	a junior studio manager in his mid-twenties
Isabel	a researcher, a friend of Clive, in her thirties
Bernard	a Jewish actor from Germany, in his early twenties
Assistant	a trainee newsreader, in his twenties
Arnos (Arnold Grove)	Head of the Spoken Word at the BBC, aged about 50.
Dancing Girls	

## Act 1

The play opens in February 1937.

## Scene 1

*The Radio Show.*

*The back wall of the sound studio is flecked with Art Deco pieces that can shine at various stages in the play. The floor has a severely beautiful pattern on it, evocative and formal.*

*The bells. The Big Ben chimes before the news broadcast. We hear an educated voice, who starts to read the news.*

5

VOICE-OVER: 'This is the National Programme. Copyright reserved.'  
'Here is the news summary and sports bulletins. They are followed by 'Friday Night at Eight'. You will then hear something about an event in British air travel.'

10

*The lights come up. The musicians come on and take their place followed by DREDGE – a young London woman in her early twenties – and two DANCING GIRLS. All three of them are in full costume. They stand waiting as other news items follow.*

VOICE-OVER: 'Barcelona is reported to have been shelled by an unknown vessel today, very little damage was done and when the shore batteries opened fire the vessel went away.'

15

*MABS enters, a man in his late fifties, large appearance with a soft, self-deprecating manner. He is holding a leather binder, and a small yellow suitcase. He stands waiting, taking his position at his microphone. The news continues.*

20

VOICE-OVER: 'The insurgents claimed today to have captured various places near Malaga and to have taken prisoner some thousands of militiamen.'

*ROBBIE enters. He is in his mid-thirties, dressed in full evening dress, his energetic appearance trapped in his immaculate radio clothes. He is also holding a leather folder. He stands with authority by the microphone.*

25

ROBBIE: Turn down the news please ... [He turns to the musicians.] Gentlemen, I have a new signal, watch, please. [He does a hand signal like a conductor.] It is for a slow dark tempo ... I'll show it to you once more ... you too, Dredge ... I'm calling it the skimmer. [He grins at DREDGE in her costume.] You look glorious.

30

DREDGE: [Laughs] Do I? Pity nobody else can see it, isn't it!

35

ROBBIE: But I can. [He grins.] Isn't that enough?

*The news continues, half heard. DAPHNE enters, in her thirties, sharp, rather strict appearance but with a hint of something more playful underneath.*

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ROBBIE:	Seen the new sign?	40
DAPHNE:	I certainly have ... in moderation <i>only</i> please. Now, [ <i>Tapping his script</i> ] the words of your Parisian interview with Milly are quite complicated, I hope you've studied them – careful of trips, and no deviation.	
ROBBIE:	[ <i>Smiles</i> ] Deviation, forbidden! Absolutely.	45
DAPHNE:	[ <i>Handing him a folded note</i> ] But there is a note for you – since I know you love last-minute surprises. Thirty seconds everybody.	
	ROBBIE <i>is reading the note.</i>	
DAPHNE:	It's rather aggressive, and self-important, isn't it?	
ROBBIE:	It certainly is. [ <i>Reading aloud</i> ] 'I need to see you. Might be able to fit you in on Wednesday.' Who is he? I have never heard of him.	50
DAPHNE:	He's second or third down from Arnold Grove, Head of the Spoken Word.	
ROBBIE:	Oh, he's from 'TALKS'! Of course – explains the deadly tone. [ <i>He looks up.</i> ] Is he here, do you think? Tucked away somewhere up there?	55
	MILLY DEWS <i>comes running on to take her position, fragile, rather nervous manner, she stands near ROBBIE at the microphone.</i>	60
DAPHNE:	There you are, Milly. Fifteen seconds everybody. [ <i>Glancing round</i> ] Mabs, remember.	
MABS:	Yes, don't get my pages stuck together this time. My hands are nice and dry today. [ <i>Places yellow suitcase at his feet</i> ]	
DAPHNE:	And the suitcase is the wrong colour [ <i>She smiles.</i> ] I don't like 'wireless lies', you know that. [ <i>As she moves off, to ROBBIE</i> ] To the back of your mind now ... the note.	65
	<i>One of the big red lights on the set springs on. They are standing waiting, staring around and up, very respectful, well-behaved and formal, in their evening dress and costumes as the news swirls around them.</i>	70
MABS:	It seems to get longer and longer the news, these days.	
	<i>The other red light flicks on. ROBBIE begins to sing, the girls dance when ROBBIE makes signs, the whole atmosphere is of people well-practised, at home in their world.</i>	75
ROBBIE:	[ <i>Singing</i> ] IT'S 'FRIDAY NIGHT AT EIGHT', AND HERE WE ARE AGAIN.	
MILLY:	[ <i>Singing</i> ] Here we are again.	
ROBBIE:	And these are some of the delights we have in store.	
	<i>The musicians play, the girls dance. As ROBBIE alters the tempo with hand signals, there is a sharp dramatic change.</i>	80
ROBBIE:	[ <i>Spoken</i> ] We have of course Inspector Bonnington of Scotland Yard, with a new mystery to solve. [ <i>Assuming upper-class, understated, throwaway voice</i> ] So Sergeant Ostler, where are you dragging me off to today?	
	Need a home tutor? Visit <a href="http://smiletutor.sg">smiletutor.sg</a>	85

MABS:	[As <i>Sergeant Ostler</i> ] Well, sir, news has come in of a baffling murder ... in south London ... it's being called 'The Blue Suitcase Murder'.	
ROBBIE:	[As <i>Bonnington</i> ] You sure the local chaps can't handle it?	
MABS:	[As <i>Ostler</i> ] No, they're completely stumped ... it's definitely a case for our top detectives.	90
ROBBIE:	[As <i>Bonnington</i> ] 'The Blue Suitcase Murder' ... Sounds a little over-dramatic to me. I suppose we better go over there and nose around. [Sings] IT'S 'FRIDAY NIGHT AT EIGHT', AND THESE ARE SOME OF THE DELIGHTS WE HAVE IN STORE.	95
	[Spoken] The girls are dancing, the music changes because we are delighted to welcome back Milly Dews.	
MILLY:	Hello, hello, everyone.	
ROBBIE:	Milly, you've been very busy, haven't you?	
MILLY:	[Reading from script] Very busy, Robbie.	100
ROBBIE:	[Reading] You've been to Paris since we last saw you?	
MILLY:	[Reading] That's right. Wonderful Paris, croissants, a trip down the Seine, and some marvellous music. [She sings a lyric in French.] [Spoken] I brought back a song or two for those at home to enjoy.	105
ROBBIE:	Milly has been collecting songs like she collects hats. She brings a whiff of the continent to our shows, a taste of WHAT'S ABROAD. [Sings] It's 'Friday Night at Eight' and these are some of the delights we have in store. [He looks up, makes his hand signals, the music darkens, he speaks with surprising intensity.] And Mr Tudor Baines will be here to give us an extract from his current success here in London, 'Dark Waters'. The scene is a rusty old cargo boat, moored in a dangerous port, bobbing slowly on dark waters. [The music plays, ROBBIE connects with the mystery, with feeling.] The water is thick with debris, foul smelling and full of secrets. You may wake up still thinking about these chilling events tomorrow morning.	110
ALL:	[Singing loudly] IT'S 'FRIDAY NIGHT AT EIGHT', AND THESE ARE THE DELIGHTS WE HAVE IN STORE.	115
	<i>The music continues as MABS, DREDGE, the DANCING GIRLS and MILLY exit. ROBBIE stops the music abruptly with a hand signal, the red lights snap off, the musicians leave, the lights change on stage. ROBBIE sits in the middle of the stage and starts taking his shoes and socks off.</i>	120
ROBBIE:	[Muttering intensely to himself] The rhythm wasn't right.	125
	DAPHNE enters.	
DAPHNE:	A taste of the continent. [ROBBIE looks up.] It should have been just a taste of the continent, not a <i>whiff</i> . And you plopped in that phrase about abroad – it came from nowhere.	
ROBBIE:	[Smiles] Unforgivable.	130
DAPHNE:	Of course. The approved text is paramount – as you well know.	
ROBBIE:	[Amused but respectful] Don't worry – it will always be paramount.	
	<i>The DANCING GIRLS and DREDGE come back on, still in costume but soaked with sweat. MABS follows them, looking like he's given his all.</i>	135

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ROBBIE: [To DAPHNE] But what about THE SHOW?  
 DAPHNE: The broadcast ... it was not bad.  
 ROBBIE: It's never the show – she always calls it the broadcast!  
 DAPHNE: And you should be pleased I do. But there were lapses. The 140  
 'Dark Waters' introduction was a little intense.  
 ROBBIE: I didn't deviate!  
 DAPHNE: No – but you dwelt ... things got a little disorganised around  
 there –  
 CLIVE: I noticed. 145

*They turn. CLIVE has entered and is standing on the edge of the area. He has sharp features, natural authority and is elegantly dressed. He is in his thirties.*

ROBBIE: You noticed did you? And who might you be?  
 DAPHNE: I think this must be the author of your note, Robbie. 150  
 CLIVE: Clive Lynn-Thomas and yes, I sent you a note. I need to see you.  
 ROBBIE: [Startled by his confident manner] You wanted an appointment,  
 did you? We'll have to look in the book and see where I can fit  
 you in. [Indicating DAPHNE who's holding a ledger] It will be at  
 least a fortnight. 155

DAPHNE: At least ...  
 CLIVE: I think it would be much better if it was right now.  
 ROBBIE: You do, do you! Well, that's impossible.  
 CLIVE: [Indicating ledger] Then keep looking.  
 DAPHNE: The only possibility I can see in the next three weeks, is the 160  
 day they've asked you to appear on television ... you know this  
 television enterprise.  
 ROBBIE: No, I'm not doing that. Nobody who's anybody appears on  
 that! But I have other plans for that time. [DAPHNE turns page,  
 ROBBIE looking at CLIVE] I told you it wouldn't be easy ... [He 165  
 moves.] So what else did you 'notice' while you were up there ...  
 did you have a good time?  
 CLIVE: A good time? No. It's not the expression I'd use.  
 DREDGE: It's not, is it!  
 ROBBIE: [Dangerous grin] I think certain expressions are occurring to us,  
 aren't they. Obviously we don't draw the great stars like those 170  
 that appear on 'Monday Night at Eight' we all know that – but  
 this was a good show –  
 MABS: You must have got wrapped up in Inspector Bonnington's  
 investigation, surely? 175  
 CLIVE: [Calmly] No, that was embarrassing.

ROBBIE turns startled.

CLIVE: I've never understood why all wireless detectives have to talk out  
 of the corners of their mouths like that – and never get excited.  
 ROBBIE: [Dangerous smile] Because that's what they do. And I always 180  
 get my man, don't I, as you may have noticed.  
 DREDGE: [Pugnacious] He always gets the murderer.  
 ROBBIE: [Moving] Now I think you've already overstayed your welcome ...  
 so if you'd excuse us ...  
 CLIVE: [Calmly] But you do something unique in your show. 185  
 ROBBIE: Unique! Do I? And what is that?  
 CLIVE: You have a medley at the start telling the audience what is  
 coming up – which nobody else does. A totally novel feature.

something unique. The show itself is mere fluff of course, the usual variety items and Victorian melodrama – and that tedious Bonnington. But the medley is interesting. You move from light to dark, and you stay on the dark longer than expected, not afraid to linger. 190

You show an instinctive sense of structure.

*They are all staring at him.* 195

CLIVE: Yes, really.  
I call it 'instinctive', because I have no idea if you realise you are doing it or not. [*He smiles.*] But there we are. [*To DAPHNE*] Found a time yet?

ROBBIE: I'm off. It's incredible, isn't it! Can you believe this character! Get him out of here. [*He exits.*] 200

DAPHNE: I rather feel you're going to have to *wait* to see us. [*She exits with MABS.*]

CLIVE *calmly takes out cigarette case.*

DREDGE: [*Astonished*] You can't smoke here. Nobody can smoke in this building. Ever. You know that. 205

CLIVE: Don't worry.

DREDGE: You mean you're above the rules! Are they all as bad as you in TALKS?

CLIVE: Oh, most of them are far worse. No they are. [*He smiles at her.*] Hard to believe, I know. 210

ROBBIE *re-enters, standing barefoot.*

ROBBIE: I forgot my shoes. [*He walks over slowly to get them.*] 'Instinctive sense of structure', indeed!

CLIVE: You may think it's ridiculous. But you do have it. 215

ROBBIE *picks up his shoes.*

CLIVE: You should go and do this television experiment you know.

ROBBIE: Really? What on earth for?

CLIVE: Because it'll be interesting. It's a terrible journey of course, miles away in north London, but it can't fail to be worth a look. 220

ROBBIE: I can't go.

CLIVE: Why not?

ROBBIE: I have things to do – I'm buying an umbrella, for the Coronation.

CLIVE: The Coronation isn't till May.

ROBBIE: It's important I'm prepared. I missed the Abdication speech, that great moment. When everybody, the whole nation was sitting round the wireless set. And you know why, why I wasn't listening? Because I had to study my script for my interview with Milly Dews the next day. I had to study for our 'spontaneous' chat. [*He looks at CLIVE.*] Did you hear it? 225

CLIVE: [*Smoking*] Your interview with Milly?

ROBBIE: No, the Abdication speech.

CLIVE: Well, I sort of had to ... I helped draft the speech.

ROBBIE: You did what!

CLIVE: I gave my notes to our Director-General, Sir John Reith, and he incorporated them into the text with the King. 235

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ROBBIE: [Truly startled] You helped write the speech!?

CLIVE: I'm afraid so.

ROBBIE: [Recovering] Well, no wonder this world here ... the world of variety is a bit of a shock to you! If that's how you spend your time! 240

CLIVE: No, no, no shock. It's been fascinating. [Moving to exit, he turns.] And we will definitely have that time together.

ROBBIE looks at DREDGE.

DREDGE: What a snob! 245

ROBBIE: [Moving] Yes ... he dares give me advice ...! Instinctive structure ... we don't realise what we're doing ... it's all an accident ... he gives me instructions! [He stops in the middle of the stage.] I'm definitely going to buy the umbrella.

BLACKOUT 250

## Scene 2

*Alexandra Palace.*

*In the blackout, the screams of a trumpeting young elephant, and the deeper urgent, throaty grunts of a young rhino.*

ISABEL standing alone for a second as the sounds fade away. She is in her thirties, fashionably dressed. She has a witty, unpredictable manner. She is drinking tea out of a badly chipped cup. The floor is sprinkled with animal droppings. 255

*Upstage the only prop is a single, rather sinister-looking original television camera.*

HONKER, a very enthusiastic rather innocent man in his mid-twenties, comes rushing on with a broom. 260

HONKER: Just got to get rid of these last traces ... then the smell will go as well [He starts sweeping the droppings up.] or at least nobody will know what it is, which is just as good.

ISABEL: I rather like the smell. It's most unexpected – like being at the circus. 265

HONKER: Well, you know radio people, they can be a little grand.

ISABEL: I certainly do know – and you're right, I'm not sure they're used to performing surrounded by rhino droppings.

HONKER: [Sweeping dung] Rhino and elephant droppings in this case. 270

ISABEL: They're late, aren't they?

HONKER: Oh, everyone is always late coming here! Which is useful today! [He rushes off to get dustpan.]

ISABEL: [Amused, staring at droppings which are now in a pile] I won't offer to do anything – because you seem to have it under control. 275

ROBBIE sweeps in, in a good suit, fine new shoes and overcoat.

ROBBIE: I'm late. I hate being late. The others are just coming. It's miles. 280

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	it's like travelling to the moon getting here! [ <i>Moving around</i> ] And I can't believe the smell – that has got to go.	
ISABEL:	They had a baby elephant and a baby rhino here. They both got stuck in the lift apparently, poor things.	280
ROBBIE:	Snakes, they didn't have any snakes, did they?	
ISABEL:	I believe they had one or two snakes yes.	
ROBBIE:	That could be it! I can see the camera staring at a dead snake for half an hour for one of those interludes they're so fond of!	285
	Anyway now show me to our dressing rooms please ...	
ISABEL:	No. [ROBBIE <i>turns, surprised</i> ] I'm sorry I don't work here. I'm a friend of Clive Lynn-Thomas, I'm meeting him here.	
ROBBIE:	So there are two of you now! Popping up to watch me perform. [ <i>He looks across at her standing by the droppings.</i> ] You know I never thought I'd meet a friend of Clive's standing next to a pile of dung.	290
ISABEL:	You know Clive well?	
ROBBIE:	I met him once – for a few minutes.	
ISABEL:	[ <i>Lightly</i> ] I see. Well, first impressions are pretty accurate when talking about Clive. [ <i>She smiles.</i> ] But I'm not sure you really know him yet.	295
	HONKER <i>enters, greeting</i> ROBBIE.	
HONKER:	There you are! Hello, I'm Harry Wallace. People, I'm afraid, call me Honker ... so feel free ... [ROBBIE <i>about to speak</i> ] It's because I honk out all the time apparently, 'marvellous, marvellous, marvellous'. So ... [ <i>He gets down on his knees, sweeping up dung.</i> ] It's marvellous to see you.	300
ROBBIE:	It's ... interesting to be here.	
	<i>The whole entourage enter. DREDGE, and the DANCING GIRLS, all three dressed in fur coats, and their finest show costumes. MABS is in a splendid coat, top hat and cane as if for a wedding. DAPHNE is in her working clothes and holding a large notebook.</i>	305
ROBBIE:	We're complete.	310
HONKER:	[HONKER <i>turns and stares at the stunningly dressed group, the women looking gorgeous.</i> ] What a wonderful sight!	
DREDGE:	We thought so ... [ <i>Showing off her costume, under her coat</i> ] we made a real effort.	
HONKER:	It's marvellous to see you. It's a feast ... for the eyes. Clearly. But I just want to say, and I say this very reluctantly, and I realise the stupidity of it all, but we can't allow wireless costumes on television. We're not permitted to do that.	315
	<i>Silence</i>	
ISABEL:	That's idiotic.	320
DREDGE:	We can't be seen like this?! We haven't got anything else to wear.	
MABS:	It doesn't seem to me, to make total sense ...	
ROBBIE:	But nobody has ever seen them when they dress up on the radio! These girls have never been seen by anybody. They're totally unknown, completely fresh. You must make an exception.	325
DREDGE:	Nobody has ever seen us dance.	

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- HONKER: I know I know, it's senseless. But there's trouble for me if I break these regulations. It's all to do with budgets and departments and money – and other ludicrous things. 330
- DREDGE *and the other girls stare back at him.*
- DREDGE: [*Very quiet*] You mean there's no possibility at all that we can be seen?
- HONKER *is rushing off.*
- DAPHNE: [*To ROBBIE*] I told you they probably couldn't appear. I warned you. *You* can be seen, because you're being yourself. 335
- ROBBIE: [*Startled*] I'm being myself?
- HONKER *comes back with a small table.*
- HONKER: But there *are* freedoms here. Other freedoms, I like to think. Our show, 'Trafalgar Square', that's what we call it, has real people. People we found in Trafalgar Square, normal people, like the man who cleans Nelson's Column. And a typical tourist, a foreigner's impression of London. [*Breezily to ROBBIE*] You've seen the scripts? They're simple, aren't they. When you read the interviews, look up every other sentence, up down, up down, 340  
and look *at* the interviewee. You'll get the knack! Ready? [*He exits.*] 345
- ROBBIE: [*Taking scripts out of pocket, nervous laugh*] Ought to be able to do this, meeting everyday folk, good working-class boy like me.
- DREDGE, MABS, *the DANCING GIRLS and ISABEL move towards exit.* 350
- DREDGE: We could have appeared as ourselves.
- ISABEL: [*Lightly*] You will. Somewhere. And without the smell.
- DAPHNE *takes ROBBIE's overcoat off and exits. HONKER re-enters with two chairs.* 355
- HONKER: It'll soon be seven o'clock. Hang on tight. [*He exits.*]
- The lights changing, focus on the small table and the camera.*
- ROBBIE: At least I managed to bring my own musicians. [*He does his hand signals. Music starts. He moves to table, puts the scripts in front of him. Stands for a second alone. To himself*] Remember you're appearing as yourself ... [*He sits facing us.*] 360
- HONKER: [*Voice from above, hushed.*] Ten, marvellous, nine, marvellous, eight, marvellous, seven six five, marvellous, four incredible, three two terrific, one, marvellous. Zero. [*His voice booms out as ROBBIE prepares himself in front of us.*] Ladies and gentlemen we welcome you to the British Broadcasting television service, broadcasting from Alexandra Palace, London, and it is our pleasure to present 'Trafalgar Square'. 365
- ROBBIE: [*ROBBIE looks up.*] Hello I'm ... [*He hesitates for a second.*] I'm Robbie Penacourt ... and this is 'Trafalgar Square' ... [*ROBBIE does his hand signals, the music drops and changes.*] 370

- HONKER: [From above] Oh dear – I forgot to warn him about his hand signals.
- ROBBIE: [Does signal, music stops] And the first person we're going to meet this evening is Mr Robin Tucker who is the person that cleans Nelson's Column. [Pause, nobody enters, ROBBIE glances around at the script.] I think he cleans Nelson himself, the actual figure of Nelson, right at the top of the column. [Nobody enters.] 375
- HONKER: [Off] Go on, go on, go on. We're having a problem with Tucker. Do the paragraph about where we are. 380
- ROBBIE: So ... while we're waiting for Mr Tucker. [He shuffles papers.] I'm Robbie Penacourt ... I'm appearing tonight as myself. [He does hand signal, low music, and finds the right page] Maybe you'd like to picture where we are, we're in the great crumbling Alexandra Palace, a vast old building of exhibition halls, high above London. [He improvises.] And it's absolutely miles from the centre! 385
- HONKER: [Off] Back on to script two ... we have the next person, script two! Everything is back on track. 390
- BERNARD enters, heads for the table and the pool of light. ROBBIE holds up his hand very formally and stops BERNARD. ROBBIE is shuffling his papers wildly. He stands up, starting the music again with signals, and then beckons to the camera, instinctively responding to the technology. 395
- ROBBIE: Bring the camera forward ... closer, closer ... point it at the chair! [To audience] We're having a moment's Interlude now, ladies and gentlemen ... THE CHAIR.
- He walks up to BERNARD in the shadows. BERNARD is a dark-haired, short, good-looking young man in his early twenties. 400
- ROBBIE: [Lowering his voice] Who are you?  
BERNARD: I'm the Baron Freiher von Brandis.  
ROBBIE: You're the typical tourist? ... I don't think – I don't think I can find your script. For the interview. And it may not look good if we share. 405
- BERNARD: [Confident, unfazed] That's all right, is it not? [He slips his script in his pocket.] We could just try to talk.
- ROBBIE: Without a script? How would we? We wouldn't know what's going to happen ... [He looks at BERNARD.] If we do ... what about?
- BERNARD: About the city, this great English city that I'm in. That's why I'm here. 410
- ROBBIE moves back to table and into light with BERNARD. ROBBIE stops the music with signals, sits in chair.
- ROBBIE: This is the end of the interlude now. You're watching 'Trafalgar Square'. And now we meet, this is the Baron Frei ... Frei – 415
- BERNARD: The Baron Freiher von Brandis.
- ROBBIE: He is a tourist ... a foreign eye. [He looks at BERNARD, smiles] and we're trying to talk ... about ... London, the centre of this country and the Empire ... [Suddenly] So was it much grubbier than you expected, when you first saw it? 420
- BERNARD: [Unfazed] Yes, it is a dirty city, quite quite dirty, but also, I tell you

	what I think, it is a great warren, a city afraid to show itself, to declare itself.	
ROBBIE:	You mean it's full of secrets? That's right, you're right, Baron. [To audience] In fact, in a few weeks, maybe here in 'Trafalgar Square' there will be the secrets of London ... who knows, look out for it! Right here on 'Trafalgar Square'.	425
BERNARD:	And I will tell you something else, and this is very interesting – the day I arrived, just a few months ago, on a train coming from the white cliffs of Dover, and I'm from Leipzig, a quite dark city at the depth of winter, and it is night now, and I'm looking out of the window of my train, as we enter London – and I couldn't believe my eyes. The whole city is shining! I thought this is the most amazingly bright, well-lit city I've ever seen. All of it is revealed. It is like day!	430
ROBBIE:	[Excited, moving in his seat, jumping in] I know what you're going to say! I know what's coming! ... It was the night the Crystal Palace burnt down, last year wasn't it? When it lit up the whole of London as it burnt. Wasn't it?!	435
BERNARD:	Yes. Correct!	440
ROBBIE:	What an amazing night to arrive, in a foreign city! Your first night fresh from Europe and you're greeted by that!	
BERNARD:	Yes, the sky was completely red.	
ROBBIE:	It was, and you could see everything and everybody so brightly. All the couples out walking arm in arm, or kissing in corners, every nook was lit up! It was so un-English. [He starts the music with a signal. To audience] I wish I could tell you some of the things I saw that night ... saw people do ... things even I had never seen before! [He lifts hand to make the music louder. He cuts the music dead and the lights change.]	445
	ROBBIE moves around stage incandescent. BERNARD stands. HONKER and DAPHNE run on.	450
ROBBIE:	I have never, NEVER ever been so embarrassed ... in my whole life. This is one of the worst moments. I cannot believe how amateur this outfit is. [He moves.] I make no apologies for being a radio beast ... I will be monstrous. If I have to. That was a disgrace.	455
DAPHNE:	[Trying to calm him] It wasn't too bad, Robbie – honestly, you survived ... it wasn't that embarrassing.	
ROBBIE:	It was a shambles ... no wonder television is a laughing stock.	460
HONKER:	It was a roller coaster. Heart-in-the-mouth stuff, I had no idea what was going to come out next.	
ROBBIE:	It was an outrage.	
CLIVE:	It was fine.	
	CLIVE is entering with ISABEL. He is calm, and elegantly dressed.	465
ROBBIE:	So you are here!	
CLIVE:	Absolutely. I told you I would be. [He moves.] No, it was a shock to hear something so unprepared ... probably the only time that's ever happened, either here or at Broadcasting House.	470
DAPHNE:	That may well be true. [DAPHNE makes notes in her large ledger.]	
ROBBIE:	[Serious] It really was fine? Are you sure? [Then turns] I don't	

	know why I'm asking him!	
CLIVE:	Yes – it was like watching a traffic accident.	475
ROBBIE:	[Stops] What? I thought you said it was OK?	
CLIVE:	[Calmly continuing] In the sense that it's unrepeatable – that element of surprise ... it just happened.	
HONKER:	Unrepeatable – an unrepeatable accident. But worth seeing!	
CLIVE:	It had danger.	480
ISABEL:	[Lightly] And what's more hardly anybody is watching so it doesn't matter what happens here. The rest of the world couldn't care a hoot.	
HONKER:	Yes, sadly only two thousand people have televisions ...	
BERNARD:	Yes – that is what I am thinking. That is why I enjoyed it so much.	485
	<i>They all turn and look at him.</i>	
ROBBIE:	You were very good, Baron, very good indeed. I couldn't have done it without you.	
BERNARD:	Thank you. Yes I was thinking the following while it was happening ... For one reason or another, because of charitable work my family is concerned with in Germany, I have been seeing a lot of refugees over there, aliens, you know how they are followed and policed and checked up on. [He laughs.] I was thinking – the only place I have felt I wasn't being watched recently, was just now <i>on television</i> ! Yes! [He smiles.] A very good sense of being free from prying eyes!	490 495
	<i>ROBBIE watches him, carefully intrigued.</i>	
CLIVE:	The other significant feature of course is – there's no record. What happens here has already disappeared into the ether. There's nothing to say it ever took place.	500
ROBBIE:	Thank God for that!	
HONKER:	Come on, everybody, let's go to the Dive! [To ROBBIE] That's where I put your entourage – it's our little hut, where we're allowed to drink. [He grins.] Which is marvellous! Come on, let's celebrate.	505
DAPHNE:	I'm not sure that's the word I'd use – celebrate the fact that Robbie is still in one piece perhaps. [She exits.]	
BERNARD:	An excellent idea. [He follows.]	
ROBBIE:	I will join you.	
	<i>BERNARD stops. They look at each other.</i>	510
ROBBIE:	Don't run away. You were superb. [He turns back.] As for you two ... there's something a bit sinister about you being here. What are you up to?	
CLIVE:	What are we up to?	
ROBBIE:	Yes. That's right ... Why are you studying me like this?	515
ISABEL:	[Emollient] He has something to put to you –	
CLIVE:	[Rather grandly] Yes. I want you –	
ISABEL:	[Softening it] He has a request –	
CLIVE:	I want you to –	
ISABEL:	He would like you –	520
CLIVE:	[Ignoring this] I want you to come and work for me.	
ROBBIE:	[Very startled] Work for you?!	
CLIVE:	That's correct.	

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*Silence, ROBBIE staring at CLIVE*

ROBBIE: I don't follow. I'm just a song and dance man. 525  
 CLIVE: Precisely. *[Pause]*  
 ROBBIE: I don't understand ... *[Holds up hand and moves]* No! I don't  
 want to hear! I'm going to the Dive. Right now! Where I belong!

BLACKOUT

### Scene 3

*Broadcasting House.* 530

*A young man's voice starts reading in the educated BBC tone, but a little over-eager.*

VOICE-OVER: 'In the House of Commons this afternoon the Under Secretary  
 for Foreign Affairs was asked whether he had seen Herr Hitler's  
 recent assurances about the neutrality of Holland and Belgium. 535  
 Lord Cranbourne replied that he did not think that the position  
 resulting from Herr Hitler's statement a week ago was clear  
 enough for him to say anything on the matter.'

*We see the ASSISTANT, a young man in his twenties dressed  
 in similar suit to CLIVE, modelling his appearance on him. The 540  
 ASSISTANT is reading the news sitting on a chair, while CLIVE  
 moves around him listening.*

ASSISTANT: *[Looks up at Clive]* Was that all right?  
 CLIVE: It was excellent ... but if you want to sound exactly like the  
 original, you need the slight reassurance in the voice – that 545  
 everything is all right in the world really, that these great matters  
 are in careful hands.

ASSISTANT: Oh yes of course, I should do that.  
 CLIVE: *[Reassuring tones]* 'The meeting with Herr von Ribbentrop, the  
 German Ambassador, was merely routine ...' or those wonderful 550  
 words when the old King died ... 'the King's life is moving  
 peacefully towards its close ...'

ASSISTANT: 'The King's life is moving peacefully towards its close ...'  
 CLIVE: Once more 'the King's life is moving peacefully towards its  
 close ...' 555

ASSISTANT: *[More effortless gravitas]* 'The King's life is moving peacefully  
 towards its close ...' That's nearer, isn't it?  
 CLIVE: Yes, it was tinged with the tone, it was good.

ROBBIE *enters*.

ROBBIE: Well, I'm here. Don't ask me why. 560  
 CLIVE: I think the other six news items can wait.  
 ASSISTANT: *[Jumping up]* Absolutely, Mr Lynn-Thomas. I will go back to my  
 normal duties now. That was a very good observation, thank  
 you.

ROBBIE: Yes, he's good at observations! 565  
 ASSISTANT: I'm sure Arnos will be impressed.  
 CLIVE: Arnos?

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- ASSISTANT: Oh, I mean Mr Grove. You know everybody calls him *Arnos Grove*, after the stop on the Piccadilly line, on the Underground. [Embarrassed] Sorry, shouldn't have mentioned that. (Very respectful] Thank you again. [He exits.] 570
- ROBBIE *moving warily, a little closer.*
- CLIVE: My assistant. They are selecting some standby newsreaders ... in case of problems ... he's having a go.
- ROBBIE: Will he have to dress up in the full garb, you know evening dress, stiff collar, even for the audition? 575
- CLIVE: Of course ... [Watching ROBBIE.] It's amazing, isn't it – the way this organisation behaves. It is only *fifteen* years old, and yet it has become an instant cathedral of broadcasting, managed to create all this sham venerability – so people have difficulty remembering a time when it didn't exist. 580
- ROBBIE: In *reality* it is so young, but in spirit – It's never been young?!
- Slight pause*
- CLIVE: Good. 585
- ROBBIE: [Grins] I get a 'good' ... [Moves] I got a 'good'! I've survived the first round.
- CLIVE *looks across at him.*
- CLIVE: At the start of any enterprise, between two comparative strangers, this is really one of the most difficult moments – this now ... isn't it? 590
- ROBBIE: Absolutely, I agree.
- CLIVE: When one doesn't know each other's tastes, opinions. [Slight pause] If I was to say for instance Henry James is the most compulsive story teller there has ever been, bar none, bar absolute none. Dickens is sentimental claptrap, not fit for grown-up consumption, and J.M.W. Turner couldn't paint for toffees ... [He turns.] What would be your reaction? 595
- Silence*
- ROBBIE: [Swallows] If you were to say that – I'd play for time definitely! [He moves.] Obviously. [Looks at CLIVE] But eventually I'd say – that remark you made, that was the most absolute complete rubbish I've ever heard. 600
- CLIVE: Right. I see. Good.
- ROBBIE: Another 'good' ...? Not quite such a big one. 605
- Pause*
- CLIVE: [Fingering the records carefully] Did you get that recording of my programme ... those records?
- ROBBIE: Yes.
- CLIVE: Did you listen to them? 610
- ROBBIE: Yes.
- CLIVE: Tell me absolutely frankly what you thought ... Holding back nothing.

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**[Turn over**

ROBBIE: I thought, without doubt ... it was the best programme that I'd ever heard about Friesian cows. 615

CLIVE *smiles*.

CLIVE: Good. I'm glad you thought so.

ROBBIE: If you don't mind me asking – how much time did you spend on it?

CLIVE: Oh, it was not too bad. About eight and a half months. 620

ROBBIE: Eight and a half MONTHS! You're not serious – in that time –

CLIVE: You've done a thousand medleys, I know. [*He smiles.*] The programme should have been at least twice as long of course.

ROBBIE: But it was an hour long already!

CLIVE: It would have been better at about two and a half hours. I would have been able to include all the history. [*Forcefully*] And listeners *would* have stayed with it. I assure you. 625

ROBBIE: Well *I* would have stayed. [*Grins*] I think.

CLIVE: But you liked the form? The real farmers, going on location as they say – the shape, beginning with the sound of a calf being born, the dark, surprisingly prolonged section in the slaughterhouse. 630

ROBBIE: [*Amused, but impressed*] The form was good.

CLIVE *moves with records over to where gramophone is built into the wall.* 635

ROBBIE: Is that more of it there?

CLIVE: No, [*He smiles.*] something even more interesting. [*He turns, having put on record.*] You know I said how little time all this has been here.

*The record starts, a woman's voice talking softly. 'I can't remember where it was, or when it was, but it went like this ...' She begins to sing a ballad.* 640

ROBBIE: Yes. Why is this woman's voice important? Who is she? Was she here at the beginning? The very start of this place?

CLIVE: No. It doesn't matter who she is – the fact is, she's already dead. 645

This person here is singing to us, not from beyond the grave, but while she's in her grave. Until very recently we couldn't hear people's voices after they were dead. Nothing remained. Their sound, their voices, had gone for ever. And now, in this very building – there is a whole room of the voices of the dead. 650

ROBBIE: [*Moves*] I hadn't thought of it like that.

CLIVE: We tend to forget how quickly we get used to ideas like that. [*He stops the record.*] And now, with the Abdication of the King, which the whole nation – apart from you – listened to. And with the Coronation about to happen – 655

ROBBIE: [*Suddenly*] This is an essay in power you're giving me? ... Isn't it! An essay in the power of the instrument – It's an *essay*, with demonstrations!

CLIVE: I'm not lecturing you, I hope.

ROBBIE: No, no no. [*Urgent*] *Tell me why I'm here, Clive!* 660

*Pause*

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- CLIVE: I had a radical thought while doing the Friesians ... that project was pure, of course. But –
- ROBBIE: Yes?
- CLIVE: I had an unprecedented thought for the next project – 665
- ROBBIE: Yes?!
- CLIVE: To use somebody from Entertainment, in a 'Talk'. Somebody who can sing and play many parts – to help both dramatise and document the world we're living in. Instead of doing a straightforward documentary or talk, we engage the listener from an unexpected direction. 670
- ROBBIE: That *is* a startling thought!
- CLIVE *is about to continue.*
- ROBBIE: Wait a moment, wait ...! [*He moves, thinking*] Entertainment colliding with the world of Talks! Me in a documentary! That is revolutionary! [*He looks at CLIVE.*] What is the subject? 675
- CLIVE: I thought the subject would be English apples.
- ROBBIE: [*Stunned*] English apples? Why?
- CLIVE: [*Breezily*] Evocative subject, moving from orchard to orchard, there are some wonderful stories behind certain kinds of apples, there's the Egremont Russet, the Laxton's Fortune, the Ellison's Orange. We take something seemingly simple and reveal its mysterious history – [*He stops.*] Does the principle appeal to you? 680
- ROBBIE: The principle certainly ... but – 685
- CLIVE: The principle appeals. Good! It will need careful handling through the bureaucracy here, of course. I will need to write a very lengthy proposal document.
- ROBBIE: Maybe the subject matter ... we could discuss a little further? Find an alternative ... ? 690
- ARNOS *enters. He is a man of about fifty, with a large blustery manner, but flashes of beadiness coming through.*
- ARNOS: Clive, just dropping by ... nothing formal.
- CLIVE: [*Surprised*] Mr Grove ...
- ARNOS: [*Quick nod in the direction of ROBBIE, then back to CLIVE*] I wanted to let you know – as soon as I heard – the paper, the one I asked you to write about the Empire Service, well, the Director-General is very pleased, very *pleased* indeed. 695
- CLIVE: [*Carefully watching ARNOS*] That's excellent news ...
- ARNOS: 'Elegant' and 'incisive' – those were some of the words being used, I believe. You usually come up trumps, don't you! 700
- CLIVE: [*Sharp smile*] That's very gratifying ... and all those reservations *you* had, were those noted and discussed?
- ARNOS: My reservations? ... [*Blustery laugh*] They can't have been very serious, can they – because they've already slipped the memory! *Now* – the Coronation. Got to help me out there, Clive – what we broadcast surrounding the Coronation ... many countries listening, got to be judged perfectly. New task, new paper! 705
- CLIVE: Fine. I'll start right away. 710
- ARNOS: Splendid. [*He moves over to radio in wall and switches it on. Dance music pours out of it.*] Just watch this – I want you to watch ... It's my party trick at the moment ... it's made an

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	impression on everybody I've done it to so far. Are you listening carefully? ... It may not work today, of course. [ <i>He slowly starts twiddling the knob on radio.</i> ] So you move the dial – through all those squeaks and bumps ... never know what they are ... we're going into France now, we're in France. [ <i>The same dance music pours out.</i> ] You see ... and now we move the dial again – and here we are, not sure where we go next, I think this is Belgium ... and what do we have? ... [ <i>Same dance music pouring out</i> ] And then again with Germany ... and if we're lucky, if we're very lucky – [ <i>A snatch of German talk comes out of radio.</i> ARNOS disappointed] No ... [ <i>A moment later, the same tune, but different arrangement bursts out.</i> ARNOS turns, triumphant.] There! [ <i>Music playing</i> ] Isn't that interesting? – the same music everywhere! It's American of course, the tune –	715
ROBBIE:	It's called 'Laughing in the Night', [ARNOS turns.] the tune.	
ARNOS:	Yes. Is it? Who are you? I don't think I know who you are.	
CLIVE:	I'm sorry, I should have –	730
ROBBIE:	I'm Robbie Penacourt ... [ARNOS looks blank.] Robbie Penacourt ... from 'Friday Night At Eight'.	
ARNOS:	Oh yes of course, of course.	
CLIVE:	And this is Arnold Grove.	
ARNOS:	Head of the Spoken Word. Pleased to meet you. Forgive me not recognising you ... but this is a very unusual encounter for me, somebody from the Entertainment Side.	735
ROBBIE:	Don't worry about it. [ <i>Grins</i> ] I'm used to it.	
ARNOS:	[ <i>Staring at Robbie</i> ] I'm afraid I'm usually out on Friday nights ... Occasionally, I catch Inspector Bonnington, isn't it? Yes. I think that's good value, not quite as good as Inspector Hornleigh on Mondays, but you're right on his tail! [ <i>Moving off</i> ] Keep at it, keep it all going ...	740
ROBBIE:	[ <i>Suddenly</i> ] Can I ask you something?	
	ARNOS turns, surprised.	745
ARNOS:	Yes. What is it?	
ROBBIE:	If Mr Lynn-Thomas here – this is a revolutionary thought, Mr Grove ... But if he was to ask me to perform in a <i>talk</i> , to help dramatise that particular subject, either a historical matter or something happening now, if I was to sing songs and play people ... doing voices –	750
CLIVE:	In the documentary – to help people understand the topic.	
ROBBIE:	To engage them from another direction! Would that be acceptable? In principle?	
	<i>Silence</i>	755
ARNOS:	What a truly extraordinary notion.	
CLIVE:	It is, yes – but that doesn't make it necessarily unwise.	
ARNOS:	It's so radical – it goes beyond the revolutionary.	
ROBBIE:	That's why it's exciting.	
ARNOS:	[ <i>Moves</i> ] What would one call it? It's a very complicated idea for the listener, they could get confused between what is proper fact and what is entertainment.	760
ROBBIE:	Depends how one does it! But the principle is not ruled out? [ <i>He smiles.</i> ] Is it?	
ARNOS:	It's an amazing proposal. [ <i>He moves.</i> ] I'll have to consider all	765

	aspects ... and of course refer it to others as well. [To CLIVE] Further discussion will follow ... [He exits.]	
ROBBIE:	He didn't rule it out!	
CLIVE:	No.	
ROBBIE:	I hope you don't mind ... that I did that.	770
CLIVE:	It took me by surprise ... [He moves thoughtfully.] but it was an excellent move.	
ROBBIE:	I thought I'd cut through everything. Smack him with it, when he was totally unprepared. You <i>really</i> don't mind?	
CLIVE:	[Smiles] No. It was very bold. You grabbed the chance. I approve.	775

BLACKOUT

## Scene 4

*Nightclub. The Night Out.**Dance music playing, as in a fashionable nightclub.*

	ISABEL <i>in a rich evening gown, sitting on a high stool, holding a drink. ROBBIE sitting next to her a little distance between them, on another high stool. He also has a drink and is a little unsteady. He is in a dinner jacket, his bow tie askew.</i>	780
ROBBIE:	I think he's angry with me. I interfered when I shouldn't have.	
ISABEL:	He doesn't get angry easily...	
ROBBIE:	Why do I mind? I've only just met this man – and already I seem to want his approval. It's crazy! [He drinks.] I DON'T CARE [He drinks.] He <i>forces</i> you to care what he thinks, doesn't he ... he even gave me a sort of cultural test – which I failed miserably! ... And then I found myself worrying about it afterwards, all down the street ... !	785
ISABEL:	The Dickens versus Henry James test?	
ROBBIE:	That's the one.	
ISABEL:	He hates Henry James – [She smiles.] I expect you passed.	
ROBBIE:	Really? He talked to me about <i>apples</i> as well.	
ISABEL:	Now that I've never heard him do.	795
ROBBIE:	And the funny thing is I'm from the country. I know all about apples. He thinks I'm a factory worker originally, I'm sure he does ... with machine oil coming out of my ears. Or a coal miner. All intellectuals think like that – if they know you're working class.	
ISABEL:	[Drinking] When <i>in fact</i> you were brought up in a field of cabbages?	800
ROBBIE:	Nearly. Turnips. Near Swaffham, in Norfolk. My parents were farm labourers. As a boy I ran up and down behind them as they worked the fields. [Holds up hands] Horny hands of the soil.	
ISABEL:	[Warm, teasing smile] So you're a peasant really?	805
ROBBIE:	Yes. I'm a country boy who came to the big city ... [He turns towards the music.] I hate this tune ... [He does one of his hand signals, towards the musicians, self-mocking smile.]	
ISABEL:	You're not on your show now – they're beyond your control.	
ROBBIE:	I have no influence now, away from my variety studio! [Staring at ISABEL in her evening dress] And what about you? I know nothing about you?	810
ISABEL:	I thought you'd never ask!	
ROBBIE:	[Grins] Been waiting for my chance. What's your relationship with Clive ... been longing to ask that!	815

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[Turn over]

ISABEL: That's not difficult. I love him.  
 ROBBIE: Yes. Yes. I thought so. Are you going to get married?  
 ISABEL: Maybe ... who knows.  
 ROBBIE: And do you do anything else? I have a feeling you work at something. 820  
 ISABEL: I observe.  
 ROBBIE: Yes, I'd noticed *that!* I do too – when I remember.  
 ISABEL: No, I observe professionally. When the King abdicated, various people got very interested in the reaction of the masses, in 'primitive reactions' as they were called. In measuring them scientifically. 825  
 ROBBIE: Primitive reactions – I know all about those!  
 ISABEL: Yes – so they recruited people to conduct surveys, into what the masses were really thinking – by sitting in pubs, standing in bus queues, being amongst them at the races. Mass observation. 830  
 Noting everything down they saw and heard. [*She smiles.*] I do that.  
 ROBBIE: Wait a minute – you're studying the masses by sitting in pubs, and listening to what they're saying as they play darts?!  
 ISABEL: I write down what I see. 835  
 ROBBIE: And then you draw conclusions! From what's happened in this one pub?! Those are their typical primitive reactions to such and such a subject? You can't be serious.  
 ISABEL: I just collect evidence, I don't interpret it. [*Smiles*] Not yet anyway. 840  
 ROBBIE: But *I* might walk into this pub ... and sing a burst of one of my medleys. Tell some jokes. What would that signify?  
 ISABEL: [*Laughs*] No, you wouldn't be a very good subject ... No.  
 ROBBIE: Why not?  
 ISABEL: Because you make these ... these rather surprising leaps of thought ... between subjects. 845  
 ROBBIE: How do you know that isn't typical? I may be a perfect example of a farm labourer's son ... [*He drinks.*] The whole thing's rubbish –  
 ISABEL: It's not rubbish to try to work out for the first time what the mass of people are thinking, rather than just guessing – or not caring. 850  
 ROBBIE: And all the time you're doing this, you have to blend in – don't you? In each pub, each bus stop ... [*Staring at her in her splendid dress and her posh manner*] That must be a little difficult for you.  
 CLIVE *enters with a drink, he is also in evening dress.* 855  
 CLIVE: No, she's very good at that ... she has chameleon-like qualities [*Touching her briefly*] – haven't you – that come as a real surprise.  
 ISABEL: There you are ... [*She smiles.*] Tell Mr Penacourt what I do isn't rubbish. 860  
 CLIVE: It certainly is not ...  
 ISABEL: [*To ROBBIE*] He's using it for *his work* too.  
 CLIVE: Yes ... she feeds me little pieces from time to time ... when she picks up something relevant ... And they're surprisingly interested in it at Broadcasting House. 865  
 ISABEL: Before, they had absolutely no idea what their listeners thought of their programmes – the mass of the audience – the ones who would never dream of writing letters.  
 CLIVE: No, we didn't. [*He smiles.*] But *I* got it right anyway – it seems!

- ROBBIE: [*Grins, to ISABEL*] So you become one of the masses?! [*He mimics in cartoon cockney*] 'Cor blimey, luvly weather we're 'aving, aren't we, darling!' [*To ISABEL*] Come on, do it for me ... I'd love to see you blending in ... 870
- ISABEL: No, no it's not like that ... I just give off the right aura. [ROBBIE *smiles.*] No, I huddle, or bend my head, dress right, I don't need to talk. [*The music changes and she gets up.*] Do you want to dance? Clive doesn't dance. 875
- ROBBIE: No. I just dance professionally. [*He drinks some more, looking at them both.*] But I feel I'm being recruited for something. You are spies, the two of you! And you have targeted me ... we should be on a night train, going somewhere, with the blinds drawn! – shouldn't we! 880
- CLIVE: Of course I have recruited you, [*He smiles.*] it goes without saying.
- ROBBIE: [*Facing them*] The thing is I don't think it can possibly be just English apples, it's not just *apples*. 885
- CLIVE: We'll do the apples first, nice and simple –
- ROBBIE: No. I'm not that big a fool ... there is something else. You're such a pure practitioner ... eight months on Friesian cows! – Using somebody like me ... it must be because you can't do whatever it is you want to do *any other way*. [*He gets up.*] Oh, let it be more, Clive ... I want it to be more... [*He moves to the music, dancing with ISABEL, but not holding her close.*] I'm not dancing ... not in front of him ... this isn't dancing. Let it be about America – because I know America well. Never been there but I think about America all the time ... let it be about America, Clive! You've been there lots, haven't you? 890
- CLIVE: Yes ... I have paid fairly frequent visits. In fact, I wrote one of my first reports there on the harmful effects of advertising on broadcasting. 900
- ROBBIE: I can see you striding around New York, lecturing the Americans! Telling them 'you're too commercial'! [*He turns.*] What is our *real* mission, Clive?
- CLIVE: How much have you been following, week by week, what's going on in Europe? 905
- ROBBIE: Oh no – please. Not *that* ...! [*He moves.*] First apples, now this!
- CLIVE: Answer my question – how much have you been following?
- ROBBIE: Well, I open a newspaper from time to time ... and occasionally I glance at the bits about abroad. 910
- ISABEL: That's more than most do.
- ROBBIE: And anyway Herr Hitler is too easy to do, everybody can do him. Admittedly he is not portrayed on the wireless – but you just have to click your heels and scream. [*Grins*] No challenge for somebody with instinctive structure!
- Music playing* 915
- CLIVE: And tell me – what about what's happening to the Jews there? In Germany?
- ROBBIE: [*Puzzled where this is leading*] The Jews? Well, there are some restrictions, aren't there, temporary things going on ... because of the rebuilding of Germany. 920

*Pause*

- CLIVE: *So – this is our project.* We will follow a day in the life of a Jewish man, a real day, a real man, though his name is changed. This is who you will be, Robbie. He is middle class, respectable, a lawyer, once a pillar of the community, who has also written some rather beautiful songs. We will follow him during a ‘normal day’ and see how many normal things he is prevented from doing, how many things we accept as our right have been taken away from him. And at the end of the day he is arrested. His liberty is taken away. You will portray this man and sing his songs. 925
- ROBBIE: [*Very disappointed*] No, Clive, no – that’s absolutely out! Nobody will listen to something like that for a start – 930
- CLIVE: They will. This is how to make them listen ...
- ROBBIE: They want to forget about any difficulties out there! And I don’t want to be involved in politics either. I’m not allowed to associate myself with that. I *knew* this would start to happen, the spinning of a left wing web, communism, you’ll have me fighting in Spain soon, and not just on the radio! 935
- ISABEL: Neither of us are communists, Robbie, that isn’t the issue.
- CLIVE: [*To ROBBIE*] Stop jumping to conclusions – 940
- ROBBIE: You’re the one who’s jumping to conclusions ... We don’t *really* know what’s going on in Germany, do we? We don’t! And all their attitudes are different there, anyway, and we can’t *tell* them what to do, can we?! It’s not for us to lecture them ... And we certainly don’t want to annoy them – ... the whole idea is preposterous. 945
- CLIVE: You’re contradicting yourself, Robbie – you wanted the project to be much much more than apples, and now you’re running away from it.
- ROBBIE: Oh, I am, am I! I’m sorry I’ve had about all I can take from you, I have been patronised from the first moment – informed I do my work by accident, *despite myself*! I’m encouraged to make a fool of myself on that television experiment, because *you’re* interested. 950
- ISABEL: That was worth it, wasn’t it, Robbie?
- ROBBIE: [*Looking at both of them*] Everything is so clear to you two, isn’t it?! – So blindingly obvious ... with your surveys, and all the time you have to spare on just one topic ... Well, I don’t have that time, and I DON’T CARE IF I DISAPPOINT. 955
- CLIVE: But I do.
- ROBBIE: What does that mean – that’s meaningless ... You care if I disappoint you – that’s A LIE. I’m just a crude entertainer, a compère, who sings a bit and dances a bit, and has *everything* written for him. That’s me ...! And he *doesn’t care*. And now I’m off. The useful clown, that you found, that you picked for your own purposes, is scampering off – to the rest of his life! Which is looking pretty good at the moment ... Pretty bloody good! 965

BLACKOUT

## Scene 5

*The Walk to the Station.*

*The sound of taxis and distant train doors slamming, as if from a mainline railway station. During this scene the sound of trains and whistles growing gradually louder and louder, until they completely surround us.* 970

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ROBBIE:	You really have to go?	
BERNARD:	Yes. I must go. I have to go back – my life is there.	
ROBBIE:	Yes, I know. [ <i>He moves.</i> ] In these last few minutes, Bernard – you must tell me what to do about Clive. [ <i>Mimics</i> ] Clive Lynn-Thomas. I can't get rid of him, he is pushing and pushing at me ... attacking my confidence all the time. But there's something so challenging about him as well. And he has such different values, he doesn't care about my show, what stars are on it ... [ <i>Suddenly</i> ] Which reminds me, I haven't heard if the Silver Minstrels are going to be on on Friday...	975
BERNARD:	[ <i>With feeling</i> ] To hell with the Silver Minstrels!	980
ROBBIE:	You're right. Here you are, going in a few minutes, and I'm talking about the Silver Minstrels!	
	<i>Pause for a second; as ROBBIE looks at BERNARD, the sound of the trains and the platform whistles become louder.</i>	985
ROBBIE:	This is a shocking time to ask such a question ... but it is the sort of thing you often can only ask when somebody is about to leave. Not that I've ever asked a question like this before –	
BERNARD:	What is it, Robbie?	990
ROBBIE:	The Baron Freiher von Brandis ... it's such a fantastic name ...	
BERNARD:	It's like something from the book, <i>The Prisoner of Zenda</i> ... I know.	
ROBBIE:	Is it your real name? Are <i>you</i> the Baron Freiher von Brandis?	
BERNARD:	No. I'd like to say it's half my real name ... but it isn't. When I arrived at Woburn House, you know, where most aliens report in London, so many people were passing themselves off to each other with titles and funny names, I did so too. It's very useful for getting invited to parties, all sorts of things.	995
ROBBIE:	You're Jewish, aren't you?	1000
BERNARD:	Yes. [ <i>Smiles</i> ] That's correct.	
ROBBIE:	I thought so ... I knew it. [ <i>He looks at BERNARD.</i> ] It's awful to ask this now too –	
BERNARD:	Better to ask it, than to think about it after I've gone.	
ROBBIE:	How difficult are things for Jewish people, in Germany now?	1005
BERNARD:	There are problems, of course there are. It isn't good. I find it a difficult question to answer in this country. Because a few people ask you ... and you start to tell them – and you quickly realise they really don't want to know ... perhaps only half a sentence at the most ...	1010
ROBBIE:	Yes, I know. I suppose I'm like that ...	
BERNARD:	I tell you – I went to a very grand wedding in Buckinghamshire, with lots of people with names like Farquhar-Buzzard and Babbington-Semple, being a Baron was really useful, as you can imagine – 'You must know the von Stauffenbergs?' people kept asking me...	1015
ROBBIE:	I wish I'd been there. [ <i>He mimics in a foolish upper-class voice.</i> ] As you passed yourself off as a Baron to the Mallenby-Deeleys – Erskine-Mars.	
BERNARD:	Yes, you would have been very interested. There was an Italian waiter who shouted at all these upper-class guests [ <i>He mimics an Italian accent.</i> ] 'You're taking the wrong plate! Stop it at once! <i>Stupido!</i> I'm telling you get in the queue and wait for your strawberries.' They were terrified of him! I wanted to support him, to shout out, 'Go on, get after them!'	1020
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ROBBIE: I love the idea.  
 BERNARD: You were on the wireless, yes, [ROBBIE *turns.*] the night before, I was staying in this big house and they switched on the wireless and there you were.

ROBBIE: I was! That's a wonderful picture! All of them listening to me ... 1030  
 BERNARD: But they switched you off – and went out.  
 ROBBIE: [*Loud*] I really must get off Friday nights! Everybody goes out ...! If I was on Monday nights, I'd be coming out of every window, in every street.

*Loud, piercing platform whistles* 1035

ROBBIE: I'm sorry – I'm being incredibly self-centred ... absorbed in my show.

*Another loud whistle*

BERNARD: So – this is goodbye then. [*He goes.*]

ROBBIE: Goodbye ... [*As the whistles blow, ROBBIE calls powerfully.*] Be careful! Take care of yourself! 1040

BLACKOUT

## Scene 6

*Broadcasting House.*

*Clock ticking, after the shrill sound of the whistles. ASSISTANT and CLIVE together above the main set.* 1045

ASSISTANT: [*Very nervous*] 'This is the National Programme, copyright reserved ...' Just clearing my throat.  
 CLIVE: It will be all right, just a few slow deep breaths.  
 ASSISTANT: I can't believe this has happened already, I've only just got the standby job, and now here I am ... and all those people listening ... 1050

CLIVE: They just hear the news, they don't see a face. That reassuring voice is what matters, be careful not to get too involved, that's all, too urgent – they don't want any immediacy. You're going into their living-rooms, they may even be eating ... they're used to the news being something far away. 1055

ASSISTANT: That's right. I know ... you think I can do it?  
 CLIVE: Of course you can.  
 ASSISTANT: I will always be grateful for this, Mr Lynn-Thomas. I shan't forget it.

*Red light flicks on, above the main stage. ASSISTANT now alone, starts reading the news in perfect young BBC voice.* 1060

ASSISTANT: 'This is the National Programme, copyright reserved. Here is the news summary and sports bulletins. They are followed by 'Friday Night at Eight', and then you will hear some stories of adventures at sea and on land. [*Pause*] Important changes in the German Cabinet are announced tonight, they affect principally two departments, that of War and Foreign Affairs' 1065

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*On stage MABS, DREDGE and the DANCING GIRLS stand waiting. DAPHNE and ROBBIE close to each other downstage.*

ROBBIE: Promise me you are not upset. 1070

DAPHNE: Why should I be upset?

ROBBIE: Because I talked to *him*, I discussed things with him, without you present.

DAPHNE: Why shouldn't you discuss things with him? He is a very rude man – but he's also highly intelligent and interesting. 1075

ROBBIE: There's no *question* of me working with him ... spending days and days with him.

DAPHNE: Well, I guessed you might feel like that.

ROBBIE: And there's *absolutely* no question of me ever discussing things with him again – without you being there. 1080

DAPHNE: That's good. That's reassuring.

ROBBIE: We're a partnership. You are the structure of my whole life. [*Holding her, warm smile*] Aren't you, Daphne?! ... A partnership made in broadcasting heaven.

DAPHNE: [*Warm laugh*] Speak for yourself! But I'm glad there will be no secrets between us. Nothing going on behind my back ... 1085

ROBBIE: Everything involving us will be completely honest ... ?

ROBBIE: No secrets, ever. I swear –

*MILLY comes running on.*

DAPHNE: Enough chatting, forty-five seconds everybody! [*She exits.*] 1090

ROBBIE: [*Indicating DREDGE and the DANCING GIRLS*] Don't they look beautiful?

DREDGE: We always look beautiful! Fat lot of good it does.

ROBBIE: [*Grins*] People can sense it, I'm sure, they can feel you breathing, you *exude* through the air. 1095

MABS: [*Studying his script*] Inspector Bonnington is going to Windsor Great Park today ... to solve the Gravel Path murder. And Sergeant Ostler goes fishing ... [*He mimics Bonnington.*] 'Windsor Great Park, not an area I know particularly well ... why can't the local chaps see to it, Ostler?' [*To ROBBIE*] I catch two brown trout – and have to cook them for you! ... And you are jolly polite to a duke ... 1100

ASSISTANT: [*Reading the news above them*] 'In an important speech in the Czechoslovak Parliament today, the Prime Minister Hodza refers to Herr Hitler's speech and to that of Field Marshall Goering ... 1105

MILLY: [*Looking up from her script*] So it's Amsterdam today. And my tulip song!

ROBBIE: [*Listening to the news*] His protégé is reading the news, and I'm going to be talking to Milly about *tulips*!

MILLY: [*Twittering on*] I've had an approach, I have to tell you, from 'Monday Night at Eight'. You wouldn't mind me going on there, would you? Of course it's a great honour to be on your show, but *they* have a hook up to America once every six months ... if it was one of those shows, I couldn't turn it down – not broadcasting to America! 1110

ROBBIE: You *must* accept, Milly, of course. [*To himself, wistfully*] A hook up to America ... 1115

*The red light goes on, the music intro starts.*

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- ROBBIE: [Suddenly] What if we tear up this tulip chatter, and talk about something completely different, Milly, just see what happens. 1120  
Where the mood takes us?
- MILLY: Don't play jokes like that, Robbie, please.
- The other red light flicks on.*
- ROBBIE: [Sings] It's 'Friday Night at Eight', and these are the delights we have in store. Milly Dews is here again. 1125
- MILLY: [Reading] Hello, everyone. Hello, I'm back again from my travels.
- ROBBIE: [Improvising] Could be the last time, folks, Milly is here!
- MILLY looks startled.*
- ROBBIE: [Back on script] You've been to Amsterdam among the canals and the tulips? 1130
- MILLY: [Reading] Well, Robbie, I was singing, if not in the tulips, then about the tulips. Red, red tulips. [She bursts into a couple of lines of the tulip song.] That's just one of the songs I brought back – for all of you – from old Amsterdam!
- BLACKOUT 1135
- MILLY continues to sing the tulip song during the scene change.*

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**DRAMA**

**0411/11/T/EX**

Paper 1

**May/June 2016**

COPY OF PRE-RELEASE MATERIAL

**2 hours 30 minutes**

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**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Stephen Poliakoff's play *Talk of the City* provided in this booklet.

This clean copy of the material is for you to use in your responses.



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This document consists of **28** printed pages.

**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** 'Neither a borrower nor a lender be'  
From William Shakespeare's *Hamlet* [Act 1, Scene 3]

**Stimulus 2**

**Poem:** *Me and My Work* by Maya Angelou

I got a piece of a job on the waterfront.  
Three days ain't hardly a grind.  
It buys some beans and collard greens  
and pays the rent on time.  
                    'Course the wife works too.

Got three big children to keep in school,  
need clothes and shoes on their feet,  
give them enough of the things they want  
and keep them out of the street.  
                    They've always been good.

My story ain't news and it ain't all sad.  
There's plenty worse off than me.  
Yet the only thing I really don't need  
is strangers' sympathy.  
That's someone else's word for  
                    caring.

**Stimulus 3**

**Photograph:** *Port Authority (Mystery No. 12)*, by Mac Adams (1975)



## EXTRACT

Taken from *Talk of the City* by Stephen Poliakoff

These notes are intended to help you understand the context of the drama.

Stephen Poliakoff's play *Talk of the City* was first performed by the Royal Shakespeare Company at Stratford-upon-Avon, England, in 1998.

The play is set in 1937, just before the start of the Second World War. It depicts the early years of broadcasting at the British Broadcasting Corporation (BBC). On a lighthearted note, it shows the way that performers and announcers used to dress formally, even though they could not be seen on radio. There are also some more serious underlying historical themes. These include the rise of Hitler and the Nazis in Germany, the Spanish Civil War against fascism, and the constitutional crisis in Britain caused by the abdication of King Edward VIII. The play also hints at the reluctance of the BBC to report the mistreatment of Jews by the Nazis.

At that time, the BBC broadcast from its headquarters at Broadcasting House and also from Alexandra Palace (an exhibition centre), both in London.

The play is in two Acts, and the extract consists of a slightly shortened version of the first six scenes of Act 1.

**Characters**

Robbie	a radio-show host in his mid-thirties
Dredge	a dancer in her early twenties
Daphne	a studio manager in her thirties
Mabs	a radio performer in his late fifties
Milly Dews	a singer and radio performer in her twenties
Clive	a broadcasting executive in his thirties
Honker (Harry Wallace)	a junior studio manager in his mid-twenties
Isabel	a researcher, a friend of Clive, in her thirties
Bernard	a Jewish actor from Germany, in his early twenties
Assistant	a trainee newsreader, in his twenties
Arnos (Arnold Grove)	Head of the Spoken Word at the BBC, aged about 50.
Dancing Girls	

## Act 1

The play opens in February 1937.

## Scene 1

*The Radio Show.*

*The back wall of the sound studio is flecked with Art Deco pieces that can shine at various stages in the play. The floor has a severely beautiful pattern on it, evocative and formal.*

*The bells. The Big Ben chimes before the news broadcast. We hear an educated voice, who starts to read the news.*

5

VOICE-OVER: 'This is the National Programme. Copyright reserved.'  
'Here is the news summary and sports bulletins. They are followed by 'Friday Night at Eight'. You will then hear something about an event in British air travel.'

10

*The lights come up. The musicians come on and take their place followed by DREDGE – a young London woman in her early twenties – and two DANCING GIRLS. All three of them are in full costume. They stand waiting as other news items follow.*

VOICE-OVER: 'Barcelona is reported to have been shelled by an unknown vessel today, very little damage was done and when the shore batteries opened fire the vessel went away.'

15

*MABS enters, a man in his late fifties, large appearance with a soft, self-deprecating manner. He is holding a leather binder, and a small yellow suitcase. He stands waiting, taking his position at his microphone. The news continues.*

20

VOICE-OVER: 'The insurgents claimed today to have captured various places near Malaga and to have taken prisoner some thousands of militiamen.'

*ROBBIE enters. He is in his mid-thirties, dressed in full evening dress, his energetic appearance trapped in his immaculate radio clothes. He is also holding a leather folder. He stands with authority by the microphone.*

25

ROBBIE: Turn down the news please ... [He turns to the musicians.] Gentlemen, I have a new signal, watch, please. [He does a hand signal like a conductor.] It is for a slow dark tempo ... I'll show it to you once more ... you too, Dredge ... I'm calling it the skimmer. [He grins at DREDGE in her costume.] You look glorious.

30

DREDGE: [Laughs] Do I? Pity nobody else can see it, isn't it!

35

ROBBIE: But I can. [He grins.] Isn't that enough?

*The news continues, half heard. DAPHNE enters, in her thirties, sharp, rather strict appearance but with a hint of something more playful underneath.*

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ROBBIE:	Seen the new sign?	40
DAPHNE:	I certainly have ... in moderation <i>only</i> please. Now, [ <i>Tapping his script</i> ] the words of your Parisian interview with Milly are quite complicated, I hope you've studied them – careful of trips, and no deviation.	
ROBBIE:	[ <i>Smiles</i> ] Deviation, forbidden! Absolutely.	45
DAPHNE:	[ <i>Handing him a folded note</i> ] But there is a note for you – since I know you love last-minute surprises. Thirty seconds everybody.	
	ROBBIE <i>is reading the note.</i>	
DAPHNE:	It's rather aggressive, and self-important, isn't it?	
ROBBIE:	It certainly is. [ <i>Reading aloud</i> ] 'I need to see you. Might be able to fit you in on Wednesday.' Who is he? I have never heard of him.	50
DAPHNE:	He's second or third down from Arnold Grove, Head of the Spoken Word.	
ROBBIE:	Oh, he's from 'TALKS'! Of course – explains the deadly tone. [ <i>He looks up.</i> ] Is he here, do you think? Tucked away somewhere up there?	55
	MILLY DEWS <i>comes running on to take her position, fragile, rather nervous manner, she stands near ROBBIE at the microphone.</i>	60
DAPHNE:	There you are, Milly. Fifteen seconds everybody. [ <i>Glancing round</i> ] Mabs, remember.	
MABS:	Yes, don't get my pages stuck together this time. My hands are nice and dry today. [ <i>Places yellow suitcase at his feet</i> ]	
DAPHNE:	And the suitcase is the wrong colour [ <i>She smiles.</i> ] I don't like 'wireless lies', you know that. [ <i>As she moves off, to ROBBIE</i> ] To the back of your mind now ... the note.	65
	<i>One of the big red lights on the set springs on. They are standing waiting, staring around and up, very respectful, well-behaved and formal, in their evening dress and costumes as the news swirls around them.</i>	70
MABS:	It seems to get longer and longer the news, these days.	
	<i>The other red light flicks on. ROBBIE begins to sing, the girls dance when ROBBIE makes signs, the whole atmosphere is of people well-practised, at home in their world.</i>	75
ROBBIE:	[ <i>Singing</i> ] IT'S 'FRIDAY NIGHT AT EIGHT', AND HERE WE ARE AGAIN.	
MILLY:	[ <i>Singing</i> ] Here we are again.	
ROBBIE:	And these are some of the delights we have in store.	
	<i>The musicians play, the girls dance. As ROBBIE alters the tempo with hand signals, there is a sharp dramatic change.</i>	80
ROBBIE:	[ <i>Spoken</i> ] We have of course Inspector Bonnington of Scotland Yard, with a new mystery to solve. [ <i>Assuming upper-class, understated, throwaway voice</i> ] So Sergeant Ostler, where are you dragging me off to today?	
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MABS:	[As <i>Sergeant Ostler</i> ] Well, sir, news has come in of a baffling murder ... in south London ... it's being called 'The Blue Suitcase Murder'.	
ROBBIE:	[As <i>Bonnington</i> ] You sure the local chaps can't handle it?	
MABS:	[As <i>Ostler</i> ] No, they're completely stumped ... it's definitely a case for our top detectives.	90
ROBBIE:	[As <i>Bonnington</i> ] 'The Blue Suitcase Murder' ... Sounds a little over-dramatic to me. I suppose we better go over there and nose around. [Sings] IT'S 'FRIDAY NIGHT AT EIGHT', AND THESE ARE SOME OF THE DELIGHTS WE HAVE IN STORE.	95
	[Spoken] The girls are dancing, the music changes because we are delighted to welcome back Milly Dews.	
MILLY:	Hello, hello, everyone.	
ROBBIE:	Milly, you've been very busy, haven't you?	
MILLY:	[Reading from script] Very busy, Robbie.	100
ROBBIE:	[Reading] You've been to Paris since we last saw you?	
MILLY:	[Reading] That's right. Wonderful Paris, croissants, a trip down the Seine, and some marvellous music. [She sings a lyric in French.] [Spoken] I brought back a song or two for those at home to enjoy.	105
ROBBIE:	Milly has been collecting songs like she collects hats. She brings a whiff of the continent to our shows, a taste of WHAT'S ABROAD. [Sings] It's 'Friday Night at Eight' and these are some of the delights we have in store. [He looks up, makes his hand signals, the music darkens, he speaks with surprising intensity.] And Mr Tudor Baines will be here to give us an extract from his current success here in London, 'Dark Waters'. The scene is a rusty old cargo boat, moored in a dangerous port, bobbing slowly on dark waters. [The music plays, ROBBIE connects with the mystery, with feeling.] The water is thick with debris, foul smelling and full of secrets. You may wake up still thinking about these chilling events tomorrow morning.	110
ALL:	[Singing loudly] IT'S 'FRIDAY NIGHT AT EIGHT', AND THESE ARE THE DELIGHTS WE HAVE IN STORE.	115
	<i>The music continues as MABS, DREDGE, the DANCING GIRLS and MILLY exit. ROBBIE stops the music abruptly with a hand signal, the red lights snap off, the musicians leave, the lights change on stage. ROBBIE sits in the middle of the stage and starts taking his shoes and socks off.</i>	120
ROBBIE:	[Muttering intensely to himself] The rhythm wasn't right.	125
	DAPHNE enters.	
DAPHNE:	A taste of the continent. [ROBBIE looks up.] It should have been just a taste of the continent, not a <i>whiff</i> . And you plopped in that phrase about abroad – it came from nowhere.	
ROBBIE:	[Smiles] Unforgivable.	130
DAPHNE:	Of course. The approved text is paramount – as you well know.	
ROBBIE:	[Amused but respectful] Don't worry – it will always be paramount.	
	<i>The DANCING GIRLS and DREDGE come back on, still in costume but soaked with sweat. MABS follows them, looking like he's given his all.</i>	135

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ROBBIE: [To DAPHNE] But what about THE SHOW?  
 DAPHNE: The broadcast ... it was not bad.  
 ROBBIE: It's never the show – she always calls it the broadcast!  
 DAPHNE: And you should be pleased I do. But there were lapses. The 140  
 'Dark Waters' introduction was a little intense.  
 ROBBIE: I didn't deviate!  
 DAPHNE: No – but you dwelt ... things got a little disorganised around  
 there –  
 CLIVE: I noticed. 145

*They turn. CLIVE has entered and is standing on the edge of the area. He has sharp features, natural authority and is elegantly dressed. He is in his thirties.*

ROBBIE: You noticed did you? And who might you be?  
 DAPHNE: I think this must be the author of your note, Robbie. 150  
 CLIVE: Clive Lynn-Thomas and yes, I sent you a note. I need to see you.  
 ROBBIE: [Startled by his confident manner] You wanted an appointment,  
 did you? We'll have to look in the book and see where I can fit  
 you in. [Indicating DAPHNE who's holding a ledger] It will be at  
 least a fortnight. 155

DAPHNE: At least ...  
 CLIVE: I think it would be much better if it was right now.  
 ROBBIE: You do, do you! Well, that's impossible.  
 CLIVE: [Indicating ledger] Then keep looking.  
 DAPHNE: The only possibility I can see in the next three weeks, is the 160  
 day they've asked you to appear on television ... you know this  
 television enterprise.  
 ROBBIE: No, I'm not doing that. Nobody who's anybody appears on  
 that! But I have other plans for that time. [DAPHNE turns page,  
 ROBBIE looking at CLIVE] I told you it wouldn't be easy ... [He 165  
 moves.] So what else did you 'notice' while you were up there ...  
 did you have a good time?  
 CLIVE: A good time? No. It's not the expression I'd use.  
 DREDGE: It's not, is it!  
 ROBBIE: [Dangerous grin] I think certain expressions are occurring to us,  
 aren't they. Obviously we don't draw the great stars like those 170  
 that appear on 'Monday Night at Eight' we all know that – but  
 this was a good show –  
 MABS: You must have got wrapped up in Inspector Bonnington's  
 investigation, surely? 175  
 CLIVE: [Calmly] No, that was embarrassing.

ROBBIE turns startled.

CLIVE: I've never understood why all wireless detectives have to talk out  
 of the corners of their mouths like that – and never get excited.  
 ROBBIE: [Dangerous smile] Because that's what they do. And I always 180  
 get my man, don't I, as you may have noticed.  
 DREDGE: [Pugnacious] He always gets the murderer.  
 ROBBIE: [Moving] Now I think you've already overstayed your welcome ...  
 so if you'd excuse us ...  
 CLIVE: [Calmly] But you do something unique in your show. 185  
 ROBBIE: Unique! Do I? And what is that?  
 CLIVE: You have a *medley* at the start telling the audience what is  
 coming up – which nobody else does. A totally novel feature.

something unique. The show itself is mere fluff of course, the usual variety items and Victorian melodrama – and that tedious Bonnington. But the medley is interesting. You move from light to dark, and you stay on the dark longer than expected, not afraid to linger. 190

You show an instinctive sense of structure.

*They are all staring at him.* 195

CLIVE: Yes, really.  
I call it 'instinctive', because I have no idea if you realise you are doing it or not. [*He smiles.*] But there we are. [*To DAPHNE*] Found a time yet?

ROBBIE: I'm off. It's incredible, isn't it! Can you believe this character! Get him out of here. [*He exits.*] 200

DAPHNE: I rather feel you're going to have to *wait* to see us. [*She exits with MABS.*]

CLIVE *calmly takes out cigarette case.*

DREDGE: [*Astonished*] You can't smoke here. Nobody can smoke in this building. Ever. You know that. 205

CLIVE: Don't worry.

DREDGE: You mean you're above the rules! Are they all as bad as you in TALKS?

CLIVE: Oh, most of them are far worse. No they are. [*He smiles at her.*] Hard to believe, I know. 210

ROBBIE *re-enters, standing barefoot.*

ROBBIE: I forgot my shoes. [*He walks over slowly to get them.*] 'Instinctive sense of structure', indeed!

CLIVE: You may think it's ridiculous. But you do have it. 215

ROBBIE *picks up his shoes.*

CLIVE: You should go and do this television experiment you know.

ROBBIE: Really? What on earth for?

CLIVE: Because it'll be interesting. It's a terrible journey of course, miles away in north London, but it can't fail to be worth a look. 220

ROBBIE: I can't go.

CLIVE: Why not?

ROBBIE: I have things to do – I'm buying an umbrella, for the Coronation.

CLIVE: The Coronation isn't till May.

ROBBIE: It's important I'm prepared. I missed the Abdication speech, that great moment. When everybody, the whole nation was sitting round the wireless set. And you know why, why I wasn't listening? Because I had to study my script for my interview with Milly Dews the next day. I had to study for our 'spontaneous' chat. [*He looks at CLIVE.*] Did you hear it? 225

CLIVE: [*Smoking*] Your interview with Milly?

ROBBIE: No, the Abdication speech.

CLIVE: Well, I sort of had to ... I helped draft the speech.

ROBBIE: You did what!

CLIVE: I gave my notes to our Director-General, Sir John Reith, and he incorporated them into the text with the King. 235

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ROBBIE: [Truly startled] You helped write the speech!?

CLIVE: I'm afraid so.

ROBBIE: [Recovering] Well, no wonder this world here ... the world of variety is a bit of a shock to you! If that's how you spend your time! 240

CLIVE: No, no, no shock. It's been fascinating. [Moving to exit, he turns.] And we will definitely have that time together.

ROBBIE looks at DREDGE.

DREDGE: What a snob! 245

ROBBIE: [Moving] Yes ... he dares give me advice ...! Instinctive structure ... we don't realise what we're doing ... it's all an accident ... he gives me instructions! [He stops in the middle of the stage.] I'm definitely going to buy the umbrella.

BLACKOUT 250

## Scene 2

*Alexandra Palace.*

*In the blackout, the screams of a trumpeting young elephant, and the deeper urgent, throaty grunts of a young rhino.*

*ISABEL standing alone for a second as the sounds fade away. She is in her thirties, fashionably dressed. She has a witty, unpredictable manner. She is drinking tea out of a badly chipped cup. The floor is sprinkled with animal droppings.* 255

*Upstage the only prop is a single, rather sinister-looking original television camera.*

*HONKER, a very enthusiastic rather innocent man in his mid-twenties, comes rushing on with a broom.* 260

HONKER: Just got to get rid of these last traces ... then the smell will go as well [He starts sweeping the droppings up.] or at least nobody will know what it is, which is just as good.

ISABEL: I rather like the smell. It's most unexpected – like being at the circus. 265

HONKER: Well, you know radio people, they can be a little grand.

ISABEL: I certainly do know – and you're right, I'm not sure they're used to performing surrounded by rhino droppings.

HONKER: [Sweeping dung] Rhino and elephant droppings in this case. 270

ISABEL: They're late, aren't they?

HONKER: Oh, everyone is always late coming here! Which is useful today! [He rushes off to get dustpan.]

ISABEL: [Amused, staring at droppings which are now in a pile] I won't offer to do anything – because you seem to have it under control. 275

*ROBBIE sweeps in, in a good suit, fine new shoes and overcoat.*

ROBBIE: I'm late. I hate being late. The others are just coming. It's miles.

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	it's like travelling to the moon getting here! [ <i>Moving around</i> ] And I can't believe the smell – that has got to go.	
ISABEL:	They had a baby elephant and a baby rhino here. They both got stuck in the lift apparently, poor things.	280
ROBBIE:	Snakes, they didn't have any snakes, did they?	
ISABEL:	I believe they had one or two snakes yes.	
ROBBIE:	That could be it! I can see the camera staring at a dead snake for half an hour for one of those interludes they're so fond of!	285
	Anyway now show me to our dressing rooms please ...	
ISABEL:	No. [ROBBIE <i>turns, surprised</i> ] I'm sorry I don't work here. I'm a friend of Clive Lynn-Thomas, I'm meeting him here.	
ROBBIE:	So there are two of you now! Popping up to watch me perform. [ <i>He looks across at her standing by the droppings.</i> ] You know I never thought I'd meet a friend of Clive's standing next to a pile of dung.	290
ISABEL:	You know Clive well?	
ROBBIE:	I met him once – for a few minutes.	
ISABEL:	[ <i>Lightly</i> ] I see. Well, first impressions are pretty accurate when talking about Clive. [ <i>She smiles.</i> ] But I'm not sure you really know him yet.	295
	HONKER <i>enters, greeting</i> ROBBIE.	
HONKER:	There you are! Hello, I'm Harry Wallace. People, I'm afraid, call me Honker ... so feel free ... [ROBBIE <i>about to speak</i> ] It's because I honk out all the time apparently, 'marvellous, marvellous, marvellous'. So ... [ <i>He gets down on his knees, sweeping up dung.</i> ] It's marvellous to see you.	300
ROBBIE:	It's ... interesting to be here.	
	<i>The whole entourage enter. DREDGE, and the DANCING GIRLS, all three dressed in fur coats, and their finest show costumes. MABS is in a splendid coat, top hat and cane as if for a wedding. DAPHNE is in her working clothes and holding a large notebook.</i>	305
ROBBIE:	We're complete.	310
HONKER:	[HONKER <i>turns and stares at the stunningly dressed group, the women looking gorgeous.</i> ] What a wonderful sight!	
DREDGE:	We thought so ... [ <i>Showing off her costume, under her coat</i> ] we made a real effort.	
HONKER:	It's marvellous to see you. It's a feast ... for the eyes. Clearly. But I just want to say, and I say this very reluctantly, and I realise the stupidity of it all, but we can't allow wireless costumes on television. We're not permitted to do that.	315
	<i>Silence</i>	
ISABEL:	That's idiotic.	320
DREDGE:	We can't be seen like this?! We haven't got anything else to wear.	
MABS:	It doesn't seem to me, to make total sense ...	
ROBBIE:	But nobody has ever seen them when they dress up on the radio! These girls have never been seen by anybody. They're totally unknown, completely fresh. You must make an exception.	325
DREDGE:	Nobody has ever seen us dance.	

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- HONKER: I know I know, it's senseless. But there's trouble for me if I break these regulations. It's all to do with budgets and departments and money – and other ludicrous things. 330
- DREDGE *and the other girls stare back at him.*
- DREDGE: [*Very quiet*] You mean there's no possibility at all that we can be seen?
- HONKER *is rushing off.*
- DAPHNE: [*To ROBBIE*] I told you they probably couldn't appear. I warned you. *You* can be seen, because you're being yourself. 335
- ROBBIE: [*Startled*] I'm being myself?
- HONKER *comes back with a small table.*
- HONKER: But there *are* freedoms here. Other freedoms, I like to think. Our show, 'Trafalgar Square', that's what we call it, has real people. People we found in Trafalgar Square, normal people, like the man who cleans Nelson's Column. And a typical tourist, a foreigner's impression of London. [*Breezily to ROBBIE*] You've seen the scripts? They're simple, aren't they. When you read the interviews, look up every other sentence, up down, up down, 340  
and look *at* the interviewee. You'll get the knack! Ready? [*He exits.*] 345
- ROBBIE: [*Taking scripts out of pocket, nervous laugh*] Ought to be able to do this, meeting everyday folk, good working-class boy like me.
- DREDGE, MABS, *the DANCING GIRLS and ISABEL move towards exit.* 350
- DREDGE: We could have appeared as ourselves.
- ISABEL: [*Lightly*] You will. Somewhere. And without the smell.
- DAPHNE *takes ROBBIE's overcoat off and exits. HONKER re-enters with two chairs.* 355
- HONKER: It'll soon be seven o'clock. Hang on tight. [*He exits.*]
- The lights changing, focus on the small table and the camera.*
- ROBBIE: At least I managed to bring my own musicians. [*He does his hand signals. Music starts. He moves to table, puts the scripts in front of him. Stands for a second alone. To himself*] Remember you're appearing as yourself ... [*He sits facing us.*] 360
- HONKER: [*Voice from above, hushed.*] Ten, marvellous, nine, marvellous, eight, marvellous, seven six five, marvellous, four incredible, three two terrific, one, marvellous. Zero. [*His voice booms out as ROBBIE prepares himself in front of us.*] Ladies and gentlemen we welcome you to the British Broadcasting television service, broadcasting from Alexandra Palace, London, and it is our pleasure to present 'Trafalgar Square'. 365
- ROBBIE: [*ROBBIE looks up.*] Hello I'm ... [*He hesitates for a second.*] I'm Robbie Penacourt ... and this is 'Trafalgar Square' ... [*ROBBIE does his hand signals, the music drops and changes.*] 370

- HONKER: [From above] Oh dear – I forgot to warn him about his hand signals.
- ROBBIE: [Does signal, music stops] And the first person we're going to meet this evening is Mr Robin Tucker who is the person that cleans Nelson's Column. [Pause, nobody enters, ROBBIE glances around at the script.] I think he cleans Nelson himself, the actual figure of Nelson, right at the top of the column. [Nobody enters.] 375
- HONKER: [Off] Go on, go on, go on. We're having a problem with Tucker. Do the paragraph about where we are. 380
- ROBBIE: So ... while we're waiting for Mr Tucker. [He shuffles papers.] I'm Robbie Penacourt ... I'm appearing tonight as myself. [He does hand signal, low music, and finds the right page] Maybe you'd like to picture where we are, we're in the great crumbling Alexandra Palace, a vast old building of exhibition halls, high above London. [He improvises.] And it's absolutely miles from the centre! 385
- HONKER: [Off] Back on to script two ... we have the next person, script two! Everything is back on track. 390
- BERNARD enters, heads for the table and the pool of light. ROBBIE holds up his hand very formally and stops BERNARD. ROBBIE is shuffling his papers wildly. He stands up, starting the music again with signals, and then beckons to the camera, instinctively responding to the technology. 395
- ROBBIE: Bring the camera forward ... closer, closer ... point it at the chair! [To audience] We're having a moment's Interlude now, ladies and gentlemen ... THE CHAIR.
- He walks up to BERNARD in the shadows. BERNARD is a dark-haired, short, good-looking young man in his early twenties. 400
- ROBBIE: [Lowering his voice] Who are you?
- BERNARD: I'm the Baron Freiher von Brandis.
- ROBBIE: You're the typical tourist? ... I don't think – I don't think I can find your script. For the interview. And it may not look good if we share. 405
- BERNARD: [Confident, unfazed] That's all right, is it not? [He slips his script in his pocket.] We could just try to talk.
- ROBBIE: Without a script? How would we? We wouldn't know what's going to happen ... [He looks at BERNARD.] If we do ... what about?
- BERNARD: About the city, this great English city that I'm in. That's why I'm here. 410
- ROBBIE moves back to table and into light with BERNARD. ROBBIE stops the music with signals, sits in chair.
- ROBBIE: This is the end of the interlude now. You're watching 'Trafalgar Square'. And now we meet, this is the Baron Frei ... Frei – 415
- BERNARD: The Baron Freiher von Brandis.
- ROBBIE: He is a tourist ... a foreign eye. [He looks at BERNARD, smiles] and we're trying to talk ... about ... London, the centre of this country and the Empire ... [Suddenly] So was it much grubbier than you expected, when you first saw it? 420
- BERNARD: [Unfazed] Yes, it is a dirty city, quite quite dirty, but also, I tell you

- what I think, it is a great warren, a city afraid to show itself, to declare itself.
- ROBBIE: You mean it's full of secrets? That's right, you're right, Baron. [To audience] In fact, in a few weeks, maybe here in 'Trafalgar Square' there will be the secrets of London ... who knows, look out for it! Right here on 'Trafalgar Square'. 425
- BERNARD: And I will tell you something else, and this is very interesting – the day I arrived, just a few months ago, on a train coming from the white cliffs of Dover, and I'm from Leipzig, a quite dark city at the depth of winter, and it is night now, and I'm looking out of the window of my train, as we enter London – and I couldn't believe my eyes. The whole city is shining! I thought this is the most amazingly bright, well-lit city I've ever seen. All of it is revealed. It is like day! 430 435
- ROBBIE: [Excited, moving in his seat, jumping in] I know what you're going to say! I know what's coming! ... It was the night the Crystal Palace burnt down, last year wasn't it? When it lit up the whole of London as it burnt. Wasn't it?! 440
- BERNARD: Yes. Correct!
- ROBBIE: What an amazing night to arrive, in a foreign city! Your first night fresh from Europe and you're greeted by that!
- BERNARD: Yes, the sky was completely red.
- ROBBIE: It was, and you could see everything and everybody so brightly. All the couples out walking arm in arm, or kissing in corners, every nook was lit up! It was so un-English. [He starts the music with a signal. To audience] I wish I could tell you some of the things I saw that night ... saw people do ... things even I had never seen before! [He lifts hand to make the music louder. He cuts the music dead and the lights change.] 445 450
- ROBBIE moves around stage incandescent. BERNARD stands. HONKER and DAPHNE run on.
- ROBBIE: I have never, NEVER ever been so embarrassed ... in my whole life. This is one of the worst moments. I cannot believe how amateur this outfit is. [He moves.] I make no apologies for being a radio beast ... I will be monstrous. If I have to. That was a disgrace. 455
- DAPHNE: [Trying to calm him] It wasn't too bad, Robbie – honestly, you survived ... it wasn't that embarrassing.
- ROBBIE: It was a shambles ... no wonder television is a laughing stock. 460
- HONKER: It was a roller coaster. Heart-in-the-mouth stuff, I had no idea what was going to come out next.
- ROBBIE: It was an outrage.
- CLIVE: It was fine.
- CLIVE is entering with ISABEL. He is calm, and elegantly dressed. 465
- ROBBIE: So you are here!
- CLIVE: Absolutely. I told you I would be. [He moves.] No, it was a shock to hear something so unprepared ... probably the only time that's ever happened, either here or at Broadcasting House. 470
- DAPHNE: That may well be true. [DAPHNE makes notes in her large ledger.]
- ROBBIE: [Serious] It really was fine? Are you sure? [Then turns] I don't

	know why I'm asking him!	
CLIVE:	Yes – it was like watching a traffic accident.	475
ROBBIE:	[Stops] What? I thought you said it was OK?	
CLIVE:	[Calmly continuing] In the sense that it's unrepeatable – that element of surprise ... it just happened.	
HONKER:	Unrepeatable – an unrepeatable accident. But worth seeing!	
CLIVE:	It had danger.	480
ISABEL:	[Lightly] And what's more hardly anybody is watching so it doesn't matter what happens here. The rest of the world couldn't care a hoot.	
HONKER:	Yes, sadly only two thousand people have televisions ...	
BERNARD:	Yes – that is what I am thinking. That is why I enjoyed it so much.	485
	<i>They all turn and look at him.</i>	
ROBBIE:	You were very good, Baron, very good indeed. I couldn't have done it without you.	
BERNARD:	Thank you. Yes I was thinking the following while it was happening ... For one reason or another, because of charitable work my family is concerned with in Germany, I have been seeing a lot of refugees over there, aliens, you know how they are followed and policed and checked up on. [He laughs.] I was thinking – the only place I have felt I wasn't being watched recently, was just now <i>on television</i> ! Yes! [He smiles.] A very good sense of being free from prying eyes!	490 495
	<i>ROBBIE watches him, carefully intrigued.</i>	
CLIVE:	The other significant feature of course is – there's no record. What happens here has already disappeared into the ether. There's nothing to say it ever took place.	500
ROBBIE:	Thank God for that!	
HONKER:	Come on, everybody, let's go to the Dive! [To ROBBIE] That's where I put your entourage – it's our little hut, where we're allowed to drink. [He grins.] Which is marvellous! Come on, let's celebrate.	505
DAPHNE:	I'm not sure that's the word I'd use – celebrate the fact that Robbie is still in one piece perhaps. [She exits.]	
BERNARD:	An excellent idea. [He follows.]	
ROBBIE:	I will join you.	
	<i>BERNARD stops. They look at each other.</i>	510
ROBBIE:	Don't run away. You were superb. [He turns back.] As for you two ... there's something a bit sinister about you being here. What are you up to?	
CLIVE:	What are we up to?	
ROBBIE:	Yes. That's right ... Why are you studying me like this?	515
ISABEL:	[Emollient] He has something to put to you –	
CLIVE:	[Rather grandly] Yes. I want you –	
ISABEL:	[Softening it] He has a request –	
CLIVE:	I want you to –	
ISABEL:	He would like you –	520
CLIVE:	[Ignoring this] I want you to come and work for me.	
ROBBIE:	[Very startled] Work for you?!	
CLIVE:	That's correct.	

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*Silence, ROBBIE staring at CLIVE*

ROBBIE: I don't follow. I'm just a song and dance man. 525  
CLIVE: Precisely. *[Pause]*  
ROBBIE: I don't understand ... *[Holds up hand and moves]* No! I don't  
want to hear! I'm going to the Dive. Right now! Where I belong!

BLACKOUT

Scene 3

*Broadcasting House.* 530

*A young man's voice starts reading in the educated BBC tone, but a little over-eager.*

VOICE-OVER: 'In the House of Commons this afternoon the Under Secretary  
for Foreign Affairs was asked whether he had seen Herr Hitler's  
recent assurances about the neutrality of Holland and Belgium. 535  
Lord Cranbourne replied that he did not think that the position  
resulting from Herr Hitler's statement a week ago was clear  
enough for him to say anything on the matter.'

*We see the ASSISTANT, a young man in his twenties dressed  
in similar suit to CLIVE, modelling his appearance on him. The  
ASSISTANT is reading the news sitting on a chair, while CLIVE  
moves around him listening.* 540

ASSISTANT: *[Looks up at Clive]* Was that all right?  
CLIVE: It was excellent ... but if you want to sound exactly like the  
original, you need the slight reassurance in the voice – that 545  
everything is all right in the world really, that these great matters  
are in careful hands.

ASSISTANT: Oh yes of course, I should do that.  
CLIVE: *[Reassuring tones]* 'The meeting with Herr von Ribbentrop, the  
German Ambassador, was merely routine ...' or those wonderful 550  
words when the old King died ... 'the King's life is moving  
peacefully towards its close ...'

ASSISTANT: 'The King's life is moving peacefully towards its close ...'  
CLIVE: Once more 'the King's life is moving peacefully towards its  
close ...' 555

ASSISTANT: *[More effortless gravitas]* 'The King's life is moving peacefully  
towards its close ...' That's nearer, isn't it?  
CLIVE: Yes, it was tinged with the tone, it was good.

ROBBIE *enters.*

ROBBIE: Well, I'm here. Don't ask me why. 560  
CLIVE: I think the other six news items can wait.

ASSISTANT: *[Jumping up]* Absolutely, Mr Lynn-Thomas. I will go back to my  
normal duties now. That was a very good observation, thank  
you.

ROBBIE: Yes, he's good at observations! 565

ASSISTANT: I'm sure Arnos will be impressed.

CLIVE: Arnos?

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- ASSISTANT: Oh, I mean Mr Grove. You know everybody calls him *Arnos Grove*, after the stop on the Piccadilly line, on the Underground. [Embarrassed] Sorry, shouldn't have mentioned that. (Very respectful] Thank you again. [He exits.] 570
- ROBBIE *moving warily, a little closer.*
- CLIVE: My assistant. They are selecting some standby newsreaders ... in case of problems ... he's having a go.
- ROBBIE: Will he have to dress up in the full garb, you know evening dress, stiff collar, even for the audition? 575
- CLIVE: Of course ... [Watching ROBBIE.] It's amazing, isn't it – the way this organisation behaves. It is only *fifteen* years old, and yet it has become an instant cathedral of broadcasting, managed to create all this sham venerability – so people have difficulty remembering a time when it didn't exist. 580
- ROBBIE: In *reality* it is so young, but in spirit – It's never been young?!
- Slight pause*
- CLIVE: Good. 585
- ROBBIE: [Grins] I get a 'good' ... [Moves] I got a 'good'! I've survived the first round.
- CLIVE *looks across at him.*
- CLIVE: At the start of any enterprise, between two comparative strangers, this is really one of the most difficult moments – this now ... isn't it? 590
- ROBBIE: Absolutely, I agree.
- CLIVE: When one doesn't know each other's tastes, opinions. [Slight pause] If I was to say for instance Henry James is the most compulsive story teller there has ever been, bar none, bar absolute none. Dickens is sentimental claptrap, not fit for grown-up consumption, and J.M.W. Turner couldn't paint for toffees ... [He turns.] What would be your reaction? 595
- Silence*
- ROBBIE: [Swallows] If you were to say that – I'd play for time definitely! [He moves.] Obviously. [Looks at CLIVE] But eventually I'd say – that remark you made, that was the most absolute complete rubbish I've ever heard. 600
- CLIVE: Right. I see. Good.
- ROBBIE: Another 'good' ...? Not quite such a big one. 605
- Pause*
- CLIVE: [Fingering the records carefully] Did you get that recording of my programme ... those records?
- ROBBIE: Yes.
- CLIVE: Did you listen to them? 610
- ROBBIE: Yes.
- CLIVE: Tell me absolutely frankly what you thought ... Holding back nothing.

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**[Turn over**

- ROBBIE: I thought, without doubt ... it was the best programme that I'd ever heard about Friesian cows. 615
- CLIVE *smiles*.
- CLIVE: Good. I'm glad you thought so.
- ROBBIE: If you don't mind me asking – how much time did you spend on it?
- CLIVE: Oh, it was not too bad. About eight and a half months. 620
- ROBBIE: Eight and a half MONTHS! You're not serious – in that time –
- CLIVE: You've done a thousand medleys, I know. [*He smiles.*] The programme should have been at least twice as long of course.
- ROBBIE: But it was an hour long already!
- CLIVE: It would have been better at about two and a half hours. I would have been able to include all the history. [*Forcefully*] And listeners *would* have stayed with it. I assure you. 625
- ROBBIE: Well *I* would have stayed. [*Grins*] I think.
- CLIVE: But you liked the form? The real farmers, going on location as they say – the shape, beginning with the sound of a calf being born, the dark, surprisingly prolonged section in the slaughterhouse. 630
- ROBBIE: [*Amused, but impressed*] The form was good.
- CLIVE *moves with records over to where gramophone is built into the wall.* 635
- ROBBIE: Is that more of it there?
- CLIVE: No, [*He smiles.*] something even more interesting. [*He turns, having put on record.*] You know I said how little time all this has been here.
- The record starts, a woman's voice talking softly. 'I can't remember where it was, or when it was, but it went like this ...' She begins to sing a ballad.* 640
- ROBBIE: Yes. Why is this woman's voice important? Who is she? Was she here at the beginning? The very start of this place?
- CLIVE: No. It doesn't matter who she is – the fact is, she's already dead. 645
- This person here is singing to us, not from beyond the grave, but while she's in her grave. Until very recently we couldn't hear people's voices after they were dead. Nothing remained. Their sound, their voices, had gone for ever. And now, in this very building – there is a whole room of the voices of the dead. 650
- ROBBIE: [*Moves*] I hadn't thought of it like that.
- CLIVE: We tend to forget how quickly we get used to ideas like that. [*He stops the record.*] And now, with the Abdication of the King, which the whole nation – apart from you – listened to. And with the Coronation about to happen – 655
- ROBBIE: [*Suddenly*] This is an essay in power you're giving me? ... Isn't it! An essay in the power of the instrument – It's an *essay*, with demonstrations!
- CLIVE: I'm not lecturing you, I hope.
- ROBBIE: No, no no. [*Urgent*] *Tell me why I'm here, Clive!* 660

*Pause*

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CLIVE: I had a radical thought while doing the Friesians ... that project was pure, of course. But –

ROBBIE: Yes?

CLIVE: I had an unprecedented thought for the next project – 665

ROBBIE: Yes?!

CLIVE: To use somebody from Entertainment, in a 'Talk'. Somebody who can sing and play many parts – to help both dramatise and document the world we're living in. Instead of doing a straightforward documentary or talk, we engage the listener from an unexpected direction. 670

ROBBIE: That *is* a startling thought!

CLIVE *is about to continue.*

ROBBIE: Wait a moment, wait ...! [*He moves, thinking*] Entertainment colliding with the world of Talks! Me in a documentary! That is revolutionary! [*He looks at CLIVE.*] What is the subject? 675

CLIVE: I thought the subject would be English apples.

ROBBIE: [*Stunned*] English apples? Why?

CLIVE: [*Breezily*] Evocative subject, moving from orchard to orchard, there are some wonderful stories behind certain kinds of apples, there's the Egremont Russet, the Laxton's Fortune, the Ellison's Orange. We take something seemingly simple and reveal its mysterious history – [*He stops.*] Does the principle appeal to you? 680

ROBBIE: The principle certainly ... but – 685

CLIVE: The principle appeals. Good! It will need careful handling through the bureaucracy here, of course. I will need to write a very lengthy proposal document.

ROBBIE: Maybe the subject matter ... we could discuss a little further? Find an alternative ... ? 690

ARNOS *enters. He is a man of about fifty, with a large blustery manner, but flashes of beadiness coming through.*

ARNOS: Clive, just dropping by ... nothing formal.

CLIVE: [*Surprised*] Mr Grove ...

ARNOS: [*Quick nod in the direction of ROBBIE, then back to CLIVE*] I wanted to let you know – as soon as I heard – the paper, the one I asked you to write about the Empire Service, well, the Director-General is very pleased, very *pleased* indeed. 695

CLIVE: [*Carefully watching ARNOS*] That's excellent news ...

ARNOS: 'Elegant' and 'incisive' – those were some of the words being used, I believe. You usually come up trumps, don't you! 700

CLIVE: [*Sharp smile*] That's very gratifying ... and all those reservations *you* had, were those noted and discussed?

ARNOS: My reservations? ... [*Blustery laugh*] They can't have been very serious, can they – because they've already slipped the memory! *Now* – the Coronation. Got to help me out there, Clive – what we broadcast surrounding the Coronation ... many countries listening, got to be judged perfectly. New task, new paper! 705

CLIVE: Fine. I'll start right away. 710

ARNOS: Splendid. [*He moves over to radio in wall and switches it on. Dance music pours out of it.*] Just watch this – I want you to watch ... It's my party trick at the moment ... it's made an

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	impression on everybody I've done it to so far. Are you listening carefully? ... It may not work today, of course. [ <i>He slowly starts twiddling the knob on radio.</i> ] So you move the dial – through all those squeaks and bumps ... never know what they are ... we're going into France now, we're in France. [ <i>The same dance music pours out.</i> ] You see ... and now we move the dial again – and here we are, not sure where we go next, I think this is Belgium ... and what do we have? ... [ <i>Same dance music pouring out</i> ] And then again with Germany ... and if we're lucky, if we're very lucky – [ <i>A snatch of German talk comes out of radio.</i> ARNOS disappointed] No ... [ <i>A moment later, the same tune, but different arrangement bursts out.</i> ARNOS turns, triumphant.] There! [ <i>Music playing</i> ] Isn't that interesting? – the same music everywhere! It's American of course, the tune –	715
ROBBIE:	It's called 'Laughing in the Night', [ARNOS turns.] the tune.	
ARNOS:	Yes. Is it? Who are you? I don't think I know who you are.	
CLIVE:	I'm sorry, I should have –	730
ROBBIE:	I'm Robbie Penacourt ... [ARNOS looks blank.] Robbie Penacourt ... from 'Friday Night At Eight'.	
ARNOS:	Oh yes of course, of course.	
CLIVE:	And this is Arnold Grove.	
ARNOS:	Head of the Spoken Word. Pleased to meet you. Forgive me not recognising you ... but this is a very unusual encounter for me, somebody from the Entertainment Side.	735
ROBBIE:	Don't worry about it. [ <i>Grins</i> ] I'm used to it.	
ARNOS:	[ <i>Staring at Robbie</i> ] I'm afraid I'm usually out on Friday nights ... Occasionally, I catch Inspector Bonnington, isn't it? Yes. I think that's good value, not quite as good as Inspector Hornleigh on Mondays, but you're right on his tail! [ <i>Moving off</i> ] Keep at it, keep it all going ...	740
ROBBIE:	[ <i>Suddenly</i> ] Can I ask you something?	
	ARNOS turns, surprised.	745
ARNOS:	Yes. What is it?	
ROBBIE:	If Mr Lynn-Thomas here – this is a revolutionary thought, Mr Grove ... But if he was to ask me to perform in a <i>talk</i> , to help dramatise that particular subject, either a historical matter or something happening now, if I was to sing songs and play people ... doing voices –	750
CLIVE:	In the documentary – to help people understand the topic.	
ROBBIE:	To engage them from another direction! Would that be acceptable? In principle?	
	<i>Silence</i>	755
ARNOS:	What a truly extraordinary notion.	
CLIVE:	It is, yes – but that doesn't make it necessarily unwise.	
ARNOS:	It's so radical – it goes beyond the revolutionary.	
ROBBIE:	That's why it's exciting.	
ARNOS:	[ <i>Moves</i> ] What would one call it? It's a very complicated idea for the listener, they could get confused between what is proper fact and what is entertainment.	760
ROBBIE:	Depends how one does it! But the principle is not ruled out? [ <i>He smiles.</i> ] Is it?	
ARNOS:	It's an amazing proposal. [ <i>He moves.</i> ] I'll have to consider all	765

aspects ... and of course refer it to others as well. [To CLIVE]  
Further discussion will follow ... [He exits.]

ROBBIE: He didn't rule it out!

CLIVE: No.

ROBBIE: I hope you don't mind ... that I did that. 770

CLIVE: It took me by surprise ... [He moves thoughtfully.] but it was an excellent move.

ROBBIE: I thought I'd cut through everything. Smack him with it, when he was totally unprepared. You *really* don't mind?

CLIVE: [Smiles] No. It was very bold. You grabbed the chance. I approve. 775

BLACKOUT

## Scene 4

*Nightclub. The Night Out.**Dance music playing, as in a fashionable nightclub.*

ISABEL *in a rich evening gown, sitting on a high stool, holding a drink. ROBBIE sitting next to her a little distance between them, on another high stool. He also has a drink and is a little unsteady. He is in a dinner jacket, his bow tie askew.* 780

ROBBIE: I think he's angry with me. I interfered when I shouldn't have.

ISABEL: He doesn't get angry easily...

ROBBIE: Why do I mind? I've only just met this man – and already I seem to want his approval. It's crazy! [He drinks.] I DON'T CARE [He drinks.] He *forces* you to care what he thinks, doesn't he ... he even gave me a sort of cultural test – which I failed miserably! ... And then I found myself worrying about it afterwards, all down the street ... ! 790

ISABEL: The Dickens versus Henry James test?

ROBBIE: That's the one.

ISABEL: He hates Henry James – [She smiles.] I expect you passed.

ROBBIE: Really? He talked to me about *apples* as well.

ISABEL: Now that I've never heard him do. 795

ROBBIE: And the funny thing is *I'm* from the country. I know all about apples. He thinks I'm a factory worker originally, I'm sure he does ... with machine oil coming out of my ears. Or a coal miner. All intellectuals think like that – if they know you're working class.

ISABEL: [Drinking] When *in fact* you were brought up in a field of cabbages? 800

ROBBIE: Nearly. Turnips. Near Swaffham, in Norfolk. My parents were farm labourers. As a boy I ran up and down behind them as they worked the fields. [Holds up hands] Horny hands of the soil.

ISABEL: [Warm, teasing smile] So you're a peasant really? 805

ROBBIE: Yes. I'm a country boy who came to the big city ... [He turns towards the music.] I hate this tune ... [He does one of his hand signals, towards the musicians, self-mocking smile.]

ISABEL: You're not on your show now – they're beyond your control.

ROBBIE: I have no influence now, away from my variety studio! [Staring at ISABEL in her evening dress] And what about you? I know nothing about you? 810

ISABEL: I thought you'd never ask!

ROBBIE: [Grins] Been waiting for my chance. What's your relationship with Clive ... been longing to ask that 815

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ISABEL: That's not difficult. I love him.  
 ROBBIE: Yes. Yes. I thought so. Are you going to get married?  
 ISABEL: Maybe ... who knows.  
 ROBBIE: And do you do anything else? I have a feeling you work at something. 820  
 ISABEL: I observe.  
 ROBBIE: Yes, I'd noticed *that!* I do too – when I remember.  
 ISABEL: No, I observe professionally. When the King abdicated, various people got very interested in the reaction of the masses, in 'primitive reactions' as they were called. In measuring them scientifically. 825  
 ROBBIE: Primitive reactions – I know all about those!  
 ISABEL: Yes – so they recruited people to conduct surveys, into what the masses were really thinking – by sitting in pubs, standing in bus queues, being amongst them at the races. Mass observation. 830  
 Noting everything down they saw and heard. [*She smiles.*] I do that.  
 ROBBIE: Wait a minute – you're studying the masses by sitting in pubs, and listening to what they're saying as they play darts?!  
 ISABEL: I write down what I see. 835  
 ROBBIE: And then you draw conclusions! From what's happened in this one pub?! Those are their typical primitive reactions to such and such a subject? You can't be serious.  
 ISABEL: I just collect evidence, I don't interpret it. [*Smiles*] Not yet anyway. 840  
 ROBBIE: But *I* might walk into this pub ... and sing a burst of one of my medleys. Tell some jokes. What would that signify?  
 ISABEL: [*Laughs*] No, you wouldn't be a very good subject ... No.  
 ROBBIE: Why not?  
 ISABEL: Because you make these ... these rather surprising leaps of thought ... between subjects. 845  
 ROBBIE: How do you know that isn't typical? I may be a perfect example of a farm labourer's son ... [*He drinks.*] The whole thing's rubbish –  
 ISABEL: It's not rubbish to try to work out for the first time what the mass of people are thinking, rather than just guessing – or not caring. 850  
 ROBBIE: And all the time you're doing this, you have to blend in – don't you? In each pub, each bus stop ... [*Staring at her in her splendid dress and her posh manner*] That must be a little difficult for you.  
 CLIVE *enters with a drink, he is also in evening dress.* 855  
 CLIVE: No, she's very good at that ... she has chameleon-like qualities [*Touching her briefly*] – haven't you – that come as a real surprise.  
 ISABEL: There you are ... [*She smiles.*] Tell Mr Penacourt what I do isn't rubbish. 860  
 CLIVE: It certainly is not ...  
 ISABEL: [*To ROBBIE*] He's using it for *his work* too.  
 CLIVE: Yes ... she feeds me little pieces from time to time ... when she picks up something relevant ... And they're surprisingly interested in it at Broadcasting House. 865  
 ISABEL: Before, they had absolutely no idea what their listeners thought of their programmes – the mass of the audience – the ones who would never dream of writing letters.  
 CLIVE: No, we didn't. [*He smiles.*] But *I* got it right anyway – it seems!

- ROBBIE: [*Grins, to ISABEL*] So you become one of the masses?! [*He mimics in cartoon cockney*] 'Cor blimey, luvverly weather we're 'aving, aren't we, darling!' [*To ISABEL*] Come on, do it for me ... I'd love to see you blending in ... 870
- ISABEL: No, no it's not like that ... I just give off the right aura. [ROBBIE *smiles.*] No, I huddle, or bend my head, dress right, I don't need to talk. [*The music changes and she gets up.*] Do you want to dance? Clive doesn't dance. 875
- ROBBIE: No. I just dance professionally. [*He drinks some more, looking at them both.*] But I feel I'm being recruited for something. You are spies, the two of you! And you have targeted me ... we should be on a night train, going somewhere, with the blinds drawn! – shouldn't we! 880
- CLIVE: Of course I have recruited you, [*He smiles.*] it goes without saying.
- ROBBIE: [*Facing them*] The thing is I don't think it can possibly be just English apples, it's not just *apples*. 885
- CLIVE: We'll do the apples first, nice and simple –
- ROBBIE: No. I'm not that big a fool ... there is something else. You're such a pure practitioner ... eight months on Friesian cows! – Using somebody like me ... it must be because you can't do whatever it is you want to do *any other way*. [*He gets up.*] Oh, let it be more, Clive ... I want it to be more... [*He moves to the music, dancing with ISABEL, but not holding her close.*] I'm not dancing ... not in front of him ... this isn't dancing. Let it be about America – because I know America well. Never been there but I think about America all the time ... let it be about America, Clive! You've been there lots, haven't you? 890
- CLIVE: Yes ... I have paid fairly frequent visits. In fact, I wrote one of my first reports there on the harmful effects of advertising on broadcasting. 900
- ROBBIE: I can see you striding around New York, lecturing the Americans! Telling them 'you're too commercial'! [*He turns.*] What is our *real* mission, Clive?
- CLIVE: How much have you been following, week by week, what's going on in Europe? 905
- ROBBIE: Oh no – please. Not *that* ...! [*He moves.*] First apples, now this!
- CLIVE: Answer my question – how much have you been following?
- ROBBIE: Well, I open a newspaper from time to time ... and occasionally I glance at the bits about abroad. 910
- ISABEL: That's more than most do.
- ROBBIE: And anyway Herr Hitler is too easy to do, everybody can do him. Admittedly he is not portrayed on the wireless – but you just have to click your heels and scream. [*Grins*] No challenge for somebody with instinctive structure!
- Music playing* 915
- CLIVE: And tell me – what about what's happening to the Jews there? In Germany?
- ROBBIE: [*Puzzled where this is leading*] The Jews? Well, there are some restrictions, aren't there, temporary things going on ... because of the rebuilding of Germany. 920

*Pause*

- CLIVE: *So – this is our project.* We will follow a day in the life of a Jewish man, a real day, a real man, though his name is changed. This is who you will be, Robbie. He is middle class, respectable, a lawyer, once a pillar of the community, who has also written some rather beautiful songs. We will follow him during a ‘normal day’ and see how many normal things he is prevented from doing, how many things we accept as our right have been taken away from him. And at the end of the day he is arrested. His liberty is taken away. You will portray this man and sing his songs. 925
- ROBBIE: [*Very disappointed*] No, Clive, no – that’s absolutely out! Nobody will listen to something like that for a start – 930
- CLIVE: They will. This is how to make them listen ...
- ROBBIE: They want to forget about any difficulties out there! And I don’t want to be involved in politics either. I’m not allowed to associate myself with that. I *knew* this would start to happen, the spinning of a left wing web, communism, you’ll have me fighting in Spain soon, and not just on the radio! 935
- ISABEL: Neither of us are communists, Robbie, that isn’t the issue.
- CLIVE: [*To ROBBIE*] Stop jumping to conclusions – 940
- ROBBIE: You’re the one who’s jumping to conclusions ... We don’t *really* know what’s going on in Germany, do we? We don’t! And all their attitudes are different there, anyway, and we can’t *tell* them what to do, can we?! It’s not for us to lecture them ... And we certainly don’t want to annoy them – ... the whole idea is preposterous. 945
- CLIVE: You’re contradicting yourself, Robbie – you wanted the project to be much much more than apples, and now you’re running away from it.
- ROBBIE: Oh, I am, am I! I’m sorry I’ve had about all I can take from you, I have been patronised from the first moment – informed I do my work by accident, *despite myself*! I’m encouraged to make a fool of myself on that television experiment, because *you’re* interested. 950
- ISABEL: That was worth it, wasn’t it, Robbie?
- ROBBIE: [*Looking at both of them*] Everything is so clear to you two, isn’t it?! – So blindingly obvious ... with your surveys, and all the time you have to spare on just one topic ... Well, I don’t have that time, and I DON’T CARE IF I DISAPPOINT. 955
- CLIVE: But I do.
- ROBBIE: What does that mean – that’s meaningless ... You care if I disappoint you – that’s A LIE. I’m just a crude entertainer, a compère, who sings a bit and dances a bit, and has *everything* written for him. That’s me ...! And he *doesn’t care*. And now I’m off. The useful clown, that you found, that you picked for your own purposes, is scampering off – to the rest of his life! Which is looking pretty good at the moment ... Pretty bloody good! 965

BLACKOUT

## Scene 5

*The Walk to the Station.*

*The sound of taxis and distant train doors slamming, as if from a mainline railway station. During this scene the sound of trains and whistles growing gradually louder and louder, until they completely surround us.* 970

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ROBBIE:	You really have to go?	
BERNARD:	Yes. I must go. I have to go back – my life is there.	
ROBBIE:	Yes, I know. [ <i>He moves.</i> ] In these last few minutes, Bernard – you must tell me what to do about Clive. [ <i>Mimics</i> ] Clive Lynn-Thomas. I can't get rid of him, he is pushing and pushing at me ... attacking my confidence all the time. But there's something so challenging about him as well. And he has such different values, he doesn't care about my show, what stars are on it ... [ <i>Suddenly</i> ] Which reminds me, I haven't heard if the Silver Minstrels are going to be on on Friday...	975
BERNARD:	[ <i>With feeling</i> ] To hell with the Silver Minstrels!	980
ROBBIE:	You're right. Here you are, going in a few minutes, and I'm talking about the Silver Minstrels!	
	<i>Pause for a second; as ROBBIE looks at BERNARD, the sound of the trains and the platform whistles become louder.</i>	985
ROBBIE:	This is a shocking time to ask such a question ... but it is the sort of thing you often can only ask when somebody is about to leave. Not that I've ever asked a question like this before –	
BERNARD:	What is it, Robbie?	990
ROBBIE:	The Baron Freiher von Brandis ... it's such a fantastic name ...	
BERNARD:	It's like something from the book, <i>The Prisoner of Zenda</i> ... I know.	
ROBBIE:	Is it your real name? Are <i>you</i> the Baron Freiher von Brandis?	
BERNARD:	No. I'd like to say it's half my real name ... but it isn't. When I arrived at Woburn House, you know, where most aliens report in London, so many people were passing themselves off to each other with titles and funny names, I did so too. It's very useful for getting invited to parties, all sorts of things.	995
ROBBIE:	You're Jewish, aren't you?	1000
BERNARD:	Yes. [ <i>Smiles</i> ] That's correct.	
ROBBIE:	I thought so ... I knew it. [ <i>He looks at BERNARD.</i> ] It's awful to ask this now too –	
BERNARD:	Better to ask it, than to think about it after I've gone.	
ROBBIE:	How difficult are things for Jewish people, in Germany now?	1005
BERNARD:	There are problems, of course there are. It isn't good. I find it a difficult question to answer in this country. Because a few people ask you ... and you start to tell them – and you quickly realise they really don't want to know ... perhaps only half a sentence at the most ...	1010
ROBBIE:	Yes, I know. I suppose I'm like that ...	
BERNARD:	I tell you – I went to a very grand wedding in Buckinghamshire, with lots of people with names like Farquhar-Buzzard and Babbington-Semple, being a Baron was really useful, as you can imagine – 'You must know the von Stauffenbergs?' people kept asking me...	1015
ROBBIE:	I wish I'd been there. [ <i>He mimics in a foolish upper-class voice.</i> ] As you passed yourself off as a Baron to the Mallenby-Deeleys – Erskine-Mars.	
BERNARD:	Yes, you would have been very interested. There was an Italian waiter who shouted at all these upper-class guests [ <i>He mimics an Italian accent.</i> ] 'You're taking the wrong plate! Stop it at once! <i>Stupido!</i> I'm telling you get in the queue and wait for your strawberries.' They were terrified of him! I wanted to support him, to shout out, 'Go on, get after them!'	1020
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ROBBIE: I love the idea.  
 BERNARD: You were on the wireless, yes, [ROBBIE *turns.*] the night before, I was staying in this big house and they switched on the wireless and there you were.

ROBBIE: I was! That's a wonderful picture! All of them listening to me ... 1030  
 BERNARD: But they switched you off – and went out.  
 ROBBIE: [Loud] I really must get off Friday nights! Everybody goes out ...!  
 If I was on Monday nights, I'd be coming out of every window, in every street.

*Loud, piercing platform whistles* 1035

ROBBIE: I'm sorry – I'm being incredibly self-centred ... absorbed in my show.

*Another loud whistle*

BERNARD: So – this is goodbye then. [*He goes.*]

ROBBIE: Goodbye ... [*As the whistles blow, ROBBIE calls powerfully.*] Be 1040  
 careful! Take care of yourself!

BLACKOUT

## Scene 6

*Broadcasting House.*

*Clock ticking, after the shrill sound of the whistles. ASSISTANT and CLIVE together above the main set.* 1045

ASSISTANT: [Very nervous] 'This is the National Programme, copyright reserved ...' Just clearing my throat.  
 CLIVE: It will be all right, just a few slow deep breaths.  
 ASSISTANT: I can't believe this has happened already, I've only just got the standby job, and now here I am ... and all those people listening ... 1050

CLIVE: They just hear the news, they don't see a face. That reassuring voice is what matters, be careful not to get too involved, that's all, too urgent – they don't want any immediacy. You're going into their living-rooms, they may even be eating ... they're used to the news being something far away. 1055

ASSISTANT: That's right. I know ... you think I can do it?  
 CLIVE: Of course you can.  
 ASSISTANT: I will always be grateful for this, Mr Lynn-Thomas. I shan't forget it.

*Red light flicks on, above the main stage. ASSISTANT now alone, starts reading the news in perfect young BBC voice.* 1060

ASSISTANT: 'This is the National Programme, copyright reserved. Here is the news summary and sports bulletins. They are followed by 'Friday Night at Eight', and then you will hear some stories of adventures at sea and on land. [*Pause*] Important changes in the German Cabinet are announced tonight, they affect principally two departments, that of War and Foreign Affairs' 1065

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*On stage MABS, DREDGE and the DANCING GIRLS stand waiting. DAPHNE and ROBBIE close to each other downstage.*

ROBBIE: Promise me you are not upset. 1070

DAPHNE: Why should I be upset?

ROBBIE: Because I talked to *him*, I discussed things with him, without you present.

DAPHNE: Why shouldn't you discuss things with him? He is a very rude man – but he's also highly intelligent and interesting. 1075

ROBBIE: There's no *question* of me working with him ... spending days and days with him.

DAPHNE: Well, I guessed you might feel like that.

ROBBIE: And there's *absolutely* no question of me ever discussing things with him again – without you being there. 1080

DAPHNE: That's good. That's reassuring.

ROBBIE: We're a partnership. You are the structure of my whole life. [*Holding her, warm smile*] Aren't you, Daphne?! ... A partnership made in broadcasting heaven.

DAPHNE: [*Warm laugh*] Speak for yourself! But I'm glad there will be no secrets between us. Nothing going on behind my back ... 1085

ROBBIE: Everything involving us will be completely honest ... ?

ROBBIE: No secrets, ever. I swear –

*MILLY comes running on.*

DAPHNE: Enough chatting, forty-five seconds everybody! [*She exits.*] 1090

ROBBIE: [*Indicating DREDGE and the DANCING GIRLS*] Don't they look beautiful?

DREDGE: We always look beautiful! Fat lot of good it does.

ROBBIE: [*Grins*] People can sense it, I'm sure, they can feel you breathing, you *exude* through the air. 1095

MABS: [*Studying his script*] Inspector Bonnington is going to Windsor Great Park today ... to solve the Gravel Path murder. And Sergeant Ostler goes fishing ... [*He mimics Bonnington.*] 'Windsor Great Park, not an area I know particularly well ... why can't the local chaps see to it, Ostler?' [*To ROBBIE*] I catch two brown trout – and have to cook them for you! ... And you are jolly polite to a duke ... 1100

ASSISTANT: [*Reading the news above them*] 'In an important speech in the Czechoslovak Parliament today, the Prime Minister Hodza refers to Herr Hitler's speech and to that of Field Marshall Goering ... 1105

MILLY: [*Looking up from her script*] So it's Amsterdam today. And my tulip song!

ROBBIE: [*Listening to the news*] His protégé is reading the news, and I'm going to be talking to Milly about *tulips*!

MILLY: [*Twittering on*] I've had an approach, I have to tell you, from 'Monday Night at Eight'. You wouldn't mind me going on there, would you? Of course it's a great honour to be on your show, but *they* have a hook up to America once every six months ... if it was one of those shows, I couldn't turn it down – not broadcasting to America! 1110

ROBBIE: You *must* accept, Milly, of course. [*To himself, wistfully*] A hook up to America ... 1115

*The red light goes on, the music intro starts.*

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- ROBBIE: [Suddenly] What if we tear up this tulip chatter, and talk about something completely different, Milly, just see what happens. 1120  
Where the mood takes us?
- MILLY: Don't play jokes like that, Robbie, please.
- The other red light flicks on.*
- ROBBIE: [Sings] It's 'Friday Night at Eight', and these are the delights we have in store. Milly Dews is here again. 1125
- MILLY: [Reading] Hello, everyone. Hello, I'm back again from my travels.
- ROBBIE: [Improvising] Could be the last time, folks, Milly is here!
- MILLY looks startled.*
- ROBBIE: [Back on script] You've been to Amsterdam among the canals and the tulips? 1130
- MILLY: [Reading] Well, Robbie, I was singing, if not in the tulips, then about the tulips. Red, red tulips. [She bursts into a couple of lines of the tulip song.] That's just one of the songs I brought back – for all of you – from old Amsterdam!
- BLACKOUT 1135
- MILLY continues to sing the tulip song during the scene change.*

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**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/12/T/PRE**

Paper 1

**May/June 2016**

PRE-RELEASE MATERIAL

**To be given to candidates on receipt by the Centre.**

**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Stephen Poliakoff's play *City Sugar* provided in this booklet.

You may do any preparatory work that is considered appropriate. It is recommended that you perform the extract, at least informally.

You will **not** be permitted to take this copy of the material **or** any other notes or preparation into the examination. A clean copy of the pre-release material will be provided with the Question Paper.

This document consists of **27** printed pages and **1** blank page.

**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** 'Some rise by sin, and some by virtue fall'  
From William Shakespeare's *Measure for Measure* [Act 2, Scene 1]

**Stimulus 2**

**Poem:** *On Aging* by Maya Angelou

When you see me sitting quietly,  
Like a sack left on the shelf,  
Don't think I need your chattering.  
I'm listening to myself.  
Hold! Stop! Don't pity me!  
Hold! Stop your sympathy!  
Understanding if you got it,  
Otherwise I'll do without it!

When my bones are stiff and aching,  
And my feet won't climb the stair,  
I will only ask one favor:  
Don't bring me no rocking chair.

When you see me walking, stumbling,  
Don't study and get it wrong.  
'Cause tired don't mean lazy  
And every goodbye ain't gone.  
I'm the same person I was back then,  
A little less hair, a little less chin,  
A lot less lungs and much less wind.  
But ain't I lucky I can still breathe in.

**Stimulus 3**

**Photograph:** *Rome, 1958* by Carlo Bavagnoli



## EXTRACT

**Taken from *City Sugar*, by Stephen Poliakoff**

These notes are intended to help you understand the context of the drama.

This version of Stephen Poliakoff's play *City Sugar* was first performed in 1976. The action takes place in three locations: a radio studio at 'Leicester Sound' (a fictional local commercial radio station); at the frozen foods counter of a supermarket called Lipton's; and in Nicola's bedroom. Leicester is an industrial city in the English Midlands, two hours' travel from London.

The central character is Leonard Brazil, a small-town disc-jockey (DJ) with big aspirations. However, he is increasingly disillusioned with his job of trying to create an artificial world of glamour and excitement for his young – and mainly female – audience.

The play is in two Acts. The extract consists of a shortened version of Act 1.

*Playwright's note*

It is important that Leonard's style as a disc-jockey is not too transatlantic, but his own special blend of relaxed charm, sudden fluent bursts of energy, and barbed comment. He is totally in control of his medium, and his actions round his desk and controls should suggest a master disc-jockey.

The tension inside him which explodes later in the extract should build up gradually, both on and off the microphone – his considerable charm in the first scene, both to his audience and to Rex, getting progressively more and more sour, until eventually it becomes savage.

However, he never allows himself to over-step the mark completely when he is on the air, even in his huge speeches at the end of the first Act.

**Characters**

Leonard Brazil	A disc-jockey at Leicester Sound. In his mid to late thirties, extremely polished appearance, but dresses stylishly rather than ultra-fashionably. Considerable natural charm, even when being aggressive.
Rex	21 years old, a mixture of eager awkwardness and cockiness. He has a likeable naïve manner.
Nicola Davies	16 years old. Totally flat voice, but a very determined manner underneath the quiet, completely blank exterior.
Susan	16 years old, extremely volatile.
John	A small shiny man, in his late fifties, totally accepting manner; tidy, neat, completely dedicated to his job.
Mick	17 years old, shy, overjoyed to be working where he is.
Angela	Caller to Leonard Brazil's radio show.
Rita	Caller to Leonard Brazil's radio show.
Jim	Caller to Leonard Brazil's radio show.
Ross	Member of pop group.
Fat Man's voice	Supermarket security man.

## ACT 1

## Scene 1

*The studio at Leicester Sound. LEONARD BRAZIL is sitting at the record desk. REX is in the engineer's box. A pop record fades over a blackout.*

LEONARD:	[ <i>Into the microphone</i> ] Welcome back to the LB show ... LB – the two most important initials in the country. LB on five hundred and fifty waves – that's a lot of water. [ <i>Loud</i> ] Five hundred and fifty medium waves! [ <i>Smiles</i> ] Sorry. 'You can do better than that, Brazil.' 'Yes Boss.' In a few minutes we have something for you, something special. [ <i>Beginning to open letters on the turn-table desk</i> ] I have a few letters in front of me – I've been struggling to open. I have one from Mrs Lee, Mrs D. Lee, saying that did I know there was now an excellent restaurant in this fine city of ours, and its name is The Aubergine. And now, the lovely, the scintillating, the mind-expanding Lynsey De Paul. [ <i>Over the beginning of the record, which he has switched on</i> ] Nobody need fear – Lynsey De Paul is here ... [ <i>He turns a switch, after a few bars so that the music now plays silently while the record goes round; he drops his pen onto the desk, pause</i> ] That was terrible. [ <i>He flicks the intercom to speak to REX in the box.</i> ] That was a real stinker. A loosener – and a very loose loosener at that. [ <i>Pause, he continues to the intercom</i> ] Come in here ... [ <i>Pause, louder into the intercom</i> ] Get yourself in here, right now! REX enters behind him.	5 10 15 20 25
REX:	I'm here.	
LEONARD:	That's better.	
REX:	I've brought a drink.	
LEONARD:	How kind ... [ <i>Slight smile</i> ] Trying to placate me are you? ... What is it?	30
REX:	Lime juice; it's a free sample of one of the commercials we're carrying this week.	
LEONARD:	It looks like a congealed shampoo. [ <i>He puts it to one side. Suddenly staring at REX; loud</i> ] Now, why haven't you filled these up?	35
REX:	I was going to.	
LEONARD:	Going to! Everybody keeps on telling me how efficient you are, how fortunate I am to have you. I have yet to notice. Go and do these now. [ <i>LEONARD hands REX sheets of record titles to be filled in.</i> ] I warn you, it's a particularly grisly lot. [ <i>Smiles</i> ] I seem to have played pap for an entire week – might as well have stuck the stylus into cotton wool. [ <i>REX moves slightly</i> ] And why hasn't my mail been checked ...	40
REX:	[ <i>Embarrassed</i> ] Sorry, I ... By the way – I've left an item there – [ <i>He indicates the desk.</i> ] – you might like.	45
LEONARD:	You have, have you? Worse and worse, Rex ... You're having a good day, aren't you? [ <i>Smiles</i> ] I don't like suggestions very much, you should know that by now.	
REX:	Yeah but I thought – you could ... I wanted ...	
LEONARD:	No! [ <i>He turns suddenly to the microphone, turns on the record over the monitor speakers and fades it down.</i> ] That	50

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was Miss De Paul. I'm now struggling with another letter on pink paper – it's from Mrs Joan Parsons saying 'Dear Leonard, Is it true or false that you were a teacher in another life?' Well, now, I don't know about another life, Joan, but I was in this one, yes. I trained as a teacher as it happens, before I slipped into the record business, and when all that went up in a puff of smoke, I slipped back into the classroom, until of course I heard the call of Leicester Sound. I thought that everybody knew that, Joan. *[Smiles]* A joke. And a note here from a theatre group calling itself the Gracious Players, saying, could I give a free plug to their production of the late Dame Agatha Christie's *Towards Zero* on Saturday at the Town Hall, Hinckley, which seats one thousand five hundred people. No wonder they wanted their free mention. And I'm now being handed by the ever-dependable Rex, a piece of paper on which is written 'DON'T FORGET'. And if you don't know what that means, I do, and I'll tell you in a moment, for we have a real thriller coming up; but to change the subject – *[Putting on a record]* – I have lost some weight. In fact I've lost so much weight, I'm floating out of my seat, floating round the studio. *[Normal]* While our friend Rex is gaining all the time, I'm afraid, he's approaching sixteen stone now, can hardly fit into his box. Enough of this gibberish. 'DON'T FORGET' means competition time. We have a stunner for you in a moment ... till then, let's flash back into the dim, distant past of last week. *[He switches on a record; 'It's Gonna Sell A Million'; and turns the sound off after a couple of bars.]* That was better – that was very slightly better. *He gets up and walks.*

REX: *[Entering]* Why do you keep on doing this?

LEONARD: Doing what?

REX: You know ...

LEONARD: Putting weight on you, you mean – making you an obese lump. It's my rather dismal little joke.

REX: I thought ... you were the one for the truth over the air.

LEONARD: I allow myself this one slight distortion.

REX: But people will discover, won't they?

LEONARD: No they won't, nobody's ever going to publish a picture of you, are they?

REX: Yes. *[Pause]* The local press might.

LEONARD: *[Smiling]* Not with shares in this station they won't. In fact a total wall of silence could be preserved about your real size for evermore. In fact, if I wanted, I could pump you up steadily to twenty-five stone and then burst you. *[Pause]* Sorry. *[Smiles]* Don't worry, I do it to everyone that works for me.

REX: So I've heard.

LEONARD: So there's no need to look injured. You're not, yet.

REX: *[Moves to go, slight smile]* By the way, I've got Capital Radio from London on the line.

LEONARD: *[Without looking up]* You'll have to be more convincing than that. Been listening to jabber and gossip, have you?

REX: I suppose so, yes.

LEONARD: Well, don't.

REX: *[Watching him]* Everybody knows anyway. Are they going to make an offer then?

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LEONARD:	It's just possible. Everything's possible. I shouldn't bank on it.	
REX:	For the afternoon show ... [ <i>Smiles</i> ] They'll be sending spies up here. They'll be sitting in pubs with transistor radios and earplugs, listening away. You'll have to give them the whole works.	110
LEONARD:	[ <i>Looking up</i> ] Will I? Get it ready.	
REX:	It is ready. I –	
LEONARD:	[ <i>Cutting REX off, he swings round to the microphone and switches on the monitor speakers, fading down the end of the record.</i> ] And now, a special competition. You heard me – a mind-tingling competition. And by my side is the ever-dependable Rex, sweating slightly, what have we got as a prize, Rex?	115
REX:	[ <i>Nervous, standing by the microphone and speaking into it, putting on an almost BBC voice</i> ] We have <i>their</i> latest LP – the Yellow Jacks' latest!	120
LEONARD:	[ <i>Brash voice</i> ] Tell us the title, Rex – <i>please</i> tell us the title.	
REX:	'High Up There'.	125
LEONARD:	That's a fine title – is it a fine record?	
REX:	It's very exciting Leonard, it really is ...	
LEONARD:	[ <i>To the listeners</i> ] And you can have it a whole two or three weeks before it's in the shops, be one of the very first people in the whole country to have it. And what is Rex going to make us do? ... Well, I think he's been fiddling with his audio tapes.	130
REX:	I have indeed –	
LEONARD:	And what have you done with your tapes?	
REX:	I've slowed them down – rather a lot.	135
LEONARD:	[ <i>Loud</i> ] Tell me Rex, what effect does this have on the listener?	
REX:	What?	
LEONARD:	[ <i>Very fast</i> ] What effect does this have on the <i>listener</i> ?	
REX:	What ... well it ... [ <i>REX dries completely, stands helpless</i> ] I ...	140
LEONARD <i>presses the button: a tape of the Leicester Sound jingle cuts off REX's floundering.</i>		
LEONARD:	Enough of this gibberish. [ <i>Normal voice</i> ] OK, sweets – this is it. Rex is going to play one of the songs in the Top <i>Eleven</i> , and it has been slo-o-o-o-owed do-o-o-own, so it sounds a little different. And you're going to give us the singer and the song aren't you ... Double five three zero four is the number to ring ... that's right. [ <i>Humphrey Bogart voice</i> ] Play it again, Rex.	145
REX <i>back in his box, switches on a tape of 'The Proud One' by the Osmonds at half speed.</i>		
LEONARD:	[ <i>After a few bars, LEONARD reduces the volume on the monitor speakers and talks into the intercom to REX; off the air.</i> ] Sounds a little more exciting like this doesn't it. I shall always play it like this in future. [ <i>Suddenly loud</i> ] All records will be played at <i>quarter</i> speed and we'll talk that slowly too. REX <i>has come out of the box.</i>	155

REX:	I'm ... sorry about messing things up, I didn't mean to ...	
LEONARD:	Of course you didn't –	160
REX:	You took me by surprise, I didn't think ... I'm sorry, I won't do it again.	
LEONARD:	No of course you won't. You won't get another chance to. Now get back into your box where you belong. [ <i>He returns to the microphone and switches it to go live again. Loud</i> ] Rex – what have you done to my favourite song? OK, sweets, who can be the first caller? – race to your phones, dial furiously ... I'm touching the first prize now – all fourteen tracks of it ... we're handling the two of them with rubber gloves up here – and we're keeping them in an incubator at night, in case we can hatch a third. Seriously now – [ <i>He's put his headphones on.</i> ] – we have a caller; and the first caller is ...	165
A GIRL'S VOICE:	[ <i>On the telephone, amplified through the monitors</i> ] Hello? Hello ...	
LEONARD:	[ <i>Softly</i> ] Hello there ... what's your name, love?	175
GIRL:	Angela ...	
LEONARD:	Lovely. Have we ever talked before?	
ANGELA:	No, never –	
LEONARD:	Fine. You at home Angela?	
ANGELA:	Yeah – I'm at home.	180
LEONARD:	Good – well, let's go straight into it Angela, into the unknown ... [ <i>Signalling to REX, who switches on the slowed-down tape again, in the background</i> ] Who do you think the noise is, this <i>slo-o-ow</i> noise?	
ANGELA:	Is it – 'The Proud One' by the Osmonds?	185
LEONARD:	Angela, you're r-r-r-o-o-o-o-ight! Well done! [ <i>REX speeds up the record to the right speed and plays a few bars. LEONARD signals to REX and the volume is reduced.</i> ] There we go – clever girl. I'm dropping your prize into Rex's hand, to be wiped spotless, and posted, jet-propelled towards you Angela. Bye, love. Let's have the next one Rex. [ <i>REX plays a slowed-down version of 'I Can't Give You Anything But My Love' by the Stylistics. LEONARD gets up again.</i> ]	190
REX:	[ <i>Staring at LEONARD</i> ] I really like it, you know – [ <i>Slight smile</i> ] – if I'm allowed to say so, how you always touch something when you're talking about it, even if it's the wrong record, like just now.	195
LEONARD:	Yes. I like that too. It's the actor in me. It's what makes it reasonably good. [ <i>Staring round the studio</i> ] Where is the nauseating object anyway? [ <i>He sees the Yellow Jacks LP and picks it up.</i> ] Have you read the back, with Ross – [ <i>American voice</i> ] – the lead singer speaking <i>his mind</i> . [ <i>Normal voice</i> ] Take an example at random – 'Ross numbers among his favourite things: walnut ice-cream, honeysuckle, genuine people, starfish, and sunburnt bare feet.' [ <i>Loud</i> ] You realise we're going to have to play the utterances of this imbecile all this week. [ <i>He switches on the microphone suddenly.</i> ] Hello – what's your name please?	200
GIRL'S VOICE:	Rita.	
LEONARD:	You listen often? –	205
RITA:	Yes ... yes I do.	210

LEONARD:	[ <i>Smiles, soft</i> ] Good, that's how it should be. Let's go straight into it then love, into the nitty gritty – who do you think it is?	
RITA:	I think it's – [ <i>She gives the wrong title.</i> ]	
LEONARD:	Well, Rita, you're wrong, I'm afraid.	215
RITA:	No I'm not ... am I?	
LEONARD:	I'm afraid so.	
RITA:	You sure? ... [ <i>Louder</i> ] I was certain. You –	
LEONARD:	[ <i>Cutting her off</i> ] I'm sorry love, you're wrong; keep listening though, for a very important reason ... bye for now. [ <i>TV chat-show host voice</i> ] And let's go straight in to the next contestant! Coming up to Big John with the news at three o'clock. One down, one LP to go – round, crisp and shiny. What's your name please?	220
NICOLA'S VOICE:	[ <i>Extremely flat, unemotional</i> ] Hello.	225
LEONARD:	A little louder please – what's your name?	
NICOLA:	[ <i>Very quiet</i> ] Nicola Davies.	
LEONARD:	A little louder.	
NICOLA:	[ <i>Loud</i> ] Nicola Davies.	
LEONARD:	Nicola Davies. That's very formal. Are you at home, Nicola Davies?	230
NICOLA:	Yes.	
LEONARD:	A little louder – you've got a very nice voice, Nicola. So, to win this LP, that Rex is just slipping into its beautiful see-through sleeve – who is it, Nicola?	235
NICOLA:	It's the Stylistics and – [ <i>She gives the wrong title</i> ]	
LEONARD:	I'm afraid, Nicola ...	
NICOLA:	[ <i>Correcting herself</i> ] No, it's 'I Can't Give You Anything But My Love'.	
LEONARD:	Well Nicola – I'm afraid your first answer is the only one I can accept ...	240
NICOLA:	Oh ...	
LEONARD:	But you were very close – and so, as you've given us <i>all</i> your name, Nicola Davies – I'm going, actually, to give it to you.	
NICOLA:	Oh good – thank you.	245
LEONARD:	Just for you, Nicola Davies, but on one condition – and that is –	
NICOLA:	[ <i>Nervous</i> ] What is that?	
LEONARD:	You listen for just one more moment, because I have something rather extraordinary to announce to everyone ...	250
	I'm going to be running many competitions this week – but one of them is different – for, to tie in with the great Yellow Jacks' concert here in this city on Saturday we're running THE COMPETITION OF THE CENTURY ... and the prize is actually meeting one of the boys. How do you like that, Nicola Davies?	255
NICOLA:	Yes ... what do you do?	
LEONARD:	And not only that – the winner will ride to London, after the concert, in <i>their</i> car, sitting with <i>them</i> , and what is more they will then spend four whole days in London, the capital of this fine country, at the expense of Leicester Sound. That's OK, isn't it? – Nicola?	260
NICOLA:	Yes ... what do –	
LEONARD:	[ <i>Cutting her off</i> ] So everybody tune in tomorrow, for the first stage – you too Nicola – [ <i>His voice quieter, smiles</i> ] – you never know – what your luck might be – we might even	265

Speak again. [*He puts down the phone and drops his pen onto the desk, quiet pause*]  
We're off.

BLACKOUT 270

## Scene 2

*In the blackout: a radio commercial.*

SHARP TRANSATLANTIC VOICE: We are going DOWN! DOWN! DOWN! Yes, everything's down at Lipton's. Shop at Lipton's where eggs are down – [*Echo effect*] – DOWN! DOWN! Bacon is down and what's not down's not up. 275

SONG: LIPTON'S MAKES THE GOING EASY, LIPTON'S MAKES THE GOING GREAT!  
*As the song continues, there is a sudden explosion of white light. Stage lights come up to show supermarket scene. The music of the commercial breaks into pop music, playing in the background. NICOLA is standing by the fridge, staring ahead, pale-faced.* 280

SUSAN'S VOICE: [*Off-stage*] Nicola?  
  
NICOLA *doesn't react.* SUSAN *enters and stands at a distance from NICOLA.* 285

SUSAN: Nicola? Here ...  
  
NICOLA *glances up. Suddenly SUSAN crosses over to the fridge, very sharply.*

NICOLA: [*Surprised, nervous*] You shouldn't have come over. You know you're meant to stick to your own counter. [*Sharp*] You'll be seen any moment, you know. 290

SUSAN: I won't. [*She feels her tunic.*] I'm tired after that rush, and it'll soon be starting again. [*Pulling at her tunic*] I get so hot in this all over. What's that – let's see that ...

NICOLA: Nothing. 295

SUSAN: [*Making a grab for it*] What you got a postcard for, with nothing on it?

NICOLA: Stop it! You'll get it wet. [*She puts the postcard back.*] Look, if I'm seen talking to you, by the camera – [*They both glance up.*] – we'll both get it, won't we? You just have to make a wrong move, and he'll see you, won't he? 300

SUSAN: Don't worry, I'm watching out. [*She smiles.*] It's coming now. [*SUSAN ducks.*] You know what happened yesterday? Something exciting. What do you think – a cat got in here, it did. Just after you'd gone. Came through the stacks of cheese crackers up there, suddenly there it was. *In here!* You know, spitting and everything. Made a change. Didn't last long – you missed it! 305

NICOLA: Yes.

SUSAN: [*Loud*] I wonder if anything else will get in here soon. 310

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LEONARD BRAZIL'S VOICE: [*Suddenly piping up*] That was – [*Title of record*] Don't fear, Leonard Brazil is here. Hello there, wherever you are, whatever you're doing, and a special hello to you. [*As if to all the girls, but strangely personal*] Yes, you down there, I'm saying hello to you. 315

NICOLA: He's quite loud today.

SUSAN: Yes, he is.

L.B.'S VOICE: [*Running on*] I've got a lot of goodies coming up, and no bad 'uns. Every sound is freshly picked up here, 'specially for you, that's why they're so ripe and full of flavour. Juicy! You don't believe me, well, it's true. 320

*The music begins.*

SUSAN: He's talking a lot today, isn't he?

L.B.'S VOICE: Very soon that special something I promised, Stage One ...

NICOLA: Yes. 325

L.B.'S VOICE: Until then, let's move on to the year 2000 and maybe we'll be listening to this. [*He plays 'Long Haired Lover From Liverpool'.*]

SUSAN: [*Looking into the fridge*] I'm so hungry, aren't you? Can't stop feeling hungry ... 330

NICOLA: Careful, what you're doing. He'll kill us if he sees.

SUSAN: [*Her hand inside the fridge*] It's horrible inside here. We could fuse this fridge, you know – just have to get the right thing. [*She pulls at something inside the fridge.*] Once saw it happen, all the food melts slowly, goes soggy and bad, and it all floats in a big kind of mush, you can pour the whole lot out like a lot of soup. [*She pushes the fridge.*] It moves too, you see! 335

NICOLA: [*Shouts*] Mind! [*SUSAN springs back as the camera pauses. Nervous*] He's seen us now. Think. You're going to get us sacked at any moment now. 340

SUSAN: I wouldn't mind that – I wouldn't. Anyway, he's asleep most of the time, the guy who watches it. Up in the office. I saw him through the door once. He's very fat. I've heard all about him, he sits there all day, with one of his socks off, picking his toes, and eating the stuff, while he watches. 345

NICOLA: He doesn't do that, does he?

SUSAN: Yes – he used to be a policeman, you know. So, have you stopped taking things, then?

NICOLA: No, but they've started searching us, haven't they? 350

SUSAN: Yes. [*She puts her hand into the fridge.*]

NICOLA: It's coming round again. Careful!

SUSAN: Nicola ... let's take something now, right now.

NICOLA: [*Astonished*] What?

SUSAN: Come on – take that! [*She throws NICOLA some food.*] 355

And that ... and that ... [*Throwing a huge bundle of food at NICOLA*]

NICOLA: Look, stop it, Susan. Stop it, it's coming ...

*A large can drops out of her hands and rolls along the floor. At the same moment, the music cuts off.* 360

*Silence*

NICOLA *turns, frightened and bewildered, and rushes out in front of the fridge to pick up the can.*

ROSS'S VOICE: [On the radio] Don't move, folks, stay right where you are, because yes, it's me. See you Saturday. 365

L.B.'S VOICE: Those few words were spoken by you know who, Ross. I'll be playing some more of his dulcet tones tomorrow.

NICOLA: Shhh! I want to really listen now.

L.B.'S VOICE: [Strangely gentle, as if half-aimed at her] So have you got a pencil ready – is it in your hand? We've come to that moment you've been waiting for since yesterday ... 370

SUSAN: [Loud] You're not going in for that competition, are you, you can't ...

NICOLA: Sssh! Be quiet.

L.B.'S VOICE: Come on, now then, are you ready, because I'm only going to say it *once*, so pin back those ears of yours, and listen ... ready... 375

*Sudden silence*

NICOLA: [Loud] What's that ... [Just silence.] They've switched it off. 380

SUSAN: [Smiles, teasing] Yes – they must have known what you were going to do.

NICOLA: They would switch it off then!

FAT MAN'S VOICE: [Silky, nauseating, menacing] Can Miss Lyle come into the office please ... Could Miss Lyle come here immediately, please ... immediately ... 385

SUSAN: [Loud, defiant] It's not us ... it's that old woman, seen her thieving ...

NICOLA: [Moving backwards and forwards] They were only going to say it once, weren't they? How can I find it out? 390

SUSAN: You can't go in for *that* competition. You won the record yesterday. They wouldn't even let you start.

NICOLA: I must find it out, probably won't be something like this for ages – where's the building that it comes from?

SUSAN: No idea. They'd never let you in, either. 395

NICOLA: No. [She turns.] I'll phone them up then. I know the number.

SUSAN: [Smiling] Can't use that phone. Only for supervisors.

NICOLA: I don't care. [She moves.]

SUSAN: [Loud] Mind! Nicola! [The camera stops ... the camera pauses ...] You'll never get over there without being seen. He's watching now. [NICOLA stares across at the phone] 400

FAT MAN'S VOICE: Miss Lyle ...

NICOLA: It's worth a try. I'm going to. [She moves in front of the fridge, sideways, crouches, dashes furiously for the phone; one second pause, then she immediately starts dialling furiously, bending to keep her head down.] 405

*We hear a very loud 'engaged' tone. NICOLA slams the phone down and immediately starts dialling again. This happens repeatedly.*

SUSAN: You're going to get seen! [NICOLA glances up, freezes as the camera passes] It's on you! 410

NICOLA: [Staring up] Go away ... [She finishes dialling; very, very

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*loud 'engaged' pips*] I hate that noise. [*She moves back to the fridge, not caring if she's seen or not.*]

SUSAN: There you are. I told you. 415

L.B.'S VOICE: [*Suddenly piping up*] What about that, then? What did you think of that. *Super, dooper* as they say in Russia. That was only the start, remember, wasn't it?

NICOLA: It would happen, wouldn't it?

L.B.'S VOICE: Of course I've been asked to repeat it, say it again for *you* that weren't listening, yes – I mean *you*. Which is against the rules, and I'll probably be fined an enormous sum of money and get banned for life, but I'm going to, just for you. 420

NICOLA: Hear that?

L.B.'S VOICE: OK, sweets. Here's Stage One again. The First Great Stage, and it is: if you could go anywhere in the world you can think of, with one of the Yellow Jacks, which one would you choose, where would you go, and why. [*Jokey voice*] You're not allowed to choose me, and the *thirty* best ones get through to Stage Two. That's not so difficult is it? In fact it's the easiest I could make it for you – isn't it? 425

SUSAN: Now you know, don't you?

NICOLA: Yes, leave me alone now.

SUSAN: Your postcard's filthy, you know. 430

NICOLA: Yes, but I can still write on it, can't I?

L.B.'S VOICE: Are you OK then? It's over to you. [*The music coming up loud*] I'm waiting for you, aren't I? [*Music loud*] 435

BLACKOUT

### Scene 3

*The studio. LEONARD BRAZIL is standing by his desk. A record is playing silently. A spool of tape is going round – and we hear LEONARD's personal jingle over the speakers.* 440

JINGLE: LB ... LB ... LB ... LB ... LB ... [*He turns the volume up*]  
LB ... LB ... 445

*Behind him, MICK, 17 years old, nervous manner, is dragging in four large sacks bulging with postcards.*

LEONARD: [*Flicks off the jingle, swings round*] What are you doing with those?

MICK: [*Nervous*] I ... I'm carrying them in here ... Mr Brazil.

LEONARD: Nothing is allowed in here, you know that. 450

MICK: Yes ... Mr Brazil.

LEONARD: [*Staring*] What are they?

MICK: [*Very nervous*] They're bags ... I ...

LEONARD: Yes?

MICK: Replies from the listeners. Rex is finishing sorting them ... 455  
you see ... and there're so many we thought you'd like to see them.

LEONARD: [*Casually*] Did you? [*He puts his hand into one of the bags and pulls out postcards.*] All these are replies, are they?

MICK: You really got them to write in all right, didn't you ... 460  
Mr Brazil?

LEONARD: Come on, take these all out again – the whole lot at once.

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MICK:	[Struggling to pick them up] Yes, of course.	
LEONARD:	This place is meant to be the nerve centre of the city, isn't it? And you fill it with all this stuff. Go on, we have very little time.	465
	<i>He brings up the record volume and goes on the air. As he does so, REX enters, stops MICK picking up the bags, and they both stand and watch LEONARD from the side. At the end of LEONARD's piece over the air MICK leaves silently.</i>	470
LEONARD:	That was Peters and Lee and 'Welcome Home'. And now I've got something to say, folks. [Tone changes] Very soon on this Wonderful Wednesday we have Big John with all the News In The World – till then, let's explode with a raving cataclysmic ditty from 1968, the Rolling Stones and 'Street Fighting Man'. [Explosion of sound. LEONARD listens for a moment, sees REX and cuts it out suddenly.] What you doing?	475
REX:	[Standing staring] I was watching you.	
LEONARD:	That's not permitted, especially the amount you do. Your ogling is getting on my nerves. Why do you do it?	480
REX:	Because it really interests me, doesn't it? [Smiles] Have you heard anything from Capital? [Fast] Do you think they're listening now and going to ...	
LEONARD:	[Sharp] That, Rex, is a forbidden subject, and you know it is. Come on, we have three minutes to go.	485
REX:	[Still standing there] Yes, Leonard ... I wondered if ... I just happen to have an item here I thought you might like or perhaps even ...	
LEONARD:	You could have a quick spot and read it yourself? That's what you were going to say, wasn't it? You're pushing, aren't you lad.	490
	<i>BIG JOHN enters; a shiny, red-faced man.</i>	
JOHN:	Hello there, everyone. [Smiles] Two minutes to go.	
LEONARD:	The lad's being pushy.	495
JOHN:	Is he? That's no surprise.	
REX:	[Nervous suddenly] I'm sorry, I didn't mean ...	
LEONARD:	We've got to go on to Stage Two in two minutes, go on ... get out! [He switches onto the air without a break, fading down the record] Hello sweets – stand by. Very soon now you'll have 'you-know-what' – till then, here's ... [He plays something very cheap and nasty. As soon as he's faded out, he swings round and cuts back like lightning into his talk with REX, who has left the studio.]	500
LEONARD:	[Loud] And you make one mistake, Rex, and you're fired – do you hear that? [Quieter] That boy makes me nervous.	505
JOHN:	I didn't know that was possible.	
LEONARD:	[Flicks round, stares at JOHN] You look particularly cheerful today, don't you, John?	
JOHN:	Thank you. I'm in very good form, yes.	510
LEONARD:	As usual, you've probably got a train disaster and a couple of mass murders there – [Tapping JOHN's file] – and your cheeks are positively glistening – bright and rosy.	

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JOHN: Thank you. [*Smiles*] But I haven't got anything really spectacular now – maybe by tea-time something will come in. 515

LEONARD: [*Slight teasing smile*] Good.

JOHN: What's this I've just heard about approaches from the Big Wide World, from the actual Capital Radio. Are they going to ... 520

LEONARD: You didn't hear anything of the kind. [*Loud*] *Nothing* of the kind.

JOHN: [*Startled*] I'm sorry, I didn't realize ...

LEONARD: No, you don't, John. You see this. [*He picks it up.*] This piece of paper – that is the COMPETITION OF THE CENTURY. [*He holds it up.*] 525

JOHN: [*Looking at it*] Yes, it's a real cash box week, this week, isn't it? One minute, fifteen seconds to go ...

LEONARD: And you know what ... [*He pauses*] I've done something which I've never done before, John. I've picked out an average girl for this competition. Yes, I picked out her voice. I home in on her each time I go on the air, home in on that voice. And I imagine her face. It would be funny if she knew, wouldn't it? 530

JOHN: [*Hardly looking up*] Really?

LEONARD: In fact, each time I pass by the window, I half expect to see her – a small dot standing right down there, staring up towards here, her spectacles flashing – if she wears spectacles. [*He glances at JOHN, who is not listening.*] You're the only one that knows that yet, John. 535

JOHN: Yes. I've got no tongue-twisters today, luckily. One minute to zero. Peppermint? [*He sucks one himself*]

LEONARD: [*He taps JOHN's file.*] Got any earthquakes locked in there?

JOHN: No thank goodness. Nothing like that.

LEONARD: Perhaps you should have. 545

JOHN: [*Suddenly looks up*] You must be enjoying all this anyway – it's your greatest week ever, isn't it?

LEONARD: Oh, I am. I am.

JOHN: After all, you've always been wonderful at whipping people up, getting them to TUNE IN. You only have to say the word ... 550

LEONARD: Yes?

JOHN: Just have to breathe over the air. They're all waiting for you now.

LEONARD: [*Standing over controls*] That's right, John. Got your little furry mascot ready, have you? Go on, *hold it up!* 555

JOHN: [*Holds it so that LEONARD can see*] Yes, of course I have. Ten seconds to zero ...

LEONARD: You dropped it yesterday in mid-sentence. Hold on to it very tightly, John. [*He flicks on the switch, fades out the music*] That was the cuddly sound of – [*He gives the name of the record. His tone changes, becoming personal.*] We're coming to you very soon now, love, so don't fret, don't worry ... It's three o'clock and here's Big John with all the News In The World. 560

BIG JOHN starts reading the News, world items of extreme unrest, mingled with local items. As he reads, LEONARD

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*crosses to the far end of the studio, out of microphone range, and calls out remarks to him, trying to put him off.*

- LEONARD: *[Smiling]* You know, John, I don't seem to be able to believe anything you say today ... I'm talking through the News, John ... I think your mascot's going to fall ... *[He begins to cross over towards him.]* Perhaps you need a tickle. 570
- LEONARD *crosses to JOHN who's reading the News unwaveringly and begins to tickle him under the chin, and then under the arms, in the ribs. JOHN shifts in his chair, but keeps reading. LEONARD crosses to his desk.* 575
- JOHN: *[On the air]* And now back to Leonard, and that Competition of the Century.
- LEONARD: Our thanks to Big John for reading the News so nicely and so firmly. Stand by, love, any moment. *[Music plays. He fades it down.]* 580
- JOHN: Somebody'll hear you one day, Leonard. Always jealous of people taking away your microphone, aren't you ... even for a moment. Always trying to put them off ... 585
- LEONARD: Rubbish! Anyway, I never manage to ... *[Suddenly really abusive]* Competitions have an effect on me.
- REX: *[Entering loudly and suddenly with a trolley completely smothered in objects]* Here you are!
- LEONARD: *[Facing him]* What are those? 590
- REX: They're your bribes.
- LEONARD: *[Sharp]* My what?
- REX: Your bribes, Leonard – from the girls.
- LEONARD: *[Completely surprised]* They sent all those? Why?
- REX: *[Scrambling over the trolley]* There're hundreds of them. A watch – nicked from her dad, probably. A T-shirt with your initials on it, some cheese, some socks with toes, a whole cake with *you* on it, and lots of photos of themselves. 595
- LEONARD: *[Staring at them, quiet]* All for me ... ? *[He picks up the photos and stares at them.]* 600
- JOHN: *[Moving over to the huge stack of bribes]* You're doing very well out of this, aren't you? I don't know what you're worrying about. *[Feeling objects, poring over them]* We've never had a response like this. Could live off this for a month. *[Casually]* I wonder if there's anything there for me. *[He picks up the watch, or the cheese.]* I could do with this. *[He pockets it.]* 605
- LEONARD: John! Go and find some more *News*. Something worth listening to, for once.
- JOHN goes.
- [Urgent]* We're very late now. *[He glances down at the photos, then throws them on his desk.]* 610
- REX: *[Looking at the photos]* What were you looking for?
- LEONARD: *[Sharp]* Nothing. I wasn't looking for anything. *[Slight smile]* What am I going to make them do next, then?
- REX: *[Astonished]* I don't know. They will do absolutely anything, those kids. They're desperate just to get into the studio and meet you, and then the Yellow Jacks and everything as well!! The last concert the Yellow Jacks did here, a girl asked Ross, begged him to sign her lip. I saw it, and he did and I wondered if she was going to cut that bit off and keep it in a 620

- jam jar, so the signature wouldn't come off.
- LEONARD: Stop that – you're not going to talk like that in here – understand! *I don't like it. [He switches on music, goes onto the air]*
- REX: *[As LEONARD does so]* I'm sorry, Leonard. 625
- LEONARD: Hello, sweet. How are you then? Good. I wish you could see the sight up here. The studio is brimming with your answers, they're hanging everywhere. Rex is just handing me the postcards – perhaps *your* postcard, enabling you to get through to Stage Two. Hurry, Rex! Had a hard job sorting them, have you, Rex? 630
- REX: *[Entering into the double act]* Yes, Leonard. We've been simply wading through entries.
- LEONARD: You nearly drowned our Rex, love. Pity you didn't send a few more. *[He begins to read the cards briskly]* Diane Williams of 30 Sutton Road says she'd like to go to Scotland with Peter and climb mountains with him because he's afraid of heights. Quite a sadist, aren't you, Diane. Thank you for that. Pam Lawrence of 10 Rosendale Avenue says she'd like to go to London with Ross, because that's what the real prize is. I like that, a real realist, there. Pam will go far, won't she. And Nicola Davies of 35 Poole's Road – rather a grubby postcard isn't it, Nicola – says she'd like to go to Kenya with Ken, that's a Nicola-type joke, and go on safari because Ken looks so good in a suntan and so I'm sure, would you, Nicola. You're through *all the way* to Stage Two now. Get your lead pencil ready ... *[Music is playing]* 635
- REX: *[Nervously]* What happens if we don't think of something, Leonard?
- LEONARD: What indeed, Rex. *[Slight smile]* Disaster. 650
- REX: Perhaps some sort of race ...
- LEONARD: There is of course something staring us in the eyeballs *right at this moment!* Isn't there?
- REX: *[Staring at the desk]* What?
- LEONARD: It isn't original. It's been used in America several times. *[He picks up the T-shirt]* 655
- REX: *[Excited]* What is it?
- LEONARD: They might just enjoy it. *Just.*
- REX: What is it, Leonard?
- LEONARD: *[Swings round]* And it is: they have to make a portrait dummy of Ross, or any of the others, *life size.* 660
- REX: What?
- LEONARD: A model, effigy. A dummy of one of the Jacks, out of old clothes, like a guy, stuffed full and life size. That's the idea, Rex. 665
- REX: That's ... that's pretty good, in fact, it's brilliant. *[Loud]* It is.
- LEONARD: It's not at all. It's not even good, but it'll *just* do.
- REX: *[Quiet]* It's great.
- LEONARD: *[By the controls]* Just listen to that.
- REX: What? 670
- LEONARD: You can almost hear all their small ears pressed against the radio waiting for it. The Competition of the Century. *[He brings up the theme music really loud.]*
- REX: You knew the answer all the time, Leonard, didn't you?
- LEONARD: Rex is coming over with all of Stage Two in his hands. 675
- REX: Here it is, Leonard – all of it. *[He hands him nothing.]*

LEONARD: Thank you, Rex. [*His tone is suddenly personal, almost gentle.*] OK, what we want – what I want you to do is very simple and a little special, for the next stage of our remarkable obstacle race to get to the Yellow Jacks and London Town, where everything is still possible. I want you to make, in the next two days, a model of one of the boys – [*Laughs*] – one of the great Yellow Jacks, a model of Ross, or Dave, or Ken, or Pete. ‘What do you mean, Leonard? Make a model? A dummy? How on earth do I do that, Leonard? – That’s impossible!’ Well, what you do is you get some old clothes, and stuff them with paper, and copy his face from a picture, and use some wool for his hair, or go to a gentlemen’s hairdresser, or even a ladies’. [*Gentle voice*] ‘Please could I borrow your shavings?’ No, seriously, don’t spend any money on it, and get it to me at Leicester Sound by five o’clock Friday. Do you understand now? And the two who make the most wondrous accurate models will become the finalists, and come up here. That can’t be bad. It’s not. So do your best, and hurry, won’t you. Good hunting.

680

685

690

695

*A blast of music, as he brings in a record.*

LEONARD: [*Very abrasive*] I DON’T LIKE COMPETITIONS!

*Music up again.*

BLACKOUT

#### Scene 4

NICOLA’s room. Radio playing in the background. NICOLA pulling out a pile of magazines methodically from under the bed and from the side of the room, and a pile of cans, packets, etc. that she’s taken from the Supermarket. SUSAN watching.

700

SUSAN: What you doing with all of this? 705

NICOLA: There’s not much time.

SUSAN: [*Suddenly grabbing a poster from the pile*] Hey! you’ve got one of these. Who’s it of? [*She unfolds an enormous pin-up poster of a star, holds it up and looks at it.*] Oh, him!

LEONARD BRAZIL’S VOICE: [*On the radio*] That was – [*Name of record*] How are you doing then? Yes, I mean *you*, whoever you are, wherever you are, you with the sticking-out ears. That’s right, keep it up, you haven’t got long.

710

NICOLA: Yes. [*She works even faster collecting all the objects together.*]

715

SUSAN: He’s hurrying you now.

L.B.’S VOICE: [*Continuing straight on*] Rex’s bulky shape is beside me here in the studio as always. [*Sudden mock surprise*] Hey, he’s moving away now, don’t leave me, Rex, don’t leave me. I’m alone and afraid that raindrops might start falling on my head – [*Tone changes*] – and yours too.

720

*Music begins. 'Raindrops Keep Falling On My Head.'*

- NICOLA: You know, I think he liked me a bit or something when I rang in ... He spoke to me longer than the others, different.
- SUSAN: He only spoke to you different from the others because he was waiting for the News to come up. 725
- NICOLA: [*To herself*] Ready now! [*Worried*] I'm running out of time, come on! [*She suddenly pulls the dummy out from under the bed, all in pieces, the huge torso, the decapitated head, the hands, the feet, the arms, etc.*] 730
- SUSAN: Look at it! You'll never finish that in time.
- NICOLA: Got to. Got to fill it up, make it stiff.
- SUSAN: [*Picking up some of the supermarket objects*] What are these?
- NICOLA: Things I've taken from the shop. They're all going inside. No use to me. I'm sending them all in this. 735
- SUSAN: [*Picking up a pot of paint*] How did you get all this paint?
- NICOLA: Saved lunch money.
- SUSAN: [*Startled*] What have you been eating?
- NICOLA: Haven't. Don't need to. So I go for days without eating if I have to. And can. 740
- SUSAN: You'll starve to death, you will. [*Suddenly, she picks up the head and a foot.*] Is this Ross?
- NICOLA: Yes. He's the easiest to do, his face is very simple.
- SUSAN: [*Suddenly loud*] He's very big. 745
- NICOLA: Yes, I made him big. So he'd notice it.
- SUSAN: We can do anything we want with him, now all his bits are here. We can stand on his face. [*She stands on it.*] Can't we? Pull his tongue out. [*She picks up the torso.*] Pull his shirt off ... 750
- NICOLA: [*Loud*] Don't do that, Susan. You'll tear him – it'll tear.
- SUSAN: Yes! [*Firm*] You're really stupid, do you know that? Even if you get this ready and Leonard just happens to pick it out, which he won't, even then you haven't really started. He can go on forever with you if he likes, *on* and *on* and *on*. 755
- NICOLA: [*Determined*] I know that ...
- L.B.'S VOICE: [*Suddenly piping up*] Hello, how are you doing. Yes, I mean *you*, yes you, with the popping eyes and sticking-out ears.

*They both suddenly stop and stare at the radio.*

- L.B.'S VOICE: I hope I'm not interrupting *you*, am I, because a lady wrote to me to say she had the radio on when, lucky lady, she was giving birth to a baby son, Dominic, and the first sound Baby Dominic heard on this earth was yours truly's ugly grating tones pouring out. I'm getting worse and worse, aren't I? 760
- During this speech, SUSAN has crossed to the wireless and picked it up right at the beginning of LEONARD's speech and turned the volume down. Then she sings loudly above it.* 765
- SUSAN: Hear him. [*She holds the radio up with LEONARD's voice pouring out of it.*] That's the nearest you'll get to him ... this! It is not any nearer than that! [*She puts the radio down next to NICOLA, having turned the volume up.*] 770

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L.B.'S VOICE:	And now <i>you, you</i> down there who have entered the Competition of the Century, time is running out. Here's some music for you. [ <i>Music begins</i> ]	
NICOLA:	Yes! Quick. [ <i>She speeds up the stuffing of the dummy with the Supermarket objects.</i> ] You're going to help now.	775
SUSAN:	[ <i>Loud</i> ] Why?	
NICOLA:	Because I'm going to get there. Into the building and see him.	
SUSAN:	[ <i>Quiet</i> ] You won't ...	780
NICOLA:	Come on, there's no time at all now. Paint that yellow, quick!	
SUSAN:	If I have to ... [ <i>She takes a big brush and splashes huge dollops of yellow paint on the dummy's body. NICOLA stuffs the legs.</i> ]	
NICOLA:	Good. Hurry ... paint.	785
SUSAN:	[ <i>Sploshing bright yellow paint on the torso. Gradually her paint strokes get faster and faster.</i> ] When they played at Coventry, Ken had a blue belt, the others had yellow as usual. I don't like this colour, sort of sick-looking. They ought to change it. You know I had to get back after the concert – it was twelve or after in the night.	790
NICOLA:	[ <i>To herself</i> ] Come on ... [ <i>She stuffs the legs and the head.</i> ]	
SUSAN:	I didn't think I could get back. It was raining really hard, straight in your eyes. I got onto the road, started hitching – all these huge lorries went past, enormous. And you know, they all had their radios on. Yes! I could hear. It was Leonard Brazil. It was. He was coming from every single lorry. But none of them stopped.	795
NICOLA:	[ <i>Quiet, determined</i> ] Come on, quick.	
SUSAN:	[ <i>Painting fast</i> ] So I <i>stood straight</i> in front of one of them and waved, and he <i>had</i> to stop, or flatten me, and he stopped all right, and he opened his door, all smiling and everything, and I got in, and you know what, the seat next to him was still warm, it was all covered with chocolate. Somebody had been sitting there just a moment before – <i>a girl</i> .	800
NICOLA:	[ <i>To herself</i> ] Faster.	805
SUSAN:	I knew he was going to try to kill me then, yes, on the motorway, in the dark, on the side, where nobody could see. And I'd hear Leonard Brazil on the radio, and suddenly it'd stop, and I'd be dead, and they'd find me in pieces like this – [ <i>Indicating the dummy as she paints</i> ] But nothing did happen. Nothing at all. [ <i>Pause, she stops painting. Lightly</i> ] I wanted it to.	810
NICOLA:	[ <i>Suddenly very loud</i> ] Oh! Look Susan, it's still not nearly full. [ <i>She stares at the legs and then into the torso.</i> ] We've got to fill it up now ... [ <i>Moving about, agitated</i> ] Now!	815
SUSAN:	Put this in anyway. [ <i>She crumbles the huge centrefold picture of the pop star. As she does so, they both suddenly look up with a jolt and stare at all the posters and ornaments in the room. The same idea hits them both.</i> ]	820
NICOLA:	[ <i>Loud</i> ] Yes! Come on. Everything ...	
	<i>They suddenly tear down all the posters and ornaments – everything in the room – and throw it into the stomach of Ross. The action begins swiftly and ends furiously. It lasts under a minute. NICOLA takes everything off the chest of drawers, all her furry ornaments, everything.</i>	825

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NICOLA:	He's got to <i>be</i> full.	
SUSAN:	[ <i>Loud</i> ] Yes.	
	<i>SUSAN's pent-up violence comes out in her attack on the posters, whereas NICOLA is more methodical, but also very fast. The music on the radio ends. They strip the room.</i>	830
L.B.'S VOICE:	[ <i>His tone very personal</i> ] Hello there how's it going, then ... Yes, <i>you</i> ? You down there. Keeping at it, are you, <i>love</i> , that's good. [ <i>He brings up more music or a commercial</i> ]	
NICOLA:	[ <i>Throwing in objects</i> ] Go on ... in ... in ... in ...	835
SUSAN:	Come on down. [ <i>She pulls the lightshade off and throws it in.</i> ]	
	<i>They are both exhausted. The outburst ends, the torso is full. NICOLA lifts it up. They both stare at it.</i>	
NICOLA:	It's finished.	
	BLACKOUT	840

## Scene 5

	<i>The studio. Night. A phone-in programme. The voice of a caller, JIM, about forty, on the telephone, coming out of the monitor speakers. The receiver of the telephone is off, lying on the desk. LEONARD BRAZIL is standing some distance away, at the back of the studio, smiling and listening.</i>	845
JIM'S VOICE:	[ <i>Heard first in the blackout</i> ] I mean, don't you agree with me Leonard, about these vandals, hooligans, whatever you like to call them, I mean, everywhere I go I actually <i>see</i> things being smashed up, I see them doing it, and writing things on walls and everything. I mean, I saw some young thugs – I don't want to use abusive terms, especially on your programme, Leonard, and I certainly won't do so, but these men – they weren't just boys, they were grown men, and they were standing round this flower bed of red tulips, and they pulled up every single one, they were pulling them out, by the roots, and treading them into the ground ... the whole lot ...	850
LEONARD:	[ <i>He flicks off the switch to cut off the caller in mid-sentence, silence, he smiles.</i> ] Why do they ring me, explain me that, why don't they phone each other ...? [ <i>He flicks the switch on again.</i> ]	860
JIM'S VOICE:	... and even more. And apart from that, I don't know if you find this, I mean as an important person, and obviously on the air – but I mean – these filthy phone calls – people ringing me up.	865
LEONARD:	[ <i>Turns the volume down, speaks to REX again through the intercom</i> ] Is he going to start being rude – I think he is. Thank goodness I only have to do this twice a week – [ <i>He turns the volume up again.</i> ]	
JIM'S VOICE:	... you see what I mean, I don't want to mention anything filthy over the air of course – [LEONARD <i>holds his finger ready to press the cut-off button</i> ] – and I'm not going to.	870

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but I'm always getting wrong phone calls, people talking to me about things I don't know *anything about!* You know the feeling of course, being a famous person Leonard – 875  
 somebody rang me the other day, started talking about my horse, how he wanted to buy it, get hold of it, I mean I don't have a horse. [*Loud*] What would I do with a horse? [*Suddenly very loud*] WHAT would I do with a –? [LEONARD cuts him off] 880

LEONARD: [*Smiling, very calm*] I'd like to say goodnight now, Jim, thanks for that call, it was a Jim-type call. The time is 9.23 on the LB night show on this Competition Friday in Competition Week, so *hold on tight, love*. It's raining up here, raining black buckets just outside, so let's take a dip into the soft inside of 885  
 Nostalgia Corner, go back to the golden days of 1967.

*Music: 'See Emily Play' by Pink Floyd. The volume is turned down after a few bars. LEONARD takes off his headphones.*

LEONARD: That's enough. I don't want any more calls – you've already put through too many. [*He gets up*] I hate that smell of new paint from the corridors. 890

*REX enters from the box.*

LEONARD: [*Loud*] And *also* I've decided I'm not going to do my spot tonight.

REX: What do you mean? Why not? 895

LEONARD: I have reasons. Got to cope with Stage Three. [*Loud*] I'm not doing it. That's final!

REX: Some people tune in specially for it. I mean you *must* do it this week of all weeks ... we've never had so many calls, so many entries ... if you would ... it would ... 900

LEONARD: I should, should I? No. I've always hated phone-ins. [*Pausing, he suddenly stares at REX.*] You realise we're almost alone in this building, we're surrounded by empty corridors. You and me. That's a terrifying thought. I usually have my rest from you at this time. 905

REX: I know. I asked to do extra time specially.

LEONARD: Did you? [*Staring at him*] You know, you're the most ambitious thing on legs I've ever seen.

REX: That's not true. I only want to hang on to my job, don't I? I only want to become good at it. 910

LEONARD: Only that? I don't believe it.

REX: And I enjoy working on your show, of course.

LEONARD: Don't try to tell me that's the only reason for this fantastic obsessional attempt at efficiency.

REX: Yes, of course. 915

LEONARD: [*Smiles*] No it's not.

REX: [*Quiet*] Of course, eventually I want to get on ... that's natural, isn't it? [*Smiles*] I want my voice up in lights, eventually.

LEONARD: [*Quiet*] That's very good, Rex ... for you.

REX: [*Unblinking*] It's your expression. 920

LEONARD: [*Surprised*] Is it?

REX: I heard it over the air, before I was working here. I *still* listen to you all the time. I even sit and listen to you at home, on my days off, when you're on.

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LEONARD:	[ <i>Astonished</i> ] You don't really do that, do you?	925
REX:	Yes. [ <i>Smiles lightly</i> ] There's nothing you've said that I don't remember, nothing! I'm sort of photocopying you really – all the time.	
LEONARD:	[ <i>Slight smile</i> ] So that's what you're doing. I wish you'd stop it. [ <i>Moving away from him</i> ] You know what you are, Rex, you're reptilian. You ought to get yourself another job – I mean that – and quick.	930
REX:	Why should I? This is better than anything else I could be doing. And after all, you're good aren't you? You are. In fact, Leonard, you could actually be the greatest, the best DJ there's ever been. I wonder what the people from Capital Radio are thinking. You must have got it.	935
LEONARD:	[ <i>Loud</i> ] I told you not to. [ <i>He flicks a switch.</i> ] 9.26 on the LB night show in Competition Week. We all had a great time at the open air concert last week, didn't we – it was a true festival, a celebration if ever there was one – the greatest. But I've been asked to point out by the po-lice – we did leave rather a mess, didn't we. It was six feet high in some places; the farmer couldn't find his sheep. Seriously, friends, let's try to be cleaner next time, it'll save a lot of hassle. It's black and soaking wet out now, pelting towards us. Next, the results of Stage Three – stand by, <i>love</i> , this is it, now, after something from the summer of '67 when all those young things bounced down the hot streets of our glorious London.	940
	<i>Music: 'A Whiter Shade of Pale' by Procol Harum. It continues to play under dialogue, quietly.</i>	945
LEONARD:	Come on. Bring them in. We'd better get this over.	
REX:	Yes. [ <i>He doesn't move.</i> ] You're playing a lot of oldies tonight.	
LEONARD:	Yes. [ <i>Abrasive</i> ] I'm in a sentimental mood, aren't I? You're much too young to remember, of course. I know exactly what it was like. [ <i>Loud</i> ] Exactly.	955
REX:	Yes.	
LEONARD:	[ <i>Staring straight at him</i> ] But it's undeniable, Rex, that the music we were producing seven or eight years ago, was <i>alive</i> . That is incontestable. It had gut, it was felt, and it kicked, sometimes savagely. [ <i>He smiles.</i> ] Because, of course, everything seemed possible. [ <i>Pause. He smiles.</i> ] I was even quite militant in a quiet way. [ <i>Smiles</i> ] We thought things were changing and all that romantic crap.	960
REX:	[ <i>Smiles</i> ] Of course you did.	965
LEONARD:	Don't stand there with that idiotic grin on your face!	
REX:	[ <i>Doesn't move</i> ] No.	
LEONARD:	[ <i>Smiles</i> ] You'd better get on with it, hadn't you, before I decide to take revenge.	
	REX goes. LEONARD talks to him as REX prepares offstage.	970
LEONARD:	You should have been at the open air concert at the weekend. <i>It was vile</i> . It was a perfect example. [ <i>Smiles, slightly mocking</i> ] A grey shabby echo of the time when festivals really were celebrations.	

	LEONARD <i>puts on another record in the current top ten. The sound of the record explodes through the speakers as the dummies are brought in.</i>	975
REX:	<i>[Enters, smiling, with twenty-five dummies on a trolley, piled high.]</i> You've got to make the final choice.	
LEONARD:	I don't believe it. <i>[Pause]</i> I just don't believe it!	980
REX:	<i>[Smiling unconcerned]</i> What's the matter?	
LEONARD:	You mean they did it – they actually made them?	
REX:	Yes, of course.	
LEONARD:	<i>[Picks one up]</i> We could be in Los Angeles, couldn't we – except it's even worse. Look, they've even painted fingernails on them, bound to be toenails under that. <i>[He pulls at their shoes and hair.]</i> Probably their own new clothes too – or their little brother's. They must have worked all through the night on these obscenities. Why do they do it – tell me, why?	985
REX:	Because you told them to do it.	990
LEONARD:	You could drop anything over the air into that pool and they'd gobble it up. <i>[He feels one.]</i> What have they got inside them? Feel this – feels as if it's stuffed with cans, and packets of frozen food! And all their magazines – clogged with them! How many of these ghastly objects are there?	995
REX:	Twenty-eight.	
LEONARD:	<i>[Has picked up another]</i> This is rapidly becoming a madhouse. We're being invaded by all these. Are they all there?	
REX:	All the best ones. I put some in the canteen – they're propped up in chairs – as a joke when people come in tomorrow.	1000
LEONARD:	As a joke? <i>[LEONARD looks at the labels on the dummies, looking for NICOLA's]</i>	
REX:	Which two are you going to choose ... ?	
LEONARD:	These two'll have to do.	1005
REX:	<i>[Looks at the cards]</i> Louise Prentiss and Jane Harris. A good choice.	
LEONARD:	All right, get hold of them quickly, get this dealt with and ... <i>[He suddenly looks up]</i> Whose is that one?	
REX:	<i>[Looks at the card]</i> Nicola Davies.	1010
LEONARD:	Really – Nicola Davies. I thought so. Well let's have her instead shall we. Scrub that one.	
REX:	Why? You chose the other one.	
LEONARD:	Do as you're told.	
	<i>Pause</i>	1015
REX:	But why Nicola Davies?	
LEONARD:	<i>[Looks up]</i> I picked her voice out, that's all. I've been using it. <i>[He looks at the dummy]</i> They look more and more like home made corpses – take them away.	
REX:	They'll make pretty good photos in the paper tomorrow, anyway.	1020
LEONARD:	<i>[Looks up]</i> I don't like that.	
REX:	<i>[Looks up]</i> What?	
LEONARD:	I don't like it do you hear? You ought to have stopped me thinking of it.	1025
REX:	I should have ...	

LEONARD: [*Really working himself up*] What do you think you're paid for? I mean this idea was trash. It was unpleasant! Incompetent, lazy – [*He throws the dummy down.*] – it's trash.

REX: Why? It was your idea Leonard. 1030

LEONARD: You're a disaster really, aren't you – with absolutely no imagination. Nothing! A complete catastrophe.

REX: [*Loud*] I didn't think of it, Leonard, did I – it wasn't me –

LEONARD: [*Cutting him off*] You're an idiot aren't you?

REX: It wasn't me, Leonard – was it? 1035

LEONARD: Get out of here, go on.

REX *doesn't move.*

LEONARD: Go on, get out.

REX *moves out quickly.*

LEONARD: [*Shouting*] You're fired. Fired! You really are this time. I don't want to see you in this room again. You leave tomorrow. [*Complete silence for a moment. He faces the record desk and fades out the record.*] That was the Loving Spoonful and 'Summer in the City', and *this is* the Competition of the Century. And now we have come to that solemn moment – the finalists – the two people who are going to come all the way up here. Rex has written the two names out in red ink – you all did so well – showed enormous determination – the greatest in England. But the two who got through – the two names on the card are – Jane Harris and Nicola Davies. Jane and Nicola have won through to the Final. [*Fanfare. It fades down*] 1040

REX: [*Quiet, matter-of-fact, over the intercom*] I can only get one of them, Mr Brazil, the other one has gone to bed, she must have been very confident ... I've got Nicola Davies for you. 1045

LEONARD: Put her through then, Rex. [*He fades out the fanfare.*] Hello there Nicola Davies. 1050

NICOLA'S VOICE: [*Over the monitor, quiet*] Yes, hello.

LEONARD: Hello there Nicola – I don't know if you've been listening to your radio – but I've rung to tell you, in front of the listening thousands, that you have reached the Final, the final round, of Competition of the Century – 1060

*Pause*

NICOLA: [*Flat, unsurprised*] Have I ... Oh good.

LEONARD: [*Louder*] Did you ever think you could make it, Nicola? 1065

NICOLA: [*Matter-of-fact*] No.

LEONARD: Are you tall or short, Nicola?

NICOLA: Not tall, quite short.

LEONARD: That's funny. Rex said you were tall, I said you were short – you've got a short voice. Ross'll like that. I'm looking forward to meeting you, Nicola Davies, tremendously. Aren't you? 1070

NICOLA: Yes, I am. I am, Leonard ... [*Flat*] ... very much.

LEONARD: Good ... that's good. Nicola's going to be coming up here – I'm sure we'll get on. Tomorrow's going to be an extraordinarily good day, isn't it? There'll be some big surprises, I'm sure, and there's a big surprise now – do you usually stay to listen 1075

to the LB spot?  
 NICOLA: Oh, yes.  
 LEONARD: Well, Nicola, I have news for you. You are in it, you are in the LB spot. For each week, for those of you who have never listened before, and if there are any they'll be hung, drawn, and fined – LB has his spot, when he unleashes a few things. Are you still there, Nicola? 1080

NICOLA: Yes. I'm here.  
 LEONARD: Well, you're high up, high up in the LB spot – high in the clouds. And the first – the first LB moment is, it's my birthday today, so I'm told, which is a lie because it's at least two years until my next birthday, and our friend Rex – who is definitely getting ideas – has made a cake. A cake out of melted down records. Seriously, folks I've been thinking about London, for a number of enormous reasons – London, capital of this fine country of ours. And of course it's the prize in the Competition of the Century. *[Fast]* I was walking along Carnaby Street the other day, Nicola, it shows how old I am, I can pronounce that name correctly – the street that made the world swing – you should see what it looks like now – it looks like a museum street, it needs its glass case – especially as half of it has been knocked down. *[Smiles]* We mustn't get bitter! *[Funny voice]* Your mouth tastes bitter, Brazil, it's going black round the edges. Remember where you are. You can't let the side down like this, Brazil. It's an important moment. Brazil, what are you doing? *[Quieter]* What does he think he's doing? No ... seriously, everybody, London's still an exciting place – the most exciting place. The only place to be. Mustn't get obsessed by all our yesterdays, they're gone thank goodness, must get obsessed by all our tomorrows. *[Like a machine]* Hear hear. Hear hear. Don't spit on the animals. I said, don't spit on the animals – where's Nicola Davies – where is she? Still there, Nicola? 1085  
 1090  
 1095  
 1100  
 1105

NICOLA: Yes, Leonard, I'm still here. 1110  
 LEONARD: *[Smiles]* The rain is slashing at the window. I'm afraid, Nicola, if it gets to me I may melt ... I'm afraid. Hear that, Nicola?

NICOLA: Yes. I heard.  
 LEONARD: No need to fear, Nicola is here. I have a note here, what do DJs really do while they're playing records? That's a good question. I hate to tell you. Some read the papers, some play the stock-market, call up their stock-brokers between records – that's true, folks – some call up their lady friends. *[Smiles]* And some long to scream obscenities over the air! The mad DJ. And they all use words so sumptuously for your pleasure. Do you ever listen to your words, Brazil? Never, thank goodness, but never mind. Everybody needs us, after all – *[Lightly]* – we're the new jokers of the pack, we're the new clowns, we tell it how it should be. And we're going to lick the blues. Each week I try to lick the blues – this time with a flysprayer, I have it out, I'm spraying it, I'm spraying them now, they're falling to the ground, curling up black and dead, legs in the air – we've done it. Don't spit on the animals. We're going to make it aren't we, get through to the other side, of course we are – and if you've just seen some horrible things, on the television, bomb blasts, unemployment, politicians, and all that part of our good old England, and you've switched it off to 1115  
 1120  
 1125  
 1130

listen to me, sensibly! Then remember, no need to fear, we're going to lick it, so Shout it out! Things can only get better and better – so Shout it out! We have the greatest day of the century tomorrow, so there's something to look forward to, so let's Shout it out! Yes, you, madam, get out of the bath, and *Shout it out!* And you, love, Shout it out! Throw that away, lad, and SHOUT IT OUT! Come on Grandad, SHOUT IT OUT! You too, Nicola Davies, SHOUT IT OUT! Let's have some real music. I said SHOUT IT OUT! LOUDER! I can't hear you, don't spit on the animals – this is nineteen hundred and seventy eight, this is Len Brazil – this is Crazy Competition Week – be there tomorrow – and once more SHOUT IT OUT! 1135

*Music stops after crescendo. REX has entered, stares at LEONARD. Total silence, long pause.* 1140

LEONARD: Oh hell. I wasn't going to do that. [*He flicks a switch. A record comes on, incredibly loud. The lights fade.*]

END OF ACT 1

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**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

Paper 1

COPY OF PRE-RELEASE MATERIAL

**0411/12/T/EX**

**May/June 2016**

**2 hours 30 minutes**

**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Stephen Poliakoff's play *City Sugar* provided in this booklet.

This clean copy of the material is for you to use in your responses.



This document consists of **27** printed pages and **1** blank page.



**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** 'Some rise by sin, and some by virtue fall'  
From William Shakespeare's *Measure for Measure* [Act 2, Scene 1]

**Stimulus 2**

**Poem:** *On Aging* by Maya Angelou

When you see me sitting quietly,  
Like a sack left on the shelf,  
Don't think I need your chattering.  
I'm listening to myself.  
Hold! Stop! Don't pity me!  
Hold! Stop your sympathy!  
Understanding if you got it,  
Otherwise I'll do without it!

When my bones are stiff and aching,  
And my feet won't climb the stair,  
I will only ask one favor:  
Don't bring me no rocking chair.

When you see me walking, stumbling,  
Don't study and get it wrong.  
'Cause tired don't mean lazy  
And every goodbye ain't gone.  
I'm the same person I was back then,  
A little less hair, a little less chin,  
A lot less lungs and much less wind.  
But ain't I lucky I can still breathe in.

**Stimulus 3**

**Photograph:** *Rome, 1958* by Carlo Bavagnoli



## EXTRACT

**Taken from *City Sugar*, by Stephen Poliakoff**

These notes are intended to help you understand the context of the drama.

This version of Stephen Poliakoff's play *City Sugar* was first performed in 1976. The action takes place in three locations: a radio studio at 'Leicester Sound' (a fictional local commercial radio station); at the frozen foods counter of a supermarket called Lipton's; and in Nicola's bedroom. Leicester is an industrial city in the English Midlands, two hours' travel from London.

The central character is Leonard Brazil, a small-town disc-jockey (DJ) with big aspirations. However, he is increasingly disillusioned with his job of trying to create an artificial world of glamour and excitement for his young – and mainly female – audience.

The play is in two Acts. The extract consists of a shortened version of Act 1.

*Playwright's note*

It is important that Leonard's style as a disc-jockey is not too transatlantic, but his own special blend of relaxed charm, sudden fluent bursts of energy, and barbed comment. He is totally in control of his medium, and his actions round his desk and controls should suggest a master disc-jockey.

The tension inside him which explodes later in the extract should build up gradually, both on and off the microphone – his considerable charm in the first scene, both to his audience and to Rex, getting progressively more and more sour, until eventually it becomes savage.

However, he never allows himself to over-step the mark completely when he is on the air, even in his huge speeches at the end of the first Act.

**Characters**

Leonard Brazil	A disc-jockey at Leicester Sound. In his mid to late thirties, extremely polished appearance, but dresses stylishly rather than ultra-fashionably. Considerable natural charm, even when being aggressive.
Rex	21 years old, a mixture of eager awkwardness and cockiness. He has a likeable naïve manner.
Nicola Davies	16 years old. Totally flat voice, but a very determined manner underneath the quiet, completely blank exterior.
Susan	16 years old, extremely volatile.
John	A small shiny man, in his late fifties, totally accepting manner; tidy, neat, completely dedicated to his job.
Mick	17 years old, shy, overjoyed to be working where he is.
Angela	Caller to Leonard Brazil's radio show.
Rita	Caller to Leonard Brazil's radio show.
Jim	Caller to Leonard Brazil's radio show.
Ross	Member of pop group.
Fat Man's voice	Supermarket security man.

## ACT 1

## Scene 1

*The studio at Leicester Sound. LEONARD BRAZIL is sitting at the record desk. REX is in the engineer's box. A pop record fades over a blackout.*

- LEONARD: *[Into the microphone]* Welcome back to the LB show ...  
 LB – the two most important initials in the country. LB on 5  
 five hundred and fifty waves – that's a lot of water. *[Loud]*  
 Five hundred and fifty medium waves! *[Smiles]* Sorry.  
 'You can do better than that, Brazil.' 'Yes Boss.' In a few  
 minutes we have something for you, something special.  
*[Beginning to open letters on the turn-table desk]* I have 10  
 a few letters in front of me – I've been struggling to open.  
 I have one from Mrs Lee, Mrs D. Lee, saying that did I  
 know there was now an excellent restaurant in this fine city  
 of ours, and its name is The Aubergine. And now, the  
 lovely, the scintillating, the mind-expanding Lynsey De Paul. 15  
*[Over the beginning of the record, which he has switched on]*  
 Nobody need fear – Lynsey De Paul is here ... *[He turns a switch, after a few bars so that the music now plays silently while the record goes round; he drops his pen onto the desk, pause]*  
 That was terrible. *[He flicks the intercom to speak to REX in the box.]* That was a real stinker.  
 A loosener – and a very loose loosener at that. *[Pause, he continues to the intercom]* Come in here ... *[Pause, louder into the intercom]* Get yourself in here, right now!  
 REX enters behind him. 25
- REX: I'm here.  
 LEONARD: That's better.  
 REX: I've brought a drink.  
 LEONARD: How kind ... *[Slight smile]* Trying to placate me are you? ...  
 What is it? 30
- REX: Lime juice; it's a free sample of one of the commercials we're carrying this week.  
 LEONARD: It looks like a congealed shampoo. *[He puts it to one side. Suddenly staring at REX; loud]* Now, why haven't you filled these up? 35
- REX: I was going to.  
 LEONARD: Going to! Everybody keeps on telling me how efficient you are, how fortunate I am to have you. I have yet to notice. Go and do these now. *[LEONARD hands REX sheets of record titles to be filled in.]* I warn you, it's a particularly grisly lot. *[Smiles]* 40  
 I seem to have played pap for an entire week – might as well have stuck the stylus into cotton wool. *[REX moves slightly]*  
 And why hasn't my mail been checked ...
- REX: *[Embarrassed]* Sorry, I ... By the way – I've left an item there – *[He indicates the desk.]* – you might like. 45
- LEONARD: You have, have you? Worse and worse, Rex ... You're having a good day, aren't you? *[Smiles]* I don't like suggestions very much, you should know that by now.
- REX: Yeah but I thought – you could ... I wanted ...  
 LEONARD: No! *[He turns suddenly to the microphone, turns on the record over the monitor speakers and fades it down.]* That 50

was Miss De Paul. I'm now struggling with another letter on pink paper – it's from Mrs Joan Parsons saying 'Dear Leonard, Is it true or false that you were a teacher in another life?' Well, now, I don't know about another life, Joan, but I was in this one, yes. I trained as a teacher as it happens, before I slipped into the record business, and when all that went up in a puff of smoke, I slipped back into the classroom, until of course I heard the call of Leicester Sound. I thought that everybody knew that, Joan. *[Smiles]* A joke. And a note here from a theatre group calling itself the Gracious Players, saying, could I give a free plug to their production of the late Dame Agatha Christie's *Towards Zero* on Saturday at the Town Hall, Hinckley, which seats one thousand five hundred people. No wonder they wanted their free mention. And I'm now being handed by the ever-dependable Rex, a piece of paper on which is written 'DON'T FORGET'. And if you don't know what that means, I do, and I'll tell you in a moment, for we have a real thriller coming up; but to change the subject – *[Putting on a record]* – I have lost some weight. In fact I've lost so much weight, I'm floating out of my seat, floating round the studio. *[Normal]* While our friend Rex is gaining all the time, I'm afraid, he's approaching sixteen stone now, can hardly fit into his box. Enough of this gibberish. 'DON'T FORGET' means competition time. We have a stunner for you in a moment ... till then, let's flash back into the dim, distant past of last week. *[He switches on a record; 'It's Gonna Sell A Million'; and turns the sound off after a couple of bars.]* That was better – that was very slightly better. *He gets up and walks.*

REX: *[Entering]* Why do you keep on doing this?

LEONARD: Doing what?

REX: You know ...

LEONARD: Putting weight on you, you mean – making you an obese lump. It's my rather dismal little joke.

REX: I thought ... you were the one for the truth over the air.

LEONARD: I allow myself this one slight distortion.

REX: But people will discover, won't they?

LEONARD: No they won't, nobody's ever going to publish a picture of you, are they?

REX: Yes. *[Pause]* The local press might.

LEONARD: *[Smiling]* Not with shares in this station they won't. In fact a total wall of silence could be preserved about your real size for evermore. In fact, if I wanted, I could pump you up steadily to twenty-five stone and then burst you. *[Pause]* Sorry. *[Smiles]* Don't worry, I do it to everyone that works for me.

REX: So I've heard.

LEONARD: So there's no need to look injured. You're not, yet.

REX: *[Moves to go, slight smile]* By the way, I've got Capital Radio from London on the line.

LEONARD: *[Without looking up]* You'll have to be more convincing than that. Been listening to jabber and gossip, have you?

REX: I suppose so, yes.

LEONARD: Well, don't.

REX: *[Watching him]* Everybody knows anyway. Are they going to make an offer then?

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LEONARD:	It's just possible. Everything's possible. I shouldn't bank on it.	
REX:	For the afternoon show ... [ <i>Smiles</i> ] They'll be sending spies up here. They'll be sitting in pubs with transistor radios and earplugs, listening away. You'll have to give them the whole works.	110
LEONARD:	[ <i>Looking up</i> ] Will I? Get it ready.	
REX:	It is ready. I –	
LEONARD:	[ <i>Cutting REX off, he swings round to the microphone and switches on the monitor speakers, fading down the end of the record.</i> ] And now, a special competition. You heard me – a mind-tingling competition. And by my side is the ever-dependable Rex, sweating slightly, what have we got as a prize, Rex?	115
REX:	[ <i>Nervous, standing by the microphone and speaking into it, putting on an almost BBC voice</i> ] We have <i>their</i> latest LP – the Yellow Jacks' latest!	120
LEONARD:	[ <i>Brash voice</i> ] Tell us the title, Rex – <i>please</i> tell us the title.	
REX:	'High Up There'.	125
LEONARD:	That's a fine title – is it a fine record?	
REX:	It's very exciting Leonard, it really is ...	
LEONARD:	[ <i>To the listeners</i> ] And you can have it a whole two or three weeks before it's in the shops, be one of the very first people in the whole country to have it. And what is Rex going to make us do? ... Well, I think he's been fiddling with his audio tapes.	130
REX:	I have indeed –	
LEONARD:	And what have you done with your tapes?	
REX:	I've slowed them down – rather a lot.	135
LEONARD:	[ <i>Loud</i> ] Tell me Rex, what effect does this have on the listener?	
REX:	What?	
LEONARD:	[ <i>Very fast</i> ] What effect does this have on the <i>listener</i> ?	
REX:	What ... well it ... [ <i>REX dries completely, stands helpless</i> ] I ...	140
LEONARD <i>presses the button: a tape of the Leicester Sound jingle cuts off REX's floundering.</i>		
LEONARD:	Enough of this gibberish. [ <i>Normal voice</i> ] OK, sweets – this is it. Rex is going to play one of the songs in the Top <i>Eleven</i> , and it has been slo-o-o-o-owed do-o-o-own, so it sounds a little different. And you're going to give us the singer and the song aren't you ... Double five three zero four is the number to ring ... that's right. [ <i>Humphrey Bogart voice</i> ] Play it again, Rex.	145
REX <i>back in his box, switches on a tape of 'The Proud One' by the Osmonds at half speed.</i>		
LEONARD:	[ <i>After a few bars, LEONARD reduces the volume on the monitor speakers and talks into the intercom to REX; off the air.</i> ] Sounds a little more exciting like this doesn't it. I shall always play it like this in future. [ <i>Suddenly loud</i> ] All records will be played at <i>quarter</i> speed and we'll talk that slowly too. REX <i>has come out of the box.</i>	155

REX:	I'm ... sorry about messing things up, I didn't mean to ...	
LEONARD:	Of course you didn't –	160
REX:	You took me by surprise, I didn't think ... I'm sorry, I won't do it again.	
LEONARD:	No of course you won't. You won't get another chance to. Now get back into your box where you belong. [ <i>He returns to the microphone and switches it to go live again. Loud</i> ] Rex – what have you done to my favourite song? OK, sweets, who can be the first caller? – race to your phones, dial furiously ... I'm touching the first prize now – all fourteen tracks of it ... we're handling the two of them with rubber gloves up here – and we're keeping them in an incubator at night, in case we can hatch a third. Seriously now – [ <i>He's put his headphones on.</i> ] – we have a caller; and the first caller is ...	165
A GIRL'S VOICE:	[ <i>On the telephone, amplified through the monitors</i> ] Hello? Hello ...	
LEONARD:	[ <i>Softly</i> ] Hello there ... what's your name, love?	175
GIRL:	Angela ...	
LEONARD:	Lovely. Have we ever talked before?	
ANGELA:	No, never –	
LEONARD:	Fine. You at home Angela?	
ANGELA:	Yeah – I'm at home.	180
LEONARD:	Good – well, let's go straight into it Angela, into the unknown ... [ <i>Signalling to REX, who switches on the slowed-down tape again, in the background</i> ] Who do you think the noise is, this <i>slo-o-ow</i> noise?	
ANGELA:	Is it – 'The Proud One' by the Osmonds?	185
LEONARD:	Angela, you're r-r-r-o-o-o-o-ight! Well done! [ <i>REX speeds up the record to the right speed and plays a few bars. LEONARD signals to REX and the volume is reduced.</i> ] There we go – clever girl. I'm dropping your prize into Rex's hand, to be wiped spotless, and posted, jet-propelled towards you Angela. Bye, love. Let's have the next one Rex. [ <i>REX plays a slowed-down version of 'I Can't Give You Anything But My Love' by the Stylistics. LEONARD gets up again.</i> ]	190
REX:	[ <i>Staring at LEONARD</i> ] I really like it, you know – [ <i>Slight smile</i> ] – if I'm allowed to say so, how you always touch something when you're talking about it, even if it's the wrong record, like just now.	195
LEONARD:	Yes. I like that too. It's the actor in me. It's what makes it reasonably good. [ <i>Staring round the studio</i> ] Where is the nauseating object anyway? [ <i>He sees the Yellow Jacks LP and picks it up.</i> ] Have you read the back, with Ross – [ <i>American voice</i> ] – the lead singer speaking <i>his mind</i> . [ <i>Normal voice</i> ] Take an example at random – 'Ross numbers among his favourite things: walnut ice-cream, honeysuckle, genuine people, starfish, and sunburnt bare feet.' [ <i>Loud</i> ] You realise we're going to have to play the utterances of this imbecile all this week. [ <i>He switches on the microphone suddenly.</i> ] Hello – what's your name please?	200
GIRL'S VOICE:	Rita.	
LEONARD:	You listen often? –	205
RITA:	Yes ... yes I do.	210

LEONARD:	[ <i>Smiles, soft</i> ] Good, that's how it should be. Let's go straight into it then love, into the nitty gritty – who do you think it is?	
RITA:	I think it's – [ <i>She gives the wrong title.</i> ]	
LEONARD:	Well, Rita, you're wrong, I'm afraid.	215
RITA:	No I'm not ... am I?	
LEONARD:	I'm afraid so.	
RITA:	You sure? ... [ <i>Louder</i> ] I was certain. You –	
LEONARD:	[ <i>Cutting her off</i> ] I'm sorry love, you're wrong; keep listening though, for a very important reason ... bye for now. [ <i>TV chat-show host voice</i> ] And let's go straight in to the next contestant! Coming up to Big John with the news at three o'clock. One down, one LP to go – round, crisp and shiny. What's your name please?	220
NICOLA'S VOICE:	[ <i>Extremely flat, unemotional</i> ] Hello.	225
LEONARD:	A little louder please – what's your name?	
NICOLA:	[ <i>Very quiet</i> ] Nicola Davies.	
LEONARD:	A little louder.	
NICOLA:	[ <i>Loud</i> ] Nicola Davies.	
LEONARD:	Nicola Davies. That's very formal. Are you at home, Nicola Davies?	230
NICOLA:	Yes.	
LEONARD:	A little louder – you've got a very nice voice, Nicola. So, to win this LP, that Rex is just slipping into its beautiful see-through sleeve – who is it, Nicola?	235
NICOLA:	It's the Stylistics and – [ <i>She gives the wrong title</i> ]	
LEONARD:	I'm afraid, Nicola ...	
NICOLA:	[ <i>Correcting herself</i> ] No, it's 'I Can't Give You Anything But My Love'.	
LEONARD:	Well Nicola – I'm afraid your first answer is the only one I can accept ...	240
NICOLA:	Oh ...	
LEONARD:	But you were very close – and so, as you've given us <i>all</i> your name, Nicola Davies – I'm going, actually, to give it to you.	
NICOLA:	Oh good – thank you.	245
LEONARD:	Just for you, Nicola Davies, but on one condition – and that is –	
NICOLA:	[ <i>Nervous</i> ] What is that?	
LEONARD:	You listen for just one more moment, because I have something rather extraordinary to announce to everyone ...	250
	I'm going to be running many competitions this week – but one of them is different – for, to tie in with the great Yellow Jacks' concert here in this city on Saturday we're running THE COMPETITION OF THE CENTURY ... and the prize is actually meeting one of the boys. How do you like that, Nicola Davies?	255
NICOLA:	Yes ... what do you do?	
LEONARD:	And not only that – the winner will ride to London, after the concert, in <i>their</i> car, sitting with <i>them</i> , and what is more they will then spend four whole days in London, the capital of this fine country, at the expense of Leicester Sound. That's OK, isn't it? – Nicola?	260
NICOLA:	Yes ... what do –	
LEONARD:	[ <i>Cutting her off</i> ] So everybody tune in tomorrow, for the first stage – you too Nicola – [ <i>His voice quieter, smiles</i> ] – you never know – what your luck might be – we might even	265

Speak again. [*He puts down the phone and drops his pen onto the desk, quiet pause*]  
We're off.

BLACKOUT 270

## Scene 2

*In the blackout: a radio commercial.*

SHARP TRANSATLANTIC VOICE: We are going DOWN! DOWN! DOWN! Yes, everything's down at Lipton's. Shop at Lipton's where eggs are down – [*Echo effect*] – DOWN! DOWN! Bacon is down and what's not down's not up. 275

SONG: LIPTON'S MAKES THE GOING EASY, LIPTON'S MAKES THE GOING GREAT!  
*As the song continues, there is a sudden explosion of white light. Stage lights come up to show supermarket scene. The music of the commercial breaks into pop music, playing in the background. NICOLA is standing by the fridge, staring ahead, pale-faced.* 280

SUSAN'S VOICE: [*Off-stage*] Nicola?  
  
NICOLA *doesn't react.* SUSAN *enters and stands at a distance from NICOLA.* 285

SUSAN: Nicola? Here ...  
  
NICOLA *glances up. Suddenly SUSAN crosses over to the fridge, very sharply.*

NICOLA: [*Surprised, nervous*] You shouldn't have come over. You know you're meant to stick to your own counter. [*Sharp*] You'll be seen any moment, you know. 290

SUSAN: I won't. [*She feels her tunic.*] I'm tired after that rush, and it'll soon be starting again. [*Pulling at her tunic*] I get so hot in this all over. What's that – let's see that ...

NICOLA: Nothing. 295

SUSAN: [*Making a grab for it*] What you got a postcard for, with nothing on it?

NICOLA: Stop it! You'll get it wet. [*She puts the postcard back.*] Look, if I'm seen talking to you, by the camera – [*They both glance up.*] – we'll both get it, won't we? You just have to make a wrong move, and he'll see you, won't he? 300

SUSAN: Don't worry, I'm watching out. [*She smiles.*] It's coming now. [*SUSAN ducks.*] You know what happened yesterday? Something exciting. What do you think – a cat got in here, it did. Just after you'd gone. Came through the stacks of cheese crackers up there, suddenly there it was. *In here!* You know, spitting and everything. Made a change. Didn't last long – you missed it! 305

NICOLA: Yes.

SUSAN: [*Loud*] I wonder if anything else will get in here soon. 310

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LEONARD BRAZIL'S VOICE: [*Suddenly piping up*] That was – [*Title of record*] Don't fear, Leonard Brazil is here. Hello there, wherever you are, whatever you're doing, and a special hello to you. [*As if to all the girls, but strangely personal*] Yes, you down there, I'm saying hello to you. 315

NICOLA: He's quite loud today.

SUSAN: Yes, he is.

L.B.'S VOICE: [*Running on*] I've got a lot of goodies coming up, and no bad 'uns. Every sound is freshly picked up here, 'specially for you, that's why they're so ripe and full of flavour. Juicy! You don't believe me, well, it's true. 320

*The music begins.*

SUSAN: He's talking a lot today, isn't he?

L.B.'S VOICE: Very soon that special something I promised, Stage One ...

NICOLA: Yes. 325

L.B.'S VOICE: Until then, let's move on to the year 2000 and maybe we'll be listening to this. [*He plays 'Long Haired Lover From Liverpool'.*]

SUSAN: [*Looking into the fridge*] I'm so hungry, aren't you? Can't stop feeling hungry ... 330

NICOLA: Careful, what you're doing. He'll kill us if he sees.

SUSAN: [*Her hand inside the fridge*] It's horrible inside here. We could fuse this fridge, you know – just have to get the right thing. [*She pulls at something inside the fridge.*] Once saw it happen, all the food melts slowly, goes soggy and bad, and it all floats in a big kind of mush, you can pour the whole lot out like a lot of soup. [*She pushes the fridge.*] It moves too, you see! 335

NICOLA: [*Shouts*] Mind! [*SUSAN springs back as the camera pauses. Nervous*] He's seen us now. Think. You're going to get us sacked at any moment now. 340

SUSAN: I wouldn't mind that – I wouldn't. Anyway, he's asleep most of the time, the guy who watches it. Up in the office. I saw him through the door once. He's very fat. I've heard all about him, he sits there all day, with one of his socks off, picking his toes, and eating the stuff, while he watches. 345

NICOLA: He doesn't do that, does he?

SUSAN: Yes – he used to be a policeman, you know. So, have you stopped taking things, then?

NICOLA: No, but they've started searching us, haven't they? 350

SUSAN: Yes. [*She puts her hand into the fridge.*]

NICOLA: It's coming round again. Careful!

SUSAN: Nicola ... let's take something now, right now.

NICOLA: [*Astonished*] What?

SUSAN: Come on – take that! [*She throws NICOLA some food.*] 355

And that ... and that ... [*Throwing a huge bundle of food at NICOLA*]

NICOLA: Look, stop it, Susan. Stop it, it's coming ...

*A large can drops out of her hands and rolls along the floor. At the same moment, the music cuts off.* 360

*Silence*

NICOLA *turns, frightened and bewildered, and rushes out in front of the fridge to pick up the can.*

ROSS'S VOICE: [On the radio] Don't move, folks, stay right where you are, because yes, it's me. See you Saturday. 365

L.B.'S VOICE: Those few words were spoken by you know who, Ross. I'll be playing some more of his dulcet tones tomorrow.

NICOLA: Shhh! I want to really listen now.

L.B.'S VOICE: [Strangely gentle, as if half-aimed at her] So have you got a pencil ready – is it in your hand? We've come to that moment you've been waiting for since yesterday ... 370

SUSAN: [Loud] You're not going in for that competition, are you, you can't ...

NICOLA: Sssh! Be quiet.

L.B.'S VOICE: Come on, now then, are you ready, because I'm only going to say it *once*, so pin back those ears of yours, and listen ... ready... 375

*Sudden silence*

NICOLA: [Loud] What's that ... [Just silence.] They've switched it off. 380

SUSAN: [Smiles, teasing] Yes – they must have known what you were going to do.

NICOLA: They would switch it off then!

FAT MAN'S VOICE: [Silky, nauseating, menacing] Can Miss Lyle come into the office please ... Could Miss Lyle come here immediately, please ... immediately ... 385

SUSAN: [Loud, defiant] It's not us ... it's that old woman, seen her thieving ...

NICOLA: [Moving backwards and forwards] They were only going to say it once, weren't they? How can I find it out? 390

SUSAN: You can't go in for *that* competition. You won the record yesterday. They wouldn't even let you start.

NICOLA: I must find it out, probably won't be something like this for ages – where's the building that it comes from?

SUSAN: No idea. They'd never let you in, either. 395

NICOLA: No. [She turns.] I'll phone them up then. I know the number.

SUSAN: [Smiling] Can't use that phone. Only for supervisors.

NICOLA: I don't care. [She moves.]

SUSAN: [Loud] Mind! Nicola! [The camera stops ... the camera pauses ...] You'll never get over there without being seen. He's watching now. [NICOLA stares across at the phone] 400

FAT MAN'S VOICE: Miss Lyle ...

NICOLA: It's worth a try. I'm going to. [She moves in front of the fridge, sideways, crouches, dashes furiously for the phone; one second pause, then she immediately starts dialling furiously, bending to keep her head down.] 405

*We hear a very loud 'engaged' tone. NICOLA slams the phone down and immediately starts dialling again. This happens repeatedly.*

SUSAN: You're going to get seen! [NICOLA glances up, freezes as the camera passes] It's on you! 410

NICOLA: [Staring up] Go away ... [She finishes dialling; very, very

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*loud 'engaged' pips*] I hate that noise. [*She moves back to the fridge, not caring if she's seen or not.*]

SUSAN: There you are. I told you. 415

L.B.'S VOICE: [*Suddenly piping up*] What about that, then? What did you think of that. *Super, dooper* as they say in Russia. That was only the start, remember, wasn't it?

NICOLA: It would happen, wouldn't it?

L.B.'S VOICE: Of course I've been asked to repeat it, say it again for *you* that weren't listening, yes – I mean *you*. Which is against the rules, and I'll probably be fined an enormous sum of money and get banned for life, but I'm going to, just for you. 420

NICOLA: Hear that?

L.B.'S VOICE: OK, sweets. Here's Stage One again. The First Great Stage, and it is: if you could go anywhere in the world you can think of, with one of the Yellow Jacks, which one would you choose, where would you go, and why. [*Jokey voice*] You're not allowed to choose me, and the *thirty* best ones get through to Stage Two. That's not so difficult is it? In fact it's the easiest I could make it for you – isn't it? 425

SUSAN: Now you know, don't you?

NICOLA: Yes, leave me alone now.

SUSAN: Your postcard's filthy, you know. 435

NICOLA: Yes, but I can still write on it, can't I?

L.B.'S VOICE: Are you OK then? It's over to you. [*The music coming up loud*] I'm waiting for you, aren't I? [*Music loud*]

BLACKOUT

### Scene 3

*The studio.* LEONARD BRAZIL is *standing by his desk*. A record is *playing silently*. A *spool of tape is going round* – and we hear LEONARD's *personal jingle over the speakers*. 440

JINGLE: LB ... LB ... LB ... LB ... LB ... [*He turns the volume up*]  
LB ... LB ... 445

Behind him, MICK, 17 years old, *nervous manner*, is *dragging in four large sacks bulging with postcards*. [*Flicks off the jingle, swings round*] What are you doing with those?

LEONARD:

MICK: [*Nervous*] I ... I'm carrying them in here ... Mr Brazil.

LEONARD: Nothing is allowed in here, you know that. 450

MICK: Yes ... Mr Brazil.

LEONARD: [*Staring*] What are they?

MICK: [*Very nervous*] They're bags ... I ...

LEONARD: Yes?

MICK: Replies from the listeners. Rex is finishing sorting them ... 455

you see ... and there're so many we thought you'd like to see them.

LEONARD: [*Casually*] Did you? [*He puts his hand into one of the bags and pulls out postcards.*] All these are replies, are they?

MICK: You really got them to write in all right, didn't you ... 460

Mr Brazil?

LEONARD: Come on, take these all out again – the whole lot at once.

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MICK:  
LEONARD: [Struggling to pick them up] Yes, of course.  
This place is meant to be the nerve centre of the city, isn't it? And you fill it with all this stuff. Go on, we have very little time. 465

*He brings up the record volume and goes on the air. As he does so, REX enters, stops MICK picking up the bags, and they both stand and watch LEONARD from the side. At the end of LEONARD's piece over the air MICK leaves silently.* 470

LEONARD: That was Peters and Lee and 'Welcome Home'. And now I've got something to say, folks. [Tone changes] Very soon on this Wonderful Wednesday we have Big John with all the News In The World – till then, let's explode with a raving cataclysmic ditty from 1968, the Rolling Stones and 'Street Fighting Man'. [Explosion of sound. LEONARD listens for a moment, sees REX and cuts it out suddenly.] What you doing? 475

REX: [Standing staring] I was watching you.  
LEONARD: That's not permitted, especially the amount you do. Your ogling is getting on my nerves. Why do you do it? 480

REX: Because it really interests me, doesn't it? [Smiles] Have you heard anything from Capital? [Fast] Do you think they're listening now and going to ...

LEONARD: [Sharp] That, Rex, is a forbidden subject, and you know it is. Come on, we have three minutes to go. 485

REX: [Still standing there] Yes, Leonard ... I wondered if ... I just happen to have an item here I thought you might like or perhaps even ...

LEONARD: You could have a quick spot and read it yourself? That's what you were going to say, wasn't it? You're pushing, aren't you lad. 490

BIG JOHN enters; a shiny, red-faced man.

JOHN: Hello there, everyone. [Smiles] Two minutes to go.  
LEONARD: The lad's being pushy. 495  
JOHN: Is he? That's no surprise.  
REX: [Nervous suddenly] I'm sorry, I didn't mean ...  
LEONARD: We've got to go on to Stage Two in two minutes, go on ... get out! [He switches onto the air without a break, fading down the record] Hello sweets – stand by. Very soon now you'll have 'you-know-what' – till then, here's ... [He plays something very cheap and nasty. As soon as he's faded out, he swings round and cuts back like lightning into his talk with REX, who has left the studio.] 500

LEONARD: [Loud] And you make one mistake, Rex, and you're fired – do you hear that? [Quieter] That boy makes me nervous. 505

JOHN: I didn't know that was possible.  
LEONARD: [Flicks round, stares at JOHN] You look particularly cheerful today, don't you, John?

JOHN: Thank you. I'm in very good form, yes. 510  
LEONARD: As usual, you've probably got a train disaster and a couple of mass murders there – [Tapping JOHN's file] – and your cheeks are positively glistening – bright and rosy.

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JOHN: Thank you. [*Smiles*] But I haven't got anything really spectacular now – maybe by tea-time something will come in. 515

LEONARD: [*Slight teasing smile*] Good.

JOHN: What's this I've just heard about approaches from the Big Wide World, from the actual Capital Radio. Are they going to ... 520

LEONARD: You didn't hear anything of the kind. [*Loud*] *Nothing* of the kind.

JOHN: [*Startled*] I'm sorry, I didn't realize ...

LEONARD: No, you don't, John. You see this. [*He picks it up.*] This piece of paper – that is the COMPETITION OF THE CENTURY. [*He holds it up.*] 525

JOHN: [*Looking at it*] Yes, it's a real cash box week, this week, isn't it? One minute, fifteen seconds to go ...

LEONARD: And you know what ... [*He pauses*] I've done something which I've never done before, John. I've picked out an average girl for this competition. Yes, I picked out her voice. I home in on her each time I go on the air, home in on that voice. And I imagine her face. It would be funny if she knew, wouldn't it? 530

JOHN: [*Hardly looking up*] Really?

LEONARD: In fact, each time I pass by the window, I half expect to see her – a small dot standing right down there, staring up towards here, her spectacles flashing – if she wears spectacles. [*He glances at JOHN, who is not listening.*] You're the only one that knows that yet, John. 535

JOHN: Yes. I've got no tongue-twisters today, luckily. One minute to zero. Peppermint? [*He sucks one himself*]

LEONARD: [*He taps JOHN's file.*] Got any earthquakes locked in there?

JOHN: No thank goodness. Nothing like that.

LEONARD: Perhaps you should have. 545

JOHN: [*Suddenly looks up*] You must be enjoying all this anyway – it's your greatest week ever, isn't it?

LEONARD: Oh, I am. I am.

JOHN: After all, you've always been wonderful at whipping people up, getting them to TUNE IN. You only have to say the word ... 550

LEONARD: Yes?

JOHN: Just have to breathe over the air. They're all waiting for you now.

LEONARD: [*Standing over controls*] That's right, John. Got your little furry mascot ready, have you? Go on, *hold it up!* 555

JOHN: [*Holds it so that LEONARD can see*] Yes, of course I have. Ten seconds to zero ...

LEONARD: You dropped it yesterday in mid-sentence. Hold on to it very tightly, John. [*He flicks on the switch, fades out the music*] That was the cuddly sound of – [*He gives the name of the record. His tone changes, becoming personal.*] We're coming to you very soon now, love, so don't fret, don't worry ... It's three o'clock and here's Big John with all the News In The World. 560

BIG JOHN starts reading the News, world items of extreme unrest, mingled with local items. As he reads, LEONARD

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*crosses to the far end of the studio, out of microphone range, and calls out remarks to him, trying to put him off.*

LEONARD: *[Smiling]* You know, John, I don't seem to be able to believe anything you say today ... I'm talking through the News, John ... I think your mascot's going to fall ... *[He begins to cross over towards him.]* Perhaps you need a tickle. 570

LEONARD *crosses to JOHN who's reading the News unwaveringly and begins to tickle him under the chin, and then under the arms, in the ribs. JOHN shifts in his chair, but keeps reading. LEONARD crosses to his desk.* 575

JOHN: *[On the air]* And now back to Leonard, and that Competition of the Century.

LEONARD: Our thanks to Big John for reading the News so nicely and so firmly. Stand by, love, any moment. *[Music plays. He fades it down.]* 580

JOHN: Somebody'll hear you one day, Leonard. Always jealous of people taking away your microphone, aren't you ... even for a moment. Always trying to put them off ... 585

LEONARD: Rubbish! Anyway, I never manage to ... *[Suddenly really abusive]* Competitions have an effect on me.

REX: *[Entering loudly and suddenly with a trolley completely smothered in objects]* Here you are!

LEONARD: *[Facing him]* What are those? 590

REX: They're your bribes.

LEONARD: *[Sharp]* My what?

REX: Your bribes, Leonard – from the girls.

LEONARD: *[Completely surprised]* They sent all those? Why?

REX: *[Scrambling over the trolley]* There're hundreds of them. A watch – nicked from her dad, probably. A T-shirt with your initials on it, some cheese, some socks with toes, a whole cake with *you* on it, and lots of photos of themselves. 595

LEONARD: *[Staring at them, quiet]* All for me ... ? *[He picks up the photos and stares at them.]* 600

JOHN: *[Moving over to the huge stack of bribes]* You're doing very well out of this, aren't you? I don't know what you're worrying about. *[Feeling objects, poring over them]* We've never had a response like this. Could live off this for a month. *[Casually]* I wonder if there's anything there for me. *[He picks up the watch, or the cheese.]* I could do with this. *[He pockets it.]* 605

LEONARD: John! Go and find some more *News*. Something worth listening to, for once.

JOHN goes.

*[Urgent]* We're very late now. *[He glances down at the photos, then throws them on his desk.]* 610

REX: *[Looking at the photos]* What were you looking for?

LEONARD: *[Sharp]* Nothing. I wasn't looking for anything. *[Slight smile]* What am I going to make them do next, then?

REX: *[Astonished]* I don't know. They will do absolutely anything, those kids. They're desperate just to get into the studio and meet you, and then the Yellow Jacks and everything as well!! The last concert the Yellow Jacks did here, a girl asked Ross, begged him to sign her lip. I saw it, and he did and I wondered if she was going to cut that bit off and keep it in a 620

- jam jar, so the signature wouldn't come off.
- LEONARD: Stop that – you're not going to talk like that in here – understand! *I don't like it. [He switches on music, goes onto the air]*
- REX: *[As LEONARD does so]* I'm sorry, Leonard. 625
- LEONARD: Hello, sweet. How are you then? Good. I wish you could see the sight up here. The studio is brimming with your answers, they're hanging everywhere. Rex is just handing me the postcards – perhaps *your* postcard, enabling you to get through to Stage Two. Hurry, Rex! Had a hard job sorting them, have you, Rex? 630
- REX: *[Entering into the double act]* Yes, Leonard. We've been simply wading through entries.
- LEONARD: You nearly drowned our Rex, love. Pity you didn't send a few more. *[He begins to read the cards briskly]* Diane Williams of 30 Sutton Road says she'd like to go to Scotland with Peter and climb mountains with him because he's afraid of heights. Quite a sadist, aren't you, Diane. Thank you for that. Pam Lawrence of 10 Rosendale Avenue says she'd like to go to London with Ross, because that's what the real prize is. I like that, a real realist, there. Pam will go far, won't she. And Nicola Davies of 35 Poole's Road – rather a grubby postcard isn't it, Nicola – says she'd like to go to Kenya with Ken, that's a Nicola-type joke, and go on safari because Ken looks so good in a suntan and so I'm sure, would you, Nicola. You're through *all the way* to Stage Two now. Get your lead pencil ready ... *[Music is playing]* 635
- REX: *[Nervously]* What happens if we don't think of something, Leonard?
- LEONARD: What indeed, Rex. *[Slight smile]* Disaster. 650
- REX: Perhaps some sort of race ...
- LEONARD: There is of course something staring us in the eyeballs *right at this moment!* Isn't there?
- REX: *[Staring at the desk]* What?
- LEONARD: It isn't original. It's been used in America several times. *[He picks up the T-shirt]* 655
- REX: *[Excited]* What is it?
- LEONARD: They might just enjoy it. *Just.*
- REX: What is it, Leonard?
- LEONARD: *[Swings round]* And it is: they have to make a portrait dummy of Ross, or any of the others, *life size.* 660
- REX: What?
- LEONARD: A model, effigy. A dummy of one of the Jacks, out of old clothes, like a guy, stuffed full and life size. That's the idea, Rex. 665
- REX: That's ... that's pretty good, in fact, it's brilliant. *[Loud]* It is.
- LEONARD: It's not at all. It's not even good, but it'll *just* do.
- REX: *[Quiet]* It's great.
- LEONARD: *[By the controls]* Just listen to that.
- REX: What? 670
- LEONARD: You can almost hear all their small ears pressed against the radio waiting for it. The Competition of the Century. *[He brings up the theme music really loud.]*
- REX: You knew the answer all the time, Leonard, didn't you?
- LEONARD: Rex is coming over with all of Stage Two in his hands. 675
- REX: Here it is, Leonard – all of it. *[He hands him nothing.]*

LEONARD: Thank you, Rex. [*His tone is suddenly personal, almost gentle.*] OK, what we want – what I want you to do is very simple and a little special, for the next stage of our remarkable obstacle race to get to the Yellow Jacks and London Town, where everything is still possible. I want you to make, in the next two days, a model of one of the boys – [*Laughs*] – one of the great Yellow Jacks, a model of Ross, or Dave, or Ken, or Pete. ‘What do you mean, Leonard? Make a model? A dummy? How on earth do I do that, Leonard? – That’s impossible!’ Well, what you do is you get some old clothes, and stuff them with paper, and copy his face from a picture, and use some wool for his hair, or go to a gentlemen’s hairdresser, or even a ladies’. [*Gentle voice*] ‘Please could I borrow your shavings?’ No, seriously, don’t spend any money on it, and get it to me at Leicester Sound by five o’clock Friday. Do you understand now? And the two who make the most wondrous accurate models will become the finalists, and come up here. That can’t be bad. It’s not. So do your best, and hurry, won’t you. Good hunting. 680 685 690 695

*A blast of music, as he brings in a record.*

LEONARD: [*Very abrasive*] I DON’T LIKE COMPETITIONS!

*Music up again.*

BLACKOUT

#### Scene 4

NICOLA’s room. Radio playing in the background. NICOLA pulling out a pile of magazines methodically from under the bed and from the side of the room, and a pile of cans, packets, etc. that she’s taken from the Supermarket. SUSAN watching. 700

SUSAN: What you doing with all of this? 705  
 NICOLA: There’s not much time.  
 SUSAN: [*Suddenly grabbing a poster from the pile*] Hey! you’ve got one of these. Who’s it of? [*She unfolds an enormous pin-up poster of a star, holds it up and looks at it.*] Oh, him!

LEONARD BRAZIL’S VOICE: [*On the radio*] That was – [*Name of record*] How are you doing then? Yes, I mean *you*, whoever you are, wherever you are, you with the sticking-out ears. That’s right, keep it up, you haven’t got long. 710

NICOLA: Yes. [*She works even faster collecting all the objects together.*] 715

SUSAN: He’s hurrying you now.  
 L.B.’S VOICE: [*Continuing straight on*] Rex’s bulky shape is beside me here in the studio as always. [*Sudden mock surprise*] Hey, he’s moving away now, don’t leave me, Rex, don’t leave me. I’m alone and afraid that raindrops might start falling on my head – [*Tone changes*] – and yours too. 720

*Music begins. 'Raindrops Keep Falling On My Head.'*

- NICOLA: You know, I think he liked me a bit or something when I rang in ... He spoke to me longer than the others, different.
- SUSAN: He only spoke to you different from the others because he was waiting for the News to come up. 725
- NICOLA: [*To herself*] Ready now! [*Worried*] I'm running out of time, come on! [*She suddenly pulls the dummy out from under the bed, all in pieces, the huge torso, the decapitated head, the hands, the feet, the arms, etc.*] 730
- SUSAN: Look at it! You'll never finish that in time.
- NICOLA: Got to. Got to fill it up, make it stiff.
- SUSAN: [*Picking up some of the supermarket objects*] What are these?
- NICOLA: Things I've taken from the shop. They're all going inside. No use to me. I'm sending them all in this. 735
- SUSAN: [*Picking up a pot of paint*] How did you get all this paint?
- NICOLA: Saved lunch money.
- SUSAN: [*Startled*] What have you been eating?
- NICOLA: Haven't. Don't need to. So I go for days without eating if I have to. And can. 740
- SUSAN: You'll starve to death, you will. [*Suddenly, she picks up the head and a foot.*] Is this Ross?
- NICOLA: Yes. He's the easiest to do, his face is very simple.
- SUSAN: [*Suddenly loud*] He's very big. 745
- NICOLA: Yes, I made him big. So he'd notice it.
- SUSAN: We can do anything we want with him, now all his bits are here. We can stand on his face. [*She stands on it.*] Can't we? Pull his tongue out. [*She picks up the torso.*] Pull his shirt off ... 750
- NICOLA: [*Loud*] Don't do that, Susan. You'll tear him – it'll tear.
- SUSAN: Yes! [*Firm*] You're really stupid, do you know that? Even if you get this ready and Leonard just happens to pick it out, which he won't, even then you haven't really started. He can go on forever with you if he likes, *on* and *on* and *on*. 755
- NICOLA: [*Determined*] I know that ...
- L.B.'S VOICE: [*Suddenly piping up*] Hello, how are you doing. Yes, I mean *you*, yes you, with the popping eyes and sticking-out ears.

*They both suddenly stop and stare at the radio.*

- L.B.'S VOICE: I hope I'm not interrupting *you*, am I, because a lady wrote to me to say she had the radio on when, lucky lady, she was giving birth to a baby son, Dominic, and the first sound Baby Dominic heard on this earth was yours truly's ugly grating tones pouring out. I'm getting worse and worse, aren't I? 760
- During this speech, SUSAN has crossed to the wireless and picked it up right at the beginning of LEONARD's speech and turned the volume down. Then she sings loudly above it.* 765
- SUSAN: Hear him. [*She holds the radio up with LEONARD's voice pouring out of it.*] That's the nearest you'll get to him ... this! It is not any nearer than that! [*She puts the radio down next to NICOLA, having turned the volume up.*] 770

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L.B.'S VOICE:	And now <i>you, you</i> down there who have entered the Competition of the Century, time is running out. Here's some music for you. [ <i>Music begins</i> ]	
NICOLA:	Yes! Quick. [ <i>She speeds up the stuffing of the dummy with the Supermarket objects.</i> ] You're going to help now.	775
SUSAN:	[ <i>Loud</i> ] Why?	
NICOLA:	Because I'm going to get there. Into the building and see him.	
SUSAN:	[ <i>Quiet</i> ] You won't ...	780
NICOLA:	Come on, there's no time at all now. Paint that yellow, quick!	
SUSAN:	If I have to ... [ <i>She takes a big brush and splashes huge dollops of yellow paint on the dummy's body. NICOLA stuffs the legs.</i> ]	
NICOLA:	Good. Hurry ... paint.	785
SUSAN:	[ <i>Sploshing bright yellow paint on the torso. Gradually her paint strokes get faster and faster.</i> ] When they played at Coventry, Ken had a blue belt, the others had yellow as usual. I don't like this colour, sort of sick-looking. They ought to change it. You know I had to get back after the concert – it was twelve or after in the night.	790
NICOLA:	[ <i>To herself</i> ] Come on ... [ <i>She stuffs the legs and the head.</i> ]	
SUSAN:	I didn't think I could get back. It was raining really hard, straight in your eyes. I got onto the road, started hitching – all these huge lorries went past, enormous. And you know, they all had their radios on. Yes! I could hear. It was Leonard Brazil. It was. He was coming from every single lorry. But none of them stopped.	795
NICOLA:	[ <i>Quiet, determined</i> ] Come on, quick.	
SUSAN:	[ <i>Painting fast</i> ] So I <i>stood straight</i> in front of one of them and waved, and he <i>had</i> to stop, or flatten me, and he stopped all right, and he opened his door, all smiling and everything, and I got in, and you know what, the seat next to him was still warm, it was all covered with chocolate. Somebody had been sitting there just a moment before – <i>a girl</i> .	800
NICOLA:	[ <i>To herself</i> ] Faster.	805
SUSAN:	I knew he was going to try to kill me then, yes, on the motorway, in the dark, on the side, where nobody could see. And I'd hear Leonard Brazil on the radio, and suddenly it'd stop, and I'd be dead, and they'd find me in pieces like this – [ <i>Indicating the dummy as she paints</i> ] But nothing did happen. Nothing at all. [ <i>Pause, she stops painting. Lightly</i> ] I wanted it to.	810
NICOLA:	[ <i>Suddenly very loud</i> ] Oh! Look Susan, it's still not nearly full. [ <i>She stares at the legs and then into the torso.</i> ] We've got to fill it up now ... [ <i>Moving about, agitated</i> ] Now!	815
SUSAN:	Put this in anyway. [ <i>She crumbles the huge centrefold picture of the pop star. As she does so, they both suddenly look up with a jolt and stare at all the posters and ornaments in the room. The same idea hits them both.</i> ]	820
NICOLA:	[ <i>Loud</i> ] Yes! Come on. Everything ...	
	<i>They suddenly tear down all the posters and ornaments – everything in the room – and throw it into the stomach of Ross. The action begins swiftly and ends furiously. It lasts under a minute. NICOLA takes everything off the chest of drawers, all her furry ornaments, everything.</i>	825

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NICOLA:	He's got to <i>be</i> full.	
SUSAN:	[ <i>Loud</i> ] Yes.	
	<i>SUSAN's pent-up violence comes out in her attack on the posters, whereas NICOLA is more methodical, but also very fast. The music on the radio ends. They strip the room.</i>	830
L.B.'S VOICE:	[ <i>His tone very personal</i> ] Hello there how's it going, then ... Yes, <i>you</i> ? You down there. Keeping at it, are you, <i>love</i> , that's good. [ <i>He brings up more music or a commercial</i> ]	
NICOLA:	[ <i>Throwing in objects</i> ] Go on ... in ... in ... in ...	835
SUSAN:	Come on down. [ <i>She pulls the lightshade off and throws it in.</i> ]	
	<i>They are both exhausted. The outburst ends, the torso is full. NICOLA lifts it up. They both stare at it.</i>	
NICOLA:	It's finished.	
	BLACKOUT	840

## Scene 5

	<i>The studio. Night. A phone-in programme. The voice of a caller, JIM, about forty, on the telephone, coming out of the monitor speakers. The receiver of the telephone is off, lying on the desk. LEONARD BRAZIL is standing some distance away, at the back of the studio, smiling and listening.</i>	845
JIM'S VOICE:	[ <i>Heard first in the blackout</i> ] I mean, don't you agree with me Leonard, about these vandals, hooligans, whatever you like to call them, I mean, everywhere I go I actually <i>see</i> things being smashed up, I see them doing it, and writing things on walls and everything. I mean, I saw some young thugs – I don't want to use abusive terms, especially on your programme, Leonard, and I certainly won't do so, but these men – they weren't just boys, they were grown men, and they were standing round this flower bed of red tulips, and they pulled up every single one, they were pulling them out, by the roots, and treading them into the ground ... the whole lot ...	850
LEONARD:	[ <i>He flicks off the switch to cut off the caller in mid-sentence, silence, he smiles.</i> ] Why do they ring me, explain me that, why don't they phone each other ...? [ <i>He flicks the switch on again.</i> ]	860
JIM'S VOICE:	... and even more. And apart from that, I don't know if you find this, I mean as an important person, and obviously on the air – but I mean – these filthy phone calls – people ringing me up.	865
LEONARD:	[ <i>Turns the volume down, speaks to REX again through the intercom</i> ] Is he going to start being rude – I think he is. Thank goodness I only have to do this twice a week – [ <i>He turns the volume up again.</i> ]	
JIM'S VOICE:	... you see what I mean, I don't want to mention anything filthy over the air of course – [LEONARD <i>holds his finger ready to press the cut-off button</i> ] – and I'm not going to.	870

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but I'm always getting wrong phone calls, people talking to me about things I don't know *anything about!* You know the feeling of course, being a famous person Leonard – somebody rang me the other day, started talking about my horse, how he wanted to buy it, get hold of it, I mean I don't have a horse. [*Loud*] What would I do with a horse? [*Suddenly very loud*] WHAT would I do with a –? [LEONARD cuts him off] 875

LEONARD: [*Smiling, very calm*] I'd like to say goodnight now, Jim, thanks for that call, it was a Jim-type call. The time is 9.23 on the LB night show on this Competition Friday in Competition Week, so *hold on tight, love*. It's raining up here, raining black buckets just outside, so let's take a dip into the soft inside of Nostalgia Corner, go back to the golden days of 1967. 880 885

*Music: 'See Emily Play' by Pink Floyd. The volume is turned down after a few bars. LEONARD takes off his headphones.*

LEONARD: That's enough. I don't want any more calls – you've already put through too many. [*He gets up*] I hate that smell of new paint from the corridors. 890

REX enters from the box.

LEONARD: [*Loud*] And *also* I've decided I'm not going to do my spot tonight.

REX: What do you mean? Why not? 895

LEONARD: I have reasons. Got to cope with Stage Three. [*Loud*] I'm not doing it. That's final!

REX: Some people tune in specially for it. I mean you *must* do it this week of all weeks ... we've never had so many calls, so many entries ... if you would ... it would ... 900

LEONARD: I should, should I? No. I've always hated phone-ins. [*Pausing, he suddenly stares at REX.*] You realise we're almost alone in this building, we're surrounded by empty corridors. You and me. That's a terrifying thought. I usually have my rest from you at this time. 905

REX: I know. I asked to do extra time specially.

LEONARD: Did you? [*Staring at him*] You know, you're the most ambitious thing on legs I've ever seen.

REX: That's not true. I only want to hang on to my job, don't I? I only want to become good at it. 910

LEONARD: Only that? I don't believe it.

REX: And I enjoy working on your show, of course.

LEONARD: Don't try to tell me that's the only reason for this fantastic obsessional attempt at efficiency.

REX: Yes, of course. 915

LEONARD: [*Smiles*] No it's not.

REX: [*Quiet*] Of course, eventually I want to get on ... that's natural, isn't it? [*Smiles*] I want my voice up in lights, eventually.

LEONARD: [*Quiet*] That's very good, Rex ... for you.

REX: [*Unblinking*] It's your expression. 920

LEONARD: [*Surprised*] Is it?

REX: I heard it over the air, before I was working here. I *still* listen to you all the time. I even sit and listen to you at home, on my days off, when you're on.

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LEONARD:	[ <i>Astonished</i> ] You don't really do that, do you?	925
REX:	Yes. [ <i>Smiles lightly</i> ] There's nothing you've said that I don't remember, nothing! I'm sort of photocopying you really – all the time.	
LEONARD:	[ <i>Slight smile</i> ] So that's what you're doing. I wish you'd stop it. [ <i>Moving away from him</i> ] You know what you are, Rex, you're reptilian. You ought to get yourself another job – I mean that – and quick.	930
REX:	Why should I? This is better than anything else I could be doing. And after all, you're good aren't you? You are. In fact, Leonard, you could actually be the greatest, the best DJ there's ever been. I wonder what the people from Capital Radio are thinking. You must have got it.	935
LEONARD:	[ <i>Loud</i> ] I told you not to. [ <i>He flicks a switch.</i> ] 9.26 on the LB night show in Competition Week. We all had a great time at the open air concert last week, didn't we – it was a true festival, a celebration if ever there was one – the greatest. But I've been asked to point out by the po-lice – we did leave rather a mess, didn't we. It was six feet high in some places; the farmer couldn't find his sheep. Seriously, friends, let's try to be cleaner next time, it'll save a lot of hassle. It's black and soaking wet out now, pelting towards us. Next, the results of Stage Three – stand by, <i>love</i> , this is it, now, after something from the summer of '67 when all those young things bounced down the hot streets of our glorious London.	940
	<i>Music: 'A Whiter Shade of Pale' by Procol Harum. It continues to play under dialogue, quietly.</i>	945
LEONARD:	Come on. Bring them in. We'd better get this over.	
REX:	Yes. [ <i>He doesn't move.</i> ] You're playing a lot of oldies tonight.	
LEONARD:	Yes. [ <i>Abrasive</i> ] I'm in a sentimental mood, aren't I? You're much too young to remember, of course. I know exactly what it was like. [ <i>Loud</i> ] Exactly.	955
REX:	Yes.	
LEONARD:	[ <i>Staring straight at him</i> ] But it's undeniable, Rex, that the music we were producing seven or eight years ago, was <i>alive</i> . That is incontestable. It had gut, it was felt, and it kicked, sometimes savagely. [ <i>He smiles.</i> ] Because, of course, everything seemed possible. [ <i>Pause. He smiles.</i> ] I was even quite militant in a quiet way. [ <i>Smiles</i> ] We thought things were changing and all that romantic crap.	960
REX:	[ <i>Smiles</i> ] Of course you did.	965
LEONARD:	Don't stand there with that idiotic grin on your face!	
REX:	[ <i>Doesn't move</i> ] No.	
LEONARD:	[ <i>Smiles</i> ] You'd better get on with it, hadn't you, before I decide to take revenge.	
	REX goes. LEONARD talks to him as REX prepares offstage.	970
LEONARD:	You should have been at the open air concert at the weekend. <i>It was vile</i> . It was a perfect example. [ <i>Smiles, slightly mocking</i> ] A grey shabby echo of the time when festivals really were celebrations.	

	LEONARD <i>puts on another record in the current top ten. The sound of the record explodes through the speakers as the dummies are brought in.</i>	975
REX:	<i>[Enters, smiling, with twenty-five dummies on a trolley, piled high.]</i> You've got to make the final choice.	
LEONARD:	I don't believe it. <i>[Pause]</i> I just don't believe it!	980
REX:	<i>[Smiling unconcerned]</i> What's the matter?	
LEONARD:	You mean they did it – they actually made them?	
REX:	Yes, of course.	
LEONARD:	<i>[Picks one up]</i> We could be in Los Angeles, couldn't we – except it's even worse. Look, they've even painted fingernails on them, bound to be toenails under that. <i>[He pulls at their shoes and hair.]</i> Probably their own new clothes too – or their little brother's. They must have worked all through the night on these obscenities. Why do they do it – tell me, why?	985
REX:	Because you told them to do it.	990
LEONARD:	You could drop anything over the air into that pool and they'd gobble it up. <i>[He feels one.]</i> What have they got inside them? Feel this – feels as if it's stuffed with cans, and packets of frozen food! And all their magazines – clogged with them! How many of these ghastly objects are there?	995
REX:	Twenty-eight.	
LEONARD:	<i>[Has picked up another]</i> This is rapidly becoming a madhouse. We're being invaded by all these. Are they all there?	
REX:	All the best ones. I put some in the canteen – they're propped up in chairs – as a joke when people come in tomorrow.	1000
LEONARD:	As a joke? <i>[LEONARD looks at the labels on the dummies, looking for NICOLA's]</i>	
REX:	Which two are you going to choose ... ?	
LEONARD:	These two'll have to do.	1005
REX:	<i>[Looks at the cards]</i> Louise Prentiss and Jane Harris. A good choice.	
LEONARD:	All right, get hold of them quickly, get this dealt with and ... <i>[He suddenly looks up]</i> Whose is that one?	
REX:	<i>[Looks at the card]</i> Nicola Davies.	1010
LEONARD:	Really – Nicola Davies. I thought so. Well let's have her instead shall we. Scrub that one.	
REX:	Why? You chose the other one.	
LEONARD:	Do as you're told.	
	<i>Pause</i>	1015
REX:	But why Nicola Davies?	
LEONARD:	<i>[Looks up]</i> I picked her voice out, that's all. I've been using it. <i>[He looks at the dummy]</i> They look more and more like home made corpses – take them away.	
REX:	They'll make pretty good photos in the paper tomorrow, anyway.	1020
LEONARD:	<i>[Looks up]</i> I don't like that.	
REX:	<i>[Looks up]</i> What?	
LEONARD:	I don't like it do you hear? You ought to have stopped me thinking of it.	1025
REX:	I should have ...	

LEONARD: [*Really working himself up*] What do you think you're paid for? I mean this idea was trash. It was unpleasant! Incompetent, lazy – [*He throws the dummy down.*] – it's trash.

REX: Why? It was your idea Leonard. 1030

LEONARD: You're a disaster really, aren't you – with absolutely no imagination. Nothing! A complete catastrophe.

REX: [*Loud*] I didn't think of it, Leonard, did I – it wasn't me –

LEONARD: [*Cutting him off*] You're an idiot aren't you?

REX: It wasn't me, Leonard – was it? 1035

LEONARD: Get out of here, go on.

REX *doesn't move.*

LEONARD: Go on, get out.

REX *moves out quickly.*

LEONARD: [*Shouting*] You're fired. Fired! You really are this time. I don't want to see you in this room again. You leave tomorrow. [*Complete silence for a moment. He faces the record desk and fades out the record.*] That was the Loving Spoonful and 'Summer in the City', and *this is* the Competition of the Century. And now we have come to that solemn moment – the finalists – the two people who are going to come all the way up here. Rex has written the two names out in red ink – you all did so well – showed enormous determination – the greatest in England. But the two who got through – the two names on the card are – Jane Harris and Nicola Davies. Jane and Nicola have won through to the Final. [*Fanfare. It fades down*] 1040

REX: [*Quiet, matter-of-fact, over the intercom*] I can only get one of them, Mr Brazil, the other one has gone to bed, she must have been very confident ... I've got Nicola Davies for you. 1045

LEONARD: Put her through then, Rex. [*He fades out the fanfare.*] Hello there Nicola Davies. 1050

NICOLA'S VOICE: [*Over the monitor, quiet*] Yes, hello.

LEONARD: Hello there Nicola – I don't know if you've been listening to your radio – but I've rung to tell you, in front of the listening thousands, that you have reached the Final, the final round, of Competition of the Century – 1060

*Pause*

NICOLA: [*Flat, unsurprised*] Have I ... Oh good.

LEONARD: [*Louder*] Did you ever think you could make it, Nicola? 1065

NICOLA: [*Matter-of-fact*] No.

LEONARD: Are you tall or short, Nicola?

NICOLA: Not tall, quite short.

LEONARD: That's funny. Rex said you were tall, I said you were short – you've got a short voice. Ross'll like that. I'm looking forward to meeting you, Nicola Davies, tremendously. Aren't you? 1070

NICOLA: Yes, I am. I am, Leonard ... [*Flat*] ... very much.

LEONARD: Good ... that's good. Nicola's going to be coming up here – I'm sure we'll get on. Tomorrow's going to be an extraordinarily good day, isn't it? There'll be some big surprises, I'm sure, and there's a big surprise now – do you usually stay to listen 1075

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to the LB spot?  
 NICOLA: Oh, yes.  
 LEONARD: Well, Nicola, I have news for you. You are in it, you are in the LB spot. For each week, for those of you who have never listened before, and if there are any they'll be hung, drawn, and fined – LB has his spot, when he unleashes a few things. Are you still there, Nicola? 1080

NICOLA: Yes. I'm here.  
 LEONARD: Well, you're high up, high up in the LB spot – high in the clouds. And the first – the first LB moment is, it's my birthday today, so I'm told, which is a lie because it's at least two years until my next birthday, and our friend Rex – who is definitely getting ideas – has made a cake. A cake out of melted down records. Seriously, folks I've been thinking about London, for a number of enormous reasons – London, capital of this fine country of ours. And of course it's the prize in the Competition of the Century. [*Fast*] I was walking along Carnaby Street the other day, Nicola, it shows how old I am, I can pronounce that name correctly – the street that made the world swing – you should see what it looks like now – it looks like a museum street, it needs its glass case – especially as half of it has been knocked down. [*Smiles*] We mustn't get bitter! [*Funny voice*] Your mouth tastes bitter, Brazil, it's going black round the edges. Remember where you are. You can't let the side down like this, Brazil. It's an important moment. Brazil, what are you doing? [*Quieter*] What does he think he's doing? No ... seriously, everybody, London's still an exciting place – the most exciting place. The only place to be. Mustn't get obsessed by all our yesterdays, they're gone thank goodness, must get obsessed by all our tomorrows. [*Like a machine*] Hear hear. Hear hear. Don't spit on the animals. I said, don't spit on the animals – where's Nicola Davies – where is she? Still there, Nicola? 1085  
 1090  
 1095  
 1100  
 1105

NICOLA: Yes, Leonard, I'm still here. 1110  
 LEONARD: [*Smiles*] The rain is slashing at the window. I'm afraid, Nicola, if it gets to me I may melt ... I'm afraid. Hear that, Nicola?

NICOLA: Yes. I heard.  
 LEONARD: No need to fear, Nicola is here. I have a note here, what do DJs really do while they're playing records? That's a good question. I hate to tell you. Some read the papers, some play the stock-market, call up their stock-brokers between records – that's true, folks – some call up their lady friends. [*Smiles*] And some long to scream obscenities over the air! The mad DJ. And they all use words so sumptuously for your pleasure. Do you ever listen to your words, Brazil? Never, thank goodness, but never mind. Everybody needs us, after all – [*Lightly*] – we're the new jokers of the pack, we're the new clowns, we tell it how it should be. And we're going to lick the blues. Each week I try to lick the blues – this time with a flysprayer, I have it out, I'm spraying it, I'm spraying them now, they're falling to the ground, curling up black and dead, legs in the air – we've done it. Don't spit on the animals. We're going to make it aren't we, get through to the other side, of course we are – and if you've just seen some horrible things, on the television, bomb blasts, unemployment, politicians, and all that part of our good old England, and you've switched it off to 1115  
 1120  
 1125  
 1130

listen to me, sensibly! Then remember, no need to fear, we're going to lick it, so Shout it out! Things can only get better and better – so Shout it out! We have the greatest day of the century tomorrow, so there's something to look forward to, so let's Shout it out! Yes, you, madam, get out of the bath, and *Shout it out!* And you, love, Shout it out! Throw that away, lad, and SHOUT IT OUT! Come on Grandad, SHOUT IT OUT! You too, Nicola Davies, SHOUT IT OUT! Let's have some real music. I said SHOUT IT OUT! LOUDER! I can't hear you, don't spit on the animals – this is nineteen hundred and seventy eight, this is Len Brazil – this is Crazy Competition Week – be there tomorrow – and once more SHOUT IT OUT! 1135

*Music stops after crescendo. REX has entered, stares at LEONARD. Total silence, long pause.* 1140

LEONARD: Oh hell. I wasn't going to do that. [*He flicks a switch. A record comes on, incredibly loud. The lights fade.*]

END OF ACT 1

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**DRAMA**

**0411/13/T/PRE**

Paper 1

**May/June 2016**

PRE-RELEASE MATERIAL

**To be given to candidates on receipt by the Centre.**

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**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Stephen Poliakoff's play *American Days* provided in this booklet.

You may do any preparatory work that is considered appropriate. It is recommended that you perform the extract, at least informally.

You will **not** be permitted to take this copy of the material **or** any other notes or preparation into the examination. A clean copy of the pre-release material will be provided with the Question Paper.

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This document consists of **24** printed pages.



## STIMULI

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

## Stimulus 1

**Quotation:** 'Better three hours too soon than a minute too late'  
From William Shakespeare's *The Merry Wives of Windsor* [Act 2, Scene 2]

## Stimulus 2

**Poem:** *When I Think About Myself* by Maya Angelou

When I think about myself,  
I almost laugh myself to death,  
My life has been one great big joke,  
A dance that's walked,  
A song that's spoke,  
I laugh so hard I almost choke,  
When I think about myself.

Sixty years in these folks' world,  
The child I works for calls me girl,  
I say "Yes ma'am" for working's sake.  
Too proud to bend,  
Too poor to break,  
I laugh until my stomach ache,  
When I think about myself.

My folks can make me split my side,  
I laughed so hard I nearly died,  
The tales they tell sound just like lying,  
They grow the fruit,  
But eat the rind,  
I laugh until I start to crying,  
When I think about my folks.

**Stimulus 3**

Photograph: *The Potato Farmer* by Stuart Franklin (1991)



**EXTRACT****Taken from *American Days*, by Stephen Poliakoff**

These notes are intended to help you understand the context of the drama.

Stephen Poliakoff's play *American Days* was first performed in London, in 1974. The play is set in London on a day and night in July.

The location is the Listening Room of IBC, an international record company in London. The Listening Room is a large, very plush room, used for auditioning and entertaining artists, and covered from wall to wall in blue carpet. Among the features of the room are a piano, a fridge and an aquarium.

Three teenagers have travelled to the IBC offices from various places around the UK, hoping for an audition and a record deal. The drama explores the ruthless and inaccessible world of the music industry and the way in which young people can be manipulated as they attempt to enter it.

The play is in two Acts. The extract consists of the whole of Act 1.

**Characters**

Tallulah	17 years old, her hair is dyed a bright orange. Broad intelligent face, loud laugh.
Gary	18 years old, medium height, thin. Mercurial manner, a charming smile.
Lorraine	17 years old, about five feet high. Very pale sharp face, dark intelligent eyes.
Ian	29 years old, short hair. Fashionable well-cut suit, bright green shoes. Educated accent, laconic self-mocking smile.
Sherman	Late thirties, small stocky figure. Enormous energy, dark piercing eyes, a very strong presence. His accent is classless.
American (Moss)	Talks to Sherman on the phone from the USA.

## ACT 1

## Scene 1

*The large Listening Room of IBC, an international record company in London. Blue carpet. Gold discs on the walls. A sleek, long room with plants and an aquarium.*

TALLULAH, *aged seventeen, is sitting at the piano. As the lights come up, she's plonking down on one note and then a second note, idly doodling on the piano. For a long moment we watch her bent over the piano.* GARY enters, carrying a guitar. 5

GARY: Don't mind me.

TALLULAH: [*Glances round at him, then back at the piano*] I wasn't.

GARY: Are you here for the same reason I am? 10

TALLULAH: I expect so. I don't know. [*She plays a note.*]

GARY: [*Sees fridge.*] Why is there a fridge here? [*He pulls the fridge's door.*] It's locked. Wonder what's inside. [*Looks into aquarium*] They've got snails in here. They must have eaten all the fish. [*Taps glass, pause*] Have you felt this carpet? It sort of oozes under your feet, doesn't it, feel it. It's down all the corridors, it's on the walls of some rooms. 15

*Pause*

TALLULAH: I was shown right in here.

GARY: I've come to see this important guy – I got an invitation.

IAN enters. *He is in his late twenties, fashionably dressed, he smiles a pleasant, professional smile.* 20

IAN: There you are. Now, one of you is either very early or extremely late. In fact it's quite possible you're both late. [*He smiles.*] Which, in the circumstances, is quite helpful. So we'll forgive you. Anyway, welcome to IBC – glad you could visit us, to sound a formal note for a moment. Hope it will prove profitable for all of us. This is what we call the Listening Room, newly decorated as you can see, which we use for all our interviews and discussions [*He smiles.*] and the odd midnight session. [*Slight pause*] You must be Gary and Tallulah then. 25

GARY: Yes, I'm Gary. 30

LORRAINE enters.

IAN: [*Calm, but quite sharp*] Now what the hell are you doing here?

LORRAINE: I have an appointment.

IAN: Not any longer. You're Lorraine, right?

LORRAINE: Yes. 35

IAN: Didn't you get the telegram we sent? Your interview's been cancelled. [*Pause*] We've had to cancel it.

LORRAINE: What, you mean you didn't want me to come after all?

IAN: Because time is shorter than I anticipated. Why didn't you get the telegram? I sent it personally. 40

LORRAINE: [*Quiet*] So you want me to go again.

*Slight pause*

IAN: No – now you're here, you're here. Some squeezing will have to go on. [Looking at them all] So first, here are some name badges if you can just fill them in, with your first name. [Smiles] In capitals if possible, that saves us a lot of time. 45

GARY: [Taking badge, quite polite tone] Right, OK, are you him, then, the guy we're meeting?

IAN: [Smiles] Not quite, no. I'm the guy who spotted you. [Looking at GARY] I tried to meet you for a drink afterwards I remember, but I don't think you showed. Now you're being seen by Don Sherman, which means you're in luck, because he's the top guy you can see. 50

TALLULAH: Good ... great.

IAN: [Carrying on] I just hope he'll have time to see all of you – properly.

TALLULAH's face immediately falls. 55

IAN: I'm sure he will. People have waited five years to see him, and I'm not joking, but fortunately you're not in that position. He will have heard your tapes, so he's prepared, he knows something of your music. [He smiles.] When you see him it's important to keep him here, not waste his time, answer his questions, because once he leaves he just doesn't come back. Not a chance. You remember that – OK? 60

TALLULAH: I'm beginning to feel a bit peculiar.

IAN: There's no need for any of you to feel hostile about being here because though you may find the surroundings a bit alienating, we're very used to that. [He smiles.] And know how to handle it. So don't worry. [Slight pause] Now if those of you that haven't done so could check in at security, picking your way over the alsatians, you can get your identity cards, then you'll be able to use our full facilities. Our restaurant – visitors' section – squash courts, television room and the bar, free of charge. [He smiles.] If you don't do that, you'll have to pay through the teeth. [The loudspeaker telephone rings.] 65

SHERMAN: [Off stage, speaking via the telephone] Ian ... Ian.

IAN: Yes, I'm here.

SHERMAN: There you are. I've tried every room in the building. What on earth are you doing down there? 75

IAN: I didn't know you'd arrived.

SHERMAN: No, we just got in – come on up. It's rather nice and empty up here.

IAN: No, Don – I'm here with these kids, Don – the ones you're going to see, remember?

SHERMAN: What kids? I have no intention of seeing any kids. 80

IAN looks embarrassed but keeps his cool.

SHERMAN: [His voice continuing] I have no kids on my schedule – Ian!

IAN: [To kids] If you could all check in now with security.

GARY: [Looking at telephone, grins] Does that mean five years of our lives are going to go? 85

IAN: Go on.

GARY exits with LORRAINE, both looking worried.

TALLULAH: [Not moving, she stands across the room looking at Ian.] I've already done that, checked in.

SHERMAN: [His voice has been continuing.] Ian, are you there? ... What are you doing? 90

IAN: Yes, I'm here. You remember the kids I wanted you to see, there are three of them. Need a home tutor? Visit [smiletutor.sg](http://smiletutor.sg)

SHERMAN: Three of them! I haven't conceivably got time to see three of them.  
 IAN: I know it's a bit difficult – and you've just got in. [*His voice suddenly sharp*] But you've got to see them. [*He smiles.*] And it would be a real help to me, for obvious reasons. 95

SHERMAN: Not that again. I keep on telling you not to worry.  
 IAN: I know and I hope you're right – but you must see them, Don. [*Silence*] Are you still there? 100

TALLULAH: [*Into loudspeaker telephone, right over it*] Come on – come on down here, we're waiting.

SHERMAN: Who's that?  
 TALLULAH: Me.  
 IAN: That was one of the kids. 105

SHERMAN: Really. And you're waiting to see me?  
 TALLULAH: Yes – I'm here – in this Listening Room.  
 SHERMAN: And you want me to come down? [*Pause*]  
 TALLULAH: Yeah. [*She is right up to telephone.*] Quickly. [*Pause*]  
 SHERMAN: Good. Good. Fine. I shall try to make it. 110  
 TALLULAH: [*Standing by loudspeaker telephone*] Hello? Have you gone? [*Silence*] He's coming now.  
 IAN: [*Leaning against wall, smiles*] That was close.

BLACKOUT

## Scene 2

GARY *is standing by the door, staring down the passage.* 115

GARY: He's coming. I can see him ... [*He moves sharply away from the door and across the room.*] He's coming right now.

*Pause, nobody enters*

TALLULAH: Well, where is he then?  
 GARY: [*Remains across the room away from the door*] He must have stopped. Got stuck in the passage. [*Pause, watching the door*] Maybe he caught himself on the radiator. 120

TALLULAH: Maybe he turned back.  
 LORRAINE: I don't believe he's out there. [*Glancing over to door*] What does he look like? 125

GARY: Look like ...? He's sort of squat looking. A bit misshapen. Little chubby legs.

SHERMAN *moves into the room as GARY is saying this last line. LORRAINE is standing against the far wall. Strong sunlight across room. SHERMAN stops for a split second as he enters the room and glances round, hardly seeming to register the kids. He moves into the room. He is holding a bundle of letters, two of which he has already opened. He does not look at the kids at all, but moves across the room and puts the letters down on a small table. He stands looking down at the table, silence.* 130

SHERMAN: [*Not looking at them*] What day of the week is it? 135

*The kids look at each other. He doesn't look at them.*

GARY: Friday.

- SHERMAN: [Quiet] Friday. [*He undoes letter with paper knife, making sharp movements. Smiling to himself in a matter-of-fact way*] I can't get people here to understand that I like opening my own letters. [*He is working his way through mail, summing up the contents of each letter with a very quick glance.*] If you try to pick a single envelope up, your secretaries grab it back at once. And they just won't let go. You have to tear it out of their hands. [*Flick of paper knife – fast*] So I hijack my post on its way down the passage. [*He undoes letter, a wadge of bank notes comes out, he pushes it to one side.*] More wasted money. [*He opens another letter.*] During the worst of the bomb scares, this company had a special American come over to open all our mail. He was about nine feet tall. Blond. He opened every letter for a year. He used to wear white gloves. Artists get sent a lot of strange things. He's doing the same job now in our Rome office. He'll lose a hand soon. [*He looks up, but hardly seems to take in the kids.*] Terrific. [*He smiles.*] Smell of the new carpet – if anything it's stronger than last week. 140
- TALLULAH: [*Quite loud*] Does he know we're here do you think? 145
- Silence. SHERMAN ignores this, he moves over to the fridge.* 155
- GARY: He's got a key. [*He grins.*] They must be a group of special people that are allowed to get in.
- The fridge is empty except for a bottle of milk.*
- SHERMAN: [*Suddenly loud*] I don't believe this! It's empty! It always happens in London. That's the second time in ten days! Each time I come back. They are meant to fill them up at the beginning of each week. I cannot believe that that is beyond them. [*Sharp smile*] I can only operate with a full fridge. It makes anything I have to do in here bearable. [*He smiles.*] I have lived off the contents of one of these for a month. [*He smiles.*] Never needed to go out of the building. [*He picks up the phone and speaks into it.*] No, which one are you? Sharon? Genista? Well, which are you? There's nothing in the fridge down here you realise. Yes, in the Listening Room. Except for a bottle of milk. No. I've just got in. Yes. Well do something *now*. And give me the new New York number. [*Smiles*] No, you just have to say it once. [*He punches the number out on the phone.*] Hello, it's DS here. No, I just got in. Is Moss there? No, no. I'll let him finish, for once. I'll hold. [*He puts down the receiver and lets it lie on the table. He has poured milk into a glass and is sipping it. Moving from table sipping milk*] I met three Germans on the plane. Young Germans. One of them was incredibly overweight. And you know what they were doing? They were going round the world without a break in fifty-six hours! They'd taken a bet to go round the world without stopping. Rushing from one plane to another. They'd flown to Tokyo, then to Sydney, then across to Brazil, then to Los Angeles, and now they were coming back to Frankfurt via London. The last leg of their trip. They were really extraordinary, they'd become completely hysterical. Giggling and bouncing up and down in their seats and leaning across and tugging at my arm. They were wearing little party hats, coloured paper hats, and they had no control over their actions at all. Tickling each other furiously and rolling out into the middle of the gangway and they were all red round the eyes – totally gummed up. [*He smiles.*] It was fantastic. All for a bet! They were going to win it too. [*He drinks the glass of milk.*] 160
- GARY: Are we allowed to talk amongst ourselves while you're speaking? 165
- 170
- 175
- 180
- 185

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*Silence*

SHERMAN: [Looks at them] Two girls and a boy. 190  
 GARY: [Half to himself] At least he isn't blind.  
 TALLULAH: Do you know who we are? [Pause] Have you listened to our tapes?  
 LORRAINE: [Quiet] We were asked here you know. Sent for.  
 GARY: Has he forgotten he's on the phone? [Grins] You're on the phone to New  
 York! [Pause] 195  
 SHERMAN: Have you got name badges?

*They have all taken theirs off.*

GARY: You want to know our names?  
 SHERMAN: No, I want to see your name badges. I don't remember names. Could  
 you put them on? 200  
 TALLULAH: [As she pins her name label on] I'm Tallulah.  
 SHERMAN: [Reads off LORRAINE's badge] Lorraine.  
 GARY: I'm Gary.  
 SHERMAN: [As if he hasn't heard] Have you got a name badge?

GARY puts it on. 205

SHERMAN: [Reads] Gary. I need to see names.  
 GARY: [Suddenly] I wish you'd finish your phone call.  
 TALLULAH: I don't think it really is to New York. [Pause] Are those noises from New  
 York? [Noises over telephone] You've had it lying there for five minutes  
 you know. You'll get your phone cut off. 210  
 GARY: They probably get cheap rates because they use it so much – probably  
 have their own private phone cable running under the Atlantic.  
 LORRAINE: Have you listened to our tapes yet? [Pause] I don't think he knows why  
 we're here.  
 TALLULAH: He doesn't seem to answer any questions at all. 215  
 SHERMAN: [He has been staring at them for the first time. He turns away.] I've  
 listened to a lot of tapes today, already. And I've only been in the building  
 forty-five minutes. We get 200 tapes a week. People who have sent in  
 little brown parcels of themselves singing. Often they're singing in the  
 bath. [Sharp] I mean it. That's because that's where they sing best. We  
 hear the water sloshing around in the background and the tape often  
 smells of bath foam. They're all listened to. 220

AMERICAN VOICE comes stabbing out of the telephone and during  
 SHERMAN's telephone conversation it often mumbles in the background.  
 SHERMAN moves round the room as he talks very fast, his manner  
 quickening, speedy, professional, a totally different tone from the one  
 for the kids. He raises his voice when he is far from the phone, drops it  
 lower when he is close. 225

AMERICAN: Hello ... are you there? ... hello ...  
 SHERMAN: Moss, it's me. Yes ... I just got in. [AMERICAN VOICE mumbles] No –  
 I arrived here just now – and there is nothing in the fridge! [Smiling]  
 Nothing! No, a great yawning hole. Not even any ice, which takes some  
 doing.  
 AMERICAN: It's different in Chicago.  
 SHERMAN: [Speedy, laughing] No, the best one is in Michigan. [Straight on] You  
 seen about Zat's single? As I said, it topped quarter of a million in a  
 week. [He moves abruptly.] No, it's peaked. It won't do more. No, there'll  
 230  
 235

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be the usual slight wobble in and out for the next month. He's definitely broken Europe now. I thought this would be the one. Even Holland. Holland was really holding out, but he's broken that too. Only Australia. He seems to be out to lunch in Australia. Out to lunch completely. Only 25,000. I know ... three warehouses full of the single over there, it's pouring out of the windows apparently – they'll have to melt them. The promotion was wrong over there – they didn't listen as usual. *[His tone changes and becomes harder.]* Now Moss, are you listening to me? I have recommended ... on my recommendation ... we are going to terminate that contract. Yes, the artist we discussed last week, subject X, since I'm being observed as I talk ... *No*, it's been drying up for years for him. No, he was trailing badly even then. We have no reason to renew, I fall asleep when I hear anything of his now, we don't dare tour the idiot any more. *[Louder, firmer]* WE HAVE NO REASON TO RENEW. Yes, I remember that tour, of course. He looked wonderful. Yes, it's been settled. Now about the sleeve I was talking about – Yes – No, I phoned from the airport – the sleeve was rubbish. I didn't know what it was! No, I really didn't. I thought it was a lawnmower. I had to be told what it was. And the way she looked. She looked like a shoplifter – incredibly shift. Also if you hold it the wrong way up, upside down, it looks as if she's been cut in half. No, they should put her hands on the cover sleeve – no, I'm serious, the only bit of her that the camera likes, long bony hands, very white, very long fingers, like they belong to a dead person. Quite eerie. You should ask to see them next time. Yes – they can be holding something interesting ... Right, no I'll phone Zurich myself. I'm catching the last flight out tonight. Maybe earlier. *[He suddenly glares up at the kids.]* It depends. Goodbye. *[He slams down the phone.]*

*The kids have been watching this fast performance in stunned silence. They continue to look at him in silence.*

SHERMAN: *[Smiles]* There's no need to be nervous.  
TALLULAH: We're not.  
SHERMAN: It seems to be a nice day. *[He draws the blinds and curtains. The sunlight is entirely shut out, and the room is plunged into darkness.]* These curtains are already getting old.  
TALLULAH: What are you doing?

*The room is in almost total darkness.*

SHERMAN: *[As he finishes drawing the curtains]* I spoke to one of you before I came down.

*TALLULAH is about to speak. SHERMAN has his back to them, he snaps.*

SHERMAN: I *don't* want to know which one it was. *[He turns.]* It's no secret that I didn't want to see any of you today – so if you would rather leave ...  
TALLULAH: *[Loud]* No. *[Slight pause]* We wouldn't.  
SHERMAN: *[Steely]* Now, when I ask you to do something, whatever it happens to be, I want your co-operation.  
GARY: *[Grinning]* Do we have to be careful what we say and do, from now on?  
SHERMAN: *[Suddenly]* I'm afraid before I go any further, you'll have to take those boots off.  
TALLULAH: Who are you talking to ... !  
SHERMAN: Could you please take those boots off?

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GARY: He can't be serious can he?

TALLULAH *is wearing black gumboots.*

SHERMAN: They are just distracting – I'm afraid I can't work with them – they'll have to come off. They confuse me. 290

TALLULAH: [*Slowly takes boots off*] You get a kick out of this do you?

SHERMAN: [*Sharp*] Small black gumboots, just like the Queen Mother; whenever people think of the Queen Mother, they think of her gumboots. [*He smiles.*] I have seen statistics. 295

TALLULAH: [*Looking straight at him*] Is that all right or do you want me to take anything else off?

*Pause*

SHERMAN: [*Matter-of-fact*] No. No, don't leave them where I can see them – put them in the fridge. [*Very sharp*] What was your name? 300

GARY: [*He has just taken his badge off.*] Gary.

SHERMAN: Then put it back on. [*He stares at them for a brief moment, then moves away.*]

GARY: [*Half to himself*] Sadist.

SHERMAN: [*Swings round*] Who said that? 305

*Slight pause*

GARY: Me. It was me.

SHERMAN: [*Slight smile*] You're quite wrong. That is not something I am.

GARY: [*Straight back*] That's all right then, they told us you just walk out without warning. Just like that. Bang. They said we've got to keep you here somehow otherwise we've blown it. Because you never come back ever. 310

SHERMAN: [*Slight smile*] You may get a warning.

*Uneasy pause for a second*

LORRAINE: He's got yellow socks on – you know.

TALLULAH: [*Nervous smile*] Yellow socks – what does that mean about him? 315

SHERMAN: Could you go and stand against the far wall? All of you. Just go and stand against it ... Look at me.

*They line up on the far side of the stage against the wall. He looks across at them in a group, long pause*

SHERMAN: Have any of you got a police record? 320

LORRAINE: What do you want to know that for?

GARY: [*Sharp grin*] Do we have to consider our answer carefully?

SHERMAN: I need to know. It makes a difference to the company attitude. Have any of you?

GARY: [*Half under his breath*] What the hell is he doing? 325

LORRAINE: [*Quiet*] No – I have not.

TALLULAH: No, I have not. [*Mock*] I swear on whatever you've got to swear on.

*Pause, SHERMAN looks at GARY.*

GARY: [*Deliberately slowly*] I do ... not have one! He's giving us a shrewd look ... see, a piercing look. [*Nervous grin*] How are we doing so far then? 330

TALLULAH: [*With mouth spray, raising it to her mouth*] I'm going to use this if I'm allowed to, it's for my throat, *my voice*. If I'm ever 'lucky' enough to perform for you. It contains eucalyptus.

GARY: [*To SHERMAN*] That's not a criminal drug.

*Slight pause, SHERMAN turns. TALLULAH is holding her arm. LORRAINE has looked away. SHERMAN feels telephone receiver restlessly.* 335

SHERMAN: [*His tone alters, business like*] Tallulah, come here, please.

*He is in the middle of the stage; she has to cross to get to him. She hesitates.* 340

SHERMAN: No, come here.

TALLULAH: Come where?

SHERMAN: [*Staring at her*] Just here. Don't worry, just come here. Nothing is going to happen to you. I'm not going to do anything.

GARY: Don't get too close. 345

*TALLULAH stands in the middle of the floor, opposite him.*

LORRAINE: He's going to interrogate you.

SHERMAN: Don't worry about the others. [*He is standing over her, staring at her hair.*] Have you ever dyed your hair a different colour?

TALLULAH: Yes. Bright red. 350

SHERMAN: Bright red.

TALLULAH: Yes. [*Pause*] I like violent colours.

SHERMAN: And what's its natural colour?

TALLULAH: [*Straight back at him*] It doesn't have one. I've forgotten what colour it was. Maybe it was white. 355

GARY: You have to be careful. It's the getting-to-know-you stage. [*He grins.*] Remember, people have waited five years to see him.

SHERMAN: [*He moves her head sideways.*] What would you look like with your hair long?

TALLULAH: Different probably ... worse. 360

SHERMAN: Where did the name Tallulah come from? It's not your real name, is it?

TALLULAH: Off a railway bridge. It said 'Tallulah Lives' in letters thirty feet high. I thought if I called myself that people would think it was about me – like an enormous free advertisement.

GARY: [*Grinning*] Careful, don't talk too long, he may get restless. 365

SHERMAN: Where do you come from?

TALLULAH: I come from Yardley. [*Sharp smile*] Heard of it?

SHERMAN: Birmingham.

TALLULAH: Right first time.

SHERMAN: You live with your parents? 370

TALLULAH: You telling me or asking me?

SHERMAN: [*Slight smile*] Telling you. [*Pause*] Do you work?

TALLULAH: In the evenings. In a pub. Washing up mugs.

SHERMAN: Mugs?

TALLULAH: [*More out of nervousness than aggressiveness*] What else do you want to know? I've never sung in public – I've never performed live. I paid for my own tape out of my own money. When I perform live, I want to have a few really loud explosions go off and a light show.

GARY: What's he grinning for? Did you see his small grin; he made a sort of little sideways grin. 380

TALLULAH: [Small smile] Can I go back against the wall, please?  
 SHERMAN: Certainly.  
 GARY: [As she moves, jokingly] How did she do then?  
 SHERMAN: [Looking across at LORRAINE's name badge] You've got it upside down.  
 I can't read it. 385  
 LORRAINE: Lorraine. [Quiet] It's my real name.  
 SHERMAN: Lorraine – could you come here, please?  
  
 LORRAINE comes up to him and stands by him.  
  
 SHERMAN: How old are you?  
 LORRAINE: I'm seventeen. 390  
 SHERMAN: Really? You don't look seventeen.  
 LORRAINE: So people tell me, all the time.  
 SHERMAN: How seventeen are you?  
 LORRAINE: Five months – and quite a few days.  
  
 Slight pause 395  
  
 SHERMAN: If you're under sixteen – it doesn't matter you know. Particularly.  
 GARY: Yes it does, doesn't it?  
 SHERMAN: Just don't lie to me.  
 LORRAINE: [Genuine] I'm not lying to you ... Why should I lie to you?  
 SHERMAN: [Slight smile] To make sure I don't throw you out. 400  
 LORRAINE: [Quiet, a little nervous] I didn't think you were going to. You didn't ask her age.  
 SHERMAN: No. [Not unpleasantly] Your teeth are pretty dirty. You should get somebody to clean them up for you.  
 LORRAINE: [Quiet] I'll remember. 405  
 SHERMAN: Where do you come from?  
 LORRAINE: Sheffield.  
 SHERMAN: Have you ever been in London before?  
 LORRAINE: No.  
 SHERMAN: How tall are you? 410  
 LORRAINE: [She is uncertain how to answer, because he can see she's very short.] Quite tall. Very tall ... What do you expect me to say? You can see, can't you?  
 SHERMAN: Yes. You're not very substantial.  
 LORRAINE: That's right. 415  
 SHERMAN: Can you take that off?  
  
 She is wearing a coat over a T-shirt.  
  
 LORRAINE: What, now?  
 SHERMAN: Now, yes.  
  
 LORRAINE slowly takes the coat off, quite embarrassed being watched by the other kids. 420  
  
 SHERMAN: [Watching her with total detachment; the coat comes off] That's better. [He turns sharply, speedily] Fine. [Has back to them, with finality] Right.  
 GARY: What about me then? [Realising he isn't going to get called] Aren't I going to get asked into the middle? 425  
  
 SHERMAN has moved across the room.

GARY: Hey! I haven't had my turn – my personal questions – you've missed me out.

SHERMAN: [*Quietly, pouring more milk*] I haven't missed anything out. 430

GARY: [*Charming smile*] I come from Isleworth ...

SHERMAN: Isleworth?

GARY: I started wanting to be a musician during Mr Skinner's classes. He was completely bald, rather ugly in fact ...

SHERMAN: [*Suddenly turns, loud, cutting him off*] What is all this talk about being a musician? It's completely ludicrous. None of you are musicians. You're just raw, totally inexperienced. 435

GARY: But we're here aren't we? [*Slight pause*] You must want some young artists – fresh talent. You must need to sign some because you're seeing us aren't you? 440

*Pause*

TALLULAH: You were careful, weren't you?

GARY: It's all right. He's not edging towards the door; we're OK.

SHERMAN: [*Slight smile*] What's your name?

GARY: Not this again, I don't believe it. [*He moves across.*] Here. Why don't you keep it in front of you, then you can keep checking, can't you? [*GARY is by the telephone as he puts his name tag down in front of SHERMAN.*] 445

Can I call New York? I said I'd call about this time. Let them know how it's going.

TALLULAH: [*Worried at his boldness*] Ssssh ... 450

SHERMAN: [*Tiny smile*] Would you like to go to New York?

GARY: [*Grins*] Are you making an offer?

TALLULAH: [*Grins*] He won't do, like that!

GARY: I've been already, anyway, to America, to New York.

SHERMAN: [*Smiles*] You've been? Good. When? 455

GARY: [*Surprised*] When? A few months ago.

SHERMAN: [*Still smiling*] And what was it like?

GARY: What do you mean?

SHERMAN: What's it like? Tell me about it. I want to know.

*Slight pause* 460

GARY: [*Decisive*] You want to know? OK. Everything ... everything's open really late for a start. And I mean *everything* ... opticians, all-night opticians, vets, dentists – they only start to really get going about midnight! ... Patisseries, agricultural machinery shops, piano-tuners, all-night window cleaning classes, that's when they teach you how to clean skyscrapers, they do! You can go and look up your birth certificate at two o'clock in the morning. Yes! And you can book in and have plastic surgery done, all-night zoos, double-glazing ... You can go bathing in this department store at one o'clock in the morning. There's all-night ballet in the parks – heliports – you can go into any café in the centre at three o'clock in the morning and it's full of helicopter pilots! [*GARY stops.*] 465

SHERMAN: [*Unblinking*] Yes?

GARY: Yeah!

SHERMAN: Yes. And ...

GARY: And the garbage disposal lorries are enormous, with red lights all over them. They're fantastic ... they ... they have cigarettes this long – really long cigarettes about ten inches, and ... tennis rackets, really hard metal tennis rackets. Can't buy any wooden tennis rackets any more – can cut people's heads open with them if you lose a point. 475

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- They're very bad losers, over there ... er ... the police are all *really crude* ... 480
- TALLULAH: [*Helping him out*] People making films in the streets all the time.
- GARY: Yeah – and the hospitals. Got giant hospitals – which have their own cinemas. [*Carrying on fast*] And you get houses with trees growing on their roofs, and of course pet alligators swimming in the baths and up your trouser leg. 485
- TALLULAH: And you can get green chocolate now in the drug stores.
- GARY: [*Sideways glance*] Have you been there? [*Looks back*] And you pass old women of about seventy or eighty out in the street wearing Kaftans, just walking along the pavement. You see, I have been! And when it rains there, these really heavy drops come down – this big – the size of boiled sweets. They're quite dangerous! And there're dead people in the rubbish bins in the park of course, just dropped in there amongst the soda cans, with their legs hanging over the edge. [*He smiles.*] It's great there. Electric! 490
- Silence*
- SHERMAN: It would have been simpler, and saved time, if you had just said, no I haven't been.
- The phone rings. SHERMAN answers phone immediately, a voice only half audible blurts out occasionally during the following conversation.* 500
- SHERMAN: [*Tone changes, indicating surprise for a fraction of a second as he is caught off his guard.*] Hello – Dave? ... It was clever of you to track me down ... Yes, I've heard. Yes. No, I'm afraid that is what is happening. We cannot renew – we cannot renew your contract ... There is nothing we can discuss really. No, it wasn't – no – it was on *my* recommendation. 505
- [*Pause as he listens, SHERMAN's tone is direct and unsoftened*] I felt that you and the company hadn't got anything to offer each other any more. Or to put it more brutally, we cannot afford you. Sales just haven't been good enough. No, I know ... but, overall, they've been on a continuous slide, for as long as I can remember ... And that's how it works. [*Pause*] No, I don't think we can see each other. No, I wouldn't like to meet, no. Because there is nothing we can talk about any more. No. If I thought a change in the image would work I would have suggested it. No, I had ideas. But you're just not that sort of artist. [*Sharp*] What do you want me to say? I could say how sorry I am, but that wouldn't be true. I am *not pleased* of course, but I am not going to mess you around. 510
- I think it just had to be done ... No, I'm drinking milk ... You wanted to talk to me and I'm telling you the truth. Yes, that's why I don't talk to people afterwards because I just upset them. No, I'm afraid it has to be final. My regards to your wife. [*Puts down phone, immediately picks it up again – tone very animated, but not upset*] Genista! I do not want anybody to be told where I am, and there are *no exceptions*. Is that clear? And I do not want any calls put through here, no matter what they are about. [*He glances up at the kids.*] Until I say otherwise ... 515
- The kids are uneasy, a bit nervous about what they've just seen.* 520
- LORRAINE: [*Quiet*] He's just chopped somebody off.

SHERMAN moves away from the phone. He moves across the room to the window seat and sits down. During the following exchange

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- between the kids, his head suddenly goes back, his eyes close, his body completely still.* 530
- TALLULAH: How much do you get paid? [*She turns.*] How much do you think he gets paid?
- GARY: About a quarter of a million ... to start with.
- LORRAINE: Look ...
- They look at him. He is sitting in the chair, his head back, eyes closed, totally still. Silence – they stare at SHERMAN.* 535
- TALLULAH: What's the matter? What's happened to him?
- No reaction from SHERMAN*
- LORRAINE: He must be faking it – mustn't he?
- GARY: [*Looking at him*] Faking what? 540
- TALLULAH: Hello. [*Calls out to SHERMAN – uneasy smile*] Hello?
- GARY: Do you think he's still watching us – even though his eyes are shut?
- TALLULAH: [*Moves up to him cautiously – looks at SHERMAN's face stretched back*] He'll look like that when he's dead.
- LORRAINE: [*Uneasy smile*] Let's hope he hasn't had a heart attack. 545
- TALLULAH: He's very well shaved – must have done it on the plane. [*She picks up the milk.*] Shall I splash some of this over him, bring him round?
- TALLULAH is standing by SHERMAN with milk about to flick some across his face – but as she moves to do so, his head jerks forward, and a second later he gets up sharply.* 550
- SHERMAN: [*Totally ignoring her, makes straight for the phone*] Right. [*He lifts receiver and bursts into confident and reasonably fluent French, ordering coffee and saying which room he is in. He is well into his third sentence and speaking fast, when he stops abruptly.*] Of course ... I'm sorry – I thought I was in our Paris office for a moment, yes, the carpet is the same colour blue – and the furniture is in exactly the same position. [*Smiles*] No, I think the aquarium may be different. No, some black coffee – for one. Thank you. [*He puts down phone sharply. He smiles.*] I feel terrific. [*Suddenly remembers he didn't ask on the phone.*] Which place is this anyway? [*Indicates phone*] That girl had an American accent. 555
- LORRAINE: I don't believe you don't know where you are.
- GARY: He knows.
- TALLULAH: [*Intrigued*] Yes – what city is out of the window?
- SHERMAN: [*Swings round and stops by the closed blinds*] Out there ... [*He stares for a second trying to think.*] It must be London – each city smells different. [*Pause, he focuses on them as if remembering. Very deliberately, with a smile on his face, he says their names.*] Lorraine ... and Tallulah ... and Gary. 565
- GARY: [*His eyes meet SHERMAN's, loud*] I've just realised something! [*To SHERMAN*] What you're doing ... I don't know what I've been thinking all this time – [*Straight at SHERMAN*] You're only going to take one of us, aren't you ... at the most. We're all in competition with one another, aren't we? [*Pause, sharp*] Aren't we? 570
- SHERMAN: [*Surprised for a split second at Gary*] Not necessarily. 575
- GARY: [*Sideways to LORRAINE*] Did you hear that! 'Not necessarily.' [*To SHERMAN*] What sort of answer is that?

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SHERMAN *smiles slightly*.

- TALLULAH: Is that right, what he says?  
 GARY: He probably thought, right at the start, of maybe putting us together, seeing if there was the possibility of a group, he was making 'visual comparisons' or whatever they call it, but he's decided against it already – haven't you – when you put us up against the wall? 580
- SHERMAN: [*Slight smile*] Are you asking me or telling me?  
 GARY: You're not meant to see us like this you know – you're meant to have us in one at a time, totally separate, and interview us. 585
- SHERMAN: [*Loud, but with slight smile*] 'Meant to'! What on earth is this 'meant to'? There are no *methods* in this business, there's no green handbook with rules in it. Anybody telling you different is lying. I meet people from time to time – though I do my best to avoid them – who talk about 'nudging' artists and 'coaxing' artists. [*Straight at them, quiet*] Well, I don't. 590
- GARY: You *want* us to compete with one another, he really does, that's what he's setting up, you can't do that. [*To LORRAINE*] He's exploiting us, isn't he?
- SHERMAN: [*Suddenly loud, speedy*] Exploiting you! I'm *exploiting you*! Should have witnesses shouldn't I? I should ring for one of the five lawyers in this building. You're free to go whenever you like, aren't you? I don't believe you're being kept here by force. If you don't like the way we work here, go to another label. Be one of the eight thousand other kids or whatever number it is each week, pestering people with their tapes, pushing them into one's face as one is trying to drink a cup of coffee. [*He moves, his voice changes.*] Exploiting ... [*Dangerous*] I don't want to hear the word again. [*Slight pause, he is by the window*] If one was choosing athletes it would be simple. You just have to see which one runs the fastest – jumps the highest, but this is a little more complicated. 600
- LORRAINE: [*Watching him*] So we *are* competing against each other. 605
- No reaction*
- TALLULAH: Have we got your assurance that we aren't going ...  
 SHERMAN: I don't give assurances.  
 LORRAINE: Of course he's not going to give us an assurance. 610  
 SHERMAN: Any of you are free to leave this room now – if you are not happy. [*Slight smile*] Taking on a large company isn't easy – nor should it be. I don't sign very many artists. [*Pause*] A contract with us could obviously transform your lives. [*Pause*]
- GARY: [*Looking at TALLULAH and LORRAINE*] I don't think we should go along with this – being made to compete against each other. I really don't. [*Nervous grin*] I think we should consult amongst ourselves. I mean for a start, what I'm doing is a lot different from what they're doing. [*To TALLULAH*] I'm sure it's good – but with me, standing me up against walls you can't really tell ... [*GARY leans against the wall, close to SHERMAN.*] 615
- SHERMAN: [*By window*] You worry too much.  
 GARY: Who?  
 SHERMAN: You. You're worrying too much about how you're doing.  
 GARY: [*Sharp grin*] I think it's a really mad – absurd way of doing things ... if you ask me. [*SHERMAN turns, pause. GARY, a little surprised at himself, grins.*] So you want me to leave now? Right. Do you ...? [*Pause*] I expect you want me to go now. 620
- SHERMAN: [*Slight smile*] No. [*Pause*] You're wrong. [*SHERMAN exits slowly*]  
 TALLULAH: [*Calls after him*] Wait... [*TALLULAH turns, furious*] You've done it. That's 630

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it isn't it! He'll disappear now. We'll never get him back, won't even get near him again. You've blown it.

GARY: No I haven't. [*He moves.*] I don't think I have. [*Looks around him*] They've probably got a few hidden microphones, we're being studied on our own.

TALLULAH: You handled him completely wrong, you know. You were really clumsy – really crude the way you did it. 635

LORRAINE: Yes, I don't think you did it at all right.

GARY: I don't trust him.

LORRAINE: I think he'll be all right. We don't *know* if he's only going to take one of us.

GARY: Of course he is. [*Smiles*] Only one. Really weird – the way he went into that coma or whatever it was. 640

LORRAINE: If he comes back we've got to make him stay here.

TALLULAH: [*Loud*] He never comes back, remember. [*To GARY*] Go and have a look for him.

GARY: Why me? [*Slight grin*] I'll get lost! You go. [*He begins to sing few bars of a song, as he moves nervously. It is one of his own songs, with strange, wistful lyrics.*] 645

TALLULAH: Shut up.

GARY *continues to sing*. SHERMAN *re-enters with IAN*. SHERMAN *is holding paper cup of coffee that he drains completely with one abrupt movement during the next exchange*. IAN *is standing in a well-cut suit with notebook*. 650

TALLULAH: What's *he* doing here?

IAN *smiles, standing next to SHERMAN*.

LORRAINE: Where've you been? 655

SHERMAN: That needn't concern you.

GARY: He's got reinforcements. [*To SHERMAN, indicating IAN*] What's he going to do?

IAN: I have merely come to hover, and to help out if necessary ... make a few notes. 660

SHERMAN: [*Slight smile*] He is here for your protection.

*The kids are surprised.*

LORRAINE: Or yours.

GARY: [*Mocking*] Come to help him *choose*.

IAN: Of course not. 665

SHERMAN: He is quite concerned you do well.

IAN: [*Slight smile*] Naturally. It is because of me that you are here.

GARY: [*To IAN*] And if you want my opinion, I think he likes her [*Indicates TALLULAH*], half likes her [*Indicates LORRAINE*] and really loathes the sight of me. 670

*They all look at SHERMAN, he just smiles a slight smile, then moves sharply, his manner is flowing, moving back into top gear. More competitive feel between the kids.*

SHERMAN: [*Straight at GARY*] You play the guitar.

GARY: Yeah, that's right. 675

SHERMAN: Do you play the guitar?

TALLULAH: No. [*Then more competitive*] I have played it once, one day last year I ...

SHERMAN: Right. [*He looks at LORRAINE.*] Need a home tutor? Visit [smiletutor.sg](http://smiletutor.sg)

LORRAINE:	No.	
SHERMAN:	Just checking. [ <i>He moves, sharp</i> ] And the piano, do you play the piano?	680
GARY:	No.	
TALLULAH:	No.	
LORRAINE:	Yes.	
SHERMAN:	Right. [ <i>He moves away, as if about to ask something else, then he suddenly turns and looks straight at LORRAINE.</i> ] OK, play it now. Play me a tune. You can play me anything you like. [ <i>Moment's silence</i> ]	685
LORRAINE:	[ <i>Glances over</i> ] On that piano?	
SHERMAN:	Where else?	
LORRAINE:	OK. [ <i>She moves over to piano and briskly sits down at piano, TALLULAH and GARY are watching, fascinated.</i> ]	690
IAN:	You can take your time.	
LORRAINE:	[ <i>Tenses herself by the piano</i> ] This stool's a bit low for me ... but I think I can manage. [ <i>LORRAINE looks at the keyboard.</i> ] The keys are dirty. [ <i>She tries a note, a single note, presses it down.</i> ] It's not in tune.	
IAN:	[ <i>Watching her</i> ] It's always kept in tune. [ <i>He smiles.</i> ] One of the rules of the house.	695
LORRAINE:	You ought to get it fixed.	
SHERMAN:	[ <i>Louder</i> ] Play me a tune.	
	LORRAINE, who has been behaving confidently up to this moment, is poised over the keyboard. For a second she sits there, and then plonks on the piano, a terrible racket, patently unable to play properly.	700
IAN:	[ <i>Spontaneous exasperation</i> ] She can't play.	
	LORRAINE continues for a second after this, then stops. She sits by piano, waiting for the onslaught.	
SHERMAN:	[ <i>Steely, quiet</i> ] You shouldn't lie to me – what is the point if you're going to lie? You might as well leave right now.	705
LORRAINE:	[ <i>Uncertain whether this means she's been sacked</i> ] Do I ...	
SHERMAN:	[ <i>Loud</i> ] Do you what?	
	There is a moment's pause. LORRAINE is a small figure standing by the piano.	710
LORRAINE:	[ <i>Very quiet</i> ] Do you want me to go?	
SHERMAN:	[ <i>After a slight pause</i> ] Go back and stand over there. [ <i>Watching her</i> ] No – right back!	
TALLULAH:	[ <i>Quiet as she rejoins them</i> ] You shouldn't take risks.	
IAN:	[ <i>To LORRAINE, his voice sharp, exasperated by her</i> ] That was a silly thing to do, if I may say so – wasn't it? How on earth did you think you were going to get away with that? It was obvious we'd ask you to play sooner or later. You don't want to waste Mr Sherman's time you realise. His time is worth more than anybody's in the building! You're quite lucky to be here at all.	715
SHERMAN:	[ <i>Swinging round</i> ] He wants you to do well. [ <i>He smiles.</i> ] And he has his reasons.	720
IAN:	[ <i>Slight smile, trying to sound cool in front of the kids</i> ] One or two, certainly.	
SHERMAN:	[ <i>Slight smile</i> ] He was willing you on just now.	725
TALLULAH:	We're trying.	

SHERMAN *is standing by* IAN.

SHERMAN: [To IAN in a quieter personal tone, not unpleasant, with a smile.] You shouldn't worry – you can usually tell if they are planning to do something, make a change – they stop replacing the equipment in your office. You don't get those large red drawing pins delivered to you any more, you just get given the plain ordinary ones and recycled envelopes. They start giving you the dregs. 730

*The kids are watching, uncertain what they're talking about.*

IAN: That's not happening yet – I don't think it is ... 735

SHERMAN: [Moving, his adrenalin flowing] Good, good ... [Suddenly to kids, indicating IAN] You know what this man used to do – he used to tear up lawns with pneumatic drills, yes, at college and scrawl his name on chapel walls didn't you – and he wore his hair really long and walked barefoot over electric railway lines. 740

IAN: [Brazening it out, trying not to look embarrassed] Yes – and he's now wearing a suit that fits almost too well.

SHERMAN: And eagerly interested in how you're doing.

GARY: [To IAN] You must be really worried then mustn't you?

IAN: [Quiet] Why? 745

GARY: [Indicating SHERMAN] Because he hasn't found out anything about us at all – or about what we want to do.

SHERMAN: [By the window] Hasn't he? [He stares at GARY.] Take you for example. I know almost everything I need to know already. [Slight pause] I've also listened to your very muddy tape. [Slight pause] 750

GARY: Yes ... [He glances at LORRAINE, half jokey] Is this it? [Pause] Is he going to do it?

SHERMAN: [Tone direct, but not sneering] You want to sing songs that are 'relevant' ... the social angle ... the lay-off-the-kids category. [Matter-of-fact] That is what you want to do. [He turns.] I saw a group somewhere, some city, they were singing an anti-fascist song, and in the middle they completely forgot what they were singing about and started strutting around the stage playing with their microphones. That's how much they were concentrating. Two lots of twins they were, with very pale, baby-like faces. [Quiet, to himself] They were almost interesting. 760

GARY: I thought we were talking about me.

SHERMAN: [Staring straight at him again, sharp] And to make that stuff sell now, it has to be really unexpected, done with a difference.

GARY: But I can. You have no idea what I'm like. When I play I can be all sorts of things, different things, can be really quiet, really subtle, so you hear every word, and I can be LOUD, really outrageous, I can shock ... 765

SHERMAN: You can shock can you? [Pause] How?

GARY: How? I just do.

SHERMAN: [Suddenly] OK. Do it – do the most outrageous thing you can think of. Shock us. 770

GARY: [Startled grin] Shock you – in here. No – I'm not going to start playing party games.

SHERMAN: I'm not asking you to. [Slight smile] I thought you'd welcome the chance.

TALLULAH: Yeah.

GARY: You did – did you? [He glances round.] You serious? 775

SHERMAN: Of course. When I first arrived in London, I was amazed to see three little girls smoking on the underground. But you'll find it more difficult to shock me now.

GARY: [Mocking, not believing him] You want me to do something really

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outrageous – and then I'm going to get marks for it afterwards! [*Suddenly to IAN*] What you think of this then? You think it's a good idea of his? 780

IAN: [*Smiles, stares straight back at him*] I'm looking forward to it.

GARY: He's looking forward to it! [*Suddenly*] OK.

SHERMAN: But no nudity.

GARY: What do you mean? 785

SHERMAN: Because it's so predictable.

TALLULAH: Could get him into trouble couldn't it?

GARY: You better give me a list of all the 'shocking' things I'm allowed to do then.

SHERMAN: [*Quiet*] Everything else. 790

GARY: [*Suddenly realises from his tone he is serious*] Really? [*He moves purposely – grinning.*] You mean I'm allowed to wreck the furniture and everything. Right. [*He is grinning, looking for something. He picks up a chair and tosses it on to floor.*] How shocking do you want it to be, medium shocking – or really very shocking? [*He moves round room, he smiles.*] You really are a git, do you know that? You've been waiting to do this haven't you? 795

SHERMAN: You're not going to reduce us to quivering heaps like that. In fact I really doubt you'll manage it.

GARY: [*Fast, moving*] I could kill a few snails for a start. [*Taps aquarium hard*] Melt a few of these down. [*He takes gold disc off wall and drops it on floor.*] And make you drink it. [*He moves a chair sharply, grins at them all as he moves.*] What are you hoping for? What's the favourite? [*He stops.*] I think I'll cut one of my fingers off, do a bit of bleeding, that's always a good one, wounds, especially self-inflicted ones. [*Flicks out matches*] I'll set light to the carpet ... he thinks he knows what I'm going to do. [*He gently touches LORRAINE's face, looking at SHERMAN, aggressive towards him, not LORRAINE.*] If I hurt her, damaged her, that would be really shocking because she hasn't done anything wrong. But I'm not going to. [*He moves near IAN. He flicks IAN's pen out of his hand and smiles.*] Or I could inconvenience him. [*Pause*] Do you want to be? This'll all be in the company magazine you know. 800

TALLULAH: What you going to do, Gary? Because don't.

SHERMAN: [*Slight smile*] You really think those are still outrageous things to do? You seriously thought they would shock me? 805

GARY: Yeah. 810

*Silence, SHERMAN smiles to himself, turns, and moves.*

GARY: Did you see him do that? Give a tiny smile.

*LORRAINE's head goes down, as if she's about to faint.*

SHERMAN: What's the matter with you? 820

*Pause*

LORRAINE: [*Very quiet*] I just feel ...

SHERMAN: Are you ill?

LORRAINE: [*Very quiet*] No ... no, I don't think so.

SHERMAN: [*Stares at LORRAINE, trying to decide if she's just trying to get his attention.*] Are you unwell or not? 825

*Pause*

- LORRAINE: [*Looks at him straight in the face*] No, I'm not.
- SHERMAN: [*Moves briskly to the piano, his tone business-like*] Ian, could you come here and work this thing? [*Indicating piano*] 830
- IAN: [*Self-mocking smile*] What I've been waiting for!
- SHERMAN: [*Carrying on, business-like*] Lorraine, come here. [*LORRAINE moves.*] That's enough. [*She stops.*] Stay there. You're going to sing for me now. Just with the piano – so we'll be able to see the raw article. You know the words of 'Yesterday', I hope? [*Without waiting for her answer, although LORRAINE nods, he recites the lyrics of the first verse in a totally matter-of-fact voice, the words crisply distinct. He pulls a microphone from side and laying it down in front of him.*] If I think it would be worth it I may want one of you to use this. 835
- IAN: [*At piano, his manner professional*] Now you know what to do – take your time, I'm going to set a medium fast tempo – the key's 'f' – and I advise you to try. 840
- IAN *plays opening bars, LORRAINE turns face away.*
- SHERMAN: [*Loud*] What's the matter? Maybe it wasn't your voice on the tape you gave us. Maybe you can't do anything. 845
- LORRAINE: [*Quiet back at him*] It was my voice. [*Pause*] You just haven't given us any warning.
- SHERMAN: Warning! Why should I give you a warning? What the hell are you here for?
- LORRAINE *stands still, silence* 850
- SHERMAN: Right now.
- IAN: This speed OK?
- IAN *plays and LORRAINE sings 'Yesterday', trying extremely hard, standing still, compact, a small sharp figure. Her voice is adequate. She finishes singing after the first verse; it hasn't taken long. Complete silence, everybody looking at SHERMAN, who is by window.* 855
- LORRAINE: He was going a little fast for me. [*Slight pause – SHERMAN doesn't look at her.*] Can I start again?
- SHERMAN: No. [*He turns.*] Please just go back against the wall. Now you, please. [*Indicating GARY*] 860
- GARY *stands where LORRAINE was standing. The girls stand in silence next to each other, TALLULAH is tense.*
- GARY: Can I not sing that song? – it's not the sort of thing I'm into.
- IAN: [*Cutting him off*] No, just sing the same song, and try to relax, you sure you know the words? 865
- GARY: We'll see won't we?
- He starts to sing the song as IAN plays – a nervous but rather beautiful voice comes out, and putting everything he's got into it. SHERMAN turns and looks at him to interrupt him after a very short time.*
- SHERMAN: Can you stop moving around so much? 870
- GARY: I usually have something in my hands. [*Glancing at microphone*] Maybe if ...
- SHERMAN: No.

- GARY: IAN *starts playing again, GARY misses his entrance.*  
Wait a minute – I can't remember it. [*He becomes tense.*] 875
- SHERMAN *repeats the opening two lines sharply, piano starts.*
- GARY: Aargh! ... it's gone. Why did you interrupt ... I can't do it at the moment.  
[*With real passion*] You really shouldn't have stopped me. [*He looks up.*] Go on, you better say *next please*, like they're meant to. [*Moment's silence, GARY moves*] 880
- SHERMAN: I hope you're watching this, Ian.  
IAN: I don't know what's the matter with them.  
TALLULAH: I'm waiting.  
SHERMAN: Tallulah, would you stand where Gary was standing?  
IAN: Are you ready – are you really concentrating? Try to concentrate. 885
- TALLULAH *opens her mouth, she sings about a line and a half of 'Yesterday'.*
- SHERMAN: Stop! [*She stops.*] Just stop.
- TALLULAH *stares at him in disbelief and resentment.*
- SHERMAN: Here. Will you use this, please? 890
- TALLULAH *takes the microphone. She begins 'Yesterday', but suddenly switches into a contemporary song. She has a very good, strong voice, she moves round away from the central position as her confidence grows – she puts everything she can into it, not looking at him in case he stops her, using her voice, both loud and quiet, her face determined and eager, really exerts energy. She sings for about a minute and a half, growing really loud towards the end. She stops, panting and sweating. Silence, they all look at her.* 895
- SHERMAN: I said 'Yesterday'.  
TALLULAH: You didn't stop me. [*She hands him the microphone.*] 900  
SHERMAN: Here's a handkerchief – wipe your face. You shouldn't wear clothes like that.  
IAN: [*Quietly*] Well done.  
GARY: [*Suddenly*] It must be really late – night-time by now.  
SHERMAN: [*Moves over to the window with an abrupt movement*] You think so do you? 905
- He lets up the window blind, sun pours into the room, bright evening sun. They look startled and blink in it. SHERMAN is by the window.*
- SHERMAN: When I accept people they don't usually say anything, not at first, just stand there chewing. [*Slight pause*] When I turn people down sometimes they giggle and say 'I'm sorry, I didn't hear what you said, could you say it again', sometimes they thank you, taking so long they'll hope you'll change your mind. And sometimes they are abusive and shout and spit and kick chairs over. 910
- LORRAINE: That's very helpful. 915  
SHERMAN: [*Briskly exiting*] I'll see you tonight. [*He exits.*]  
GARY: [*Looks round*] That means we're staying. We've all survived, that can't be right. [*Nervous*] Have we all survived?

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IAN:	Thank you – that was good, excellent – you did well in the end ... great ... well done. [ <i>He smiles.</i> ] Good.	920
GARY:	[ <i>Not unpleasantly</i> ] He's really pleased, look. How many of us is he going to take?	
IAN:	[ <i>Looking round</i> ] Just try to relax now.	
GARY:	[ <i>Not unpleasantly</i> ] Go on – run after him if you want to, we don't mind.	
IAN:	I'm not in the habit of running after people.	925
GARY:	[ <i>He smiles at him.</i> ] Then we'll go together – because I'm going too! Come on. [ <i>He catches LORRAINE's arm.</i> ] You ought to come too. I'm going to have a real look round. [ <i>He exits.</i> ]	
IAN:	I'll see you tonight. [ <i>He exits.</i> ]	
TALLULAH and LORRAINE alone on stage together, the evening light.		930
TALLULAH:	[ <i>Excited, smiling</i> ] I feel sore all over. And really stiff. [ <i>Lightly</i> ] I don't think he likes me, he looked sideways like that, when he saw me looking at him. I couldn't see what he was thinking.	
LORRAINE:	[ <i>Quietly</i> ] You did very well. He likes you ... you're OK.	
TALLULAH:	[ <i>Excited</i> ] What the hell anyway! We're here. I've missed my job tonight, you know. I only did half the shopping this morning. I always do it for the whole family on Fridays. [ <i>Loud, by the window</i> ] We should go out shouldn't we? It's so warm now! [ <i>Smiling</i> ] What place is out there! [ <i>Mimics SHERMAN</i> ] Where are we – which city? [ <i>Moment's silence</i> ] I bet he knew all the time. We should go and see London, paint the town green. <i>Startle</i> people in bus queues – hijack a taxi. [ <i>She looks at LORRAINE.</i> ] And all the other things people do here, should go together.	935
LORRAINE:	Yeah, we could. Probably wouldn't let us back in here again though if we were late.	940
TALLULAH:	Walking along with my hair like this, you and me, watching people <i>think</i> about picking us up, and we just walking straight past them.	945
LORRAINE:	Yeah, we could.	
TALLULAH:	[ <i>Grins, excited</i> ] Some other time though.	
<i>Music – classical music suddenly wells up, somewhere in the distance, but quite loud. TALLULAH looks around.</i>		950
TALLULAH:	[ <i>Loud</i> ] What the hell is that?	
<i>Music continues, welling up from somewhere in the building.</i>		
LORRAINE:	It must be their <i>classical</i> record division. [ <i>She looks towards the door, slight pause.</i> ] It's a big place.	
<i>They look at each other across the big room.</i>		955
FADE		

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**DRAMA**

**0411/13/T/EX**

Paper 1

**May/June 2016**

COPY OF PRE-RELEASE MATERIAL

**2 hours 30 minutes**

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**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Stephen Poliakoff's play *American Days* provided in this booklet.

This clean copy of the material is for you to use in your responses.



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This document consists of **24** printed pages.



## STIMULI

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

## Stimulus 1

**Quotation:** 'Better three hours too soon than a minute too late'  
From William Shakespeare's *The Merry Wives of Windsor* [Act 2, Scene 2]

## Stimulus 2

**Poem:** *When I Think About Myself* by Maya Angelou

When I think about myself,  
I almost laugh myself to death,  
My life has been one great big joke,  
A dance that's walked,  
A song that's spoke,  
I laugh so hard I almost choke,  
When I think about myself.

Sixty years in these folks' world,  
The child I works for calls me girl,  
I say "Yes ma'am" for working's sake.  
Too proud to bend,  
Too poor to break,  
I laugh until my stomach ache,  
When I think about myself.

My folks can make me split my side,  
I laughed so hard I nearly died,  
The tales they tell sound just like lying,  
They grow the fruit,  
But eat the rind,  
I laugh until I start to crying,  
When I think about my folks.

**Stimulus 3**

Photograph: *The Potato Farmer* by Stuart Franklin (1991)



**EXTRACT****Taken from *American Days*, by Stephen Poliakoff**

These notes are intended to help you understand the context of the drama.

Stephen Poliakoff's play *American Days* was first performed in London, in 1974. The play is set in London on a day and night in July.

The location is the Listening Room of IBC, an international record company in London. The Listening Room is a large, very plush room, used for auditioning and entertaining artists, and covered from wall to wall in blue carpet. Among the features of the room are a piano, a fridge and an aquarium.

Three teenagers have travelled to the IBC offices from various places around the UK, hoping for an audition and a record deal. The drama explores the ruthless and inaccessible world of the music industry and the way in which young people can be manipulated as they attempt to enter it.

The play is in two Acts. The extract consists of the whole of Act 1.

**Characters**

Tallulah	17 years old, her hair is dyed a bright orange. Broad intelligent face, loud laugh.
Gary	18 years old, medium height, thin. Mercurial manner, a charming smile.
Lorraine	17 years old, about five feet high. Very pale sharp face, dark intelligent eyes.
Ian	29 years old, short hair. Fashionable well-cut suit, bright green shoes. Educated accent, laconic self-mocking smile.
Sherman	Late thirties, small stocky figure. Enormous energy, dark piercing eyes, a very strong presence. His accent is classless.
American (Moss)	Talks to Sherman on the phone from the USA.

## ACT 1

## Scene 1

*The large Listening Room of IBC, an international record company in London. Blue carpet. Gold discs on the walls. A sleek, long room with plants and an aquarium.*

TALLULAH, *aged seventeen, is sitting at the piano. As the lights come up, she's plonking down on one note and then a second note, idly doodling on the piano. For a long moment we watch her bent over the piano.* GARY enters, carrying a guitar. 5

GARY: Don't mind me.

TALLULAH: [*Glances round at him, then back at the piano*] I wasn't.

GARY: Are you here for the same reason I am? 10

TALLULAH: I expect so. I don't know. [*She plays a note.*]

GARY: [*Sees fridge.*] Why is there a fridge here? [*He pulls the fridge's door.*] It's locked. Wonder what's inside. [*Looks into aquarium*] They've got snails in here. They must have eaten all the fish. [*Taps glass, pause*] Have you felt this carpet? It sort of oozes under your feet, doesn't it, feel it. It's down all the corridors, it's on the walls of some rooms. 15

*Pause*

TALLULAH: I was shown right in here.

GARY: I've come to see this important guy – I got an invitation.

IAN enters. *He is in his late twenties, fashionably dressed, he smiles a pleasant, professional smile.* 20

IAN: There you are. Now, one of you is either very early or extremely late. In fact it's quite possible you're both late. [*He smiles.*] Which, in the circumstances, is quite helpful. So we'll forgive you. Anyway, welcome to IBC – glad you could visit us, to sound a formal note for a moment. Hope it will prove profitable for all of us. This is what we call the Listening Room, newly decorated as you can see, which we use for all our interviews and discussions [*He smiles.*] and the odd midnight session. [*Slight pause*] You must be Gary and Tallulah then. 25

GARY: Yes, I'm Gary. 30

LORRAINE enters.

IAN: [*Calm, but quite sharp*] Now what the hell are you doing here?

LORRAINE: I have an appointment.

IAN: Not any longer. You're Lorraine, right?

LORRAINE: Yes. 35

IAN: Didn't you get the telegram we sent? Your interview's been cancelled. [*Pause*] We've had to cancel it.

LORRAINE: What, you mean you didn't want me to come after all?

IAN: Because time is shorter than I anticipated. Why didn't you get the telegram? I sent it personally. 40

LORRAINE: [*Quiet*] So you want me to go again.

*Slight pause*

IAN: No – now you're here, you're here. Some squeezing will have to go on. [Looking at them all] So first, here are some name badges if you can just fill them in, with your first name. [Smiles] In capitals if possible, that saves us a lot of time. 45

GARY: [Taking badge, quite polite tone] Right, OK, are you him, then, the guy we're meeting?

IAN: [Smiles] Not quite, no. I'm the guy who spotted you. [Looking at GARY] I tried to meet you for a drink afterwards I remember, but I don't think you showed. Now you're being seen by Don Sherman, which means you're in luck, because he's the top guy you can see. 50

TALLULAH: Good ... great.

IAN: [Carrying on] I just hope he'll have time to see all of you – properly.

TALLULAH's face immediately falls. 55

IAN: I'm sure he will. People have waited five years to see him, and I'm not joking, but fortunately you're not in that position. He will have heard your tapes, so he's prepared, he knows something of your music. [He smiles.] When you see him it's important to keep him here, not waste his time, answer his questions, because once he leaves he just doesn't come back. Not a chance. You remember that – OK? 60

TALLULAH: I'm beginning to feel a bit peculiar.

IAN: There's no need for any of you to feel hostile about being here because though you may find the surroundings a bit alienating, we're very used to that. [He smiles.] And know how to handle it. So don't worry. [Slight pause] Now if those of you that haven't done so could check in at security, picking your way over the alsatians, you can get your identity cards, then you'll be able to use our full facilities. Our restaurant – visitors' section – squash courts, television room and the bar, free of charge. [He smiles.] If you don't do that, you'll have to pay through the teeth. [The loudspeaker telephone rings.] 65

SHERMAN: [Off stage, speaking via the telephone] Ian ... Ian.

IAN: Yes, I'm here.

SHERMAN: There you are. I've tried every room in the building. What on earth are you doing down there? 75

IAN: I didn't know you'd arrived.

SHERMAN: No, we just got in – come on up. It's rather nice and empty up here.

IAN: No, Don – I'm here with these kids, Don – the ones you're going to see, remember?

SHERMAN: What kids? I have no intention of seeing any kids. 80

IAN looks embarrassed but keeps his cool.

SHERMAN: [His voice continuing] I have no kids on my schedule – Ian!

IAN: [To kids] If you could all check in now with security.

GARY: [Looking at telephone, grins] Does that mean five years of our lives are going to go? 85

IAN: Go on.

GARY exits with LORRAINE, both looking worried.

TALLULAH: [Not moving, she stands across the room looking at Ian.] I've already done that, checked in.

SHERMAN: [His voice has been continuing.] Ian, are you there? ... What are you doing? 90

IAN: Yes, I'm here. You remember the kids I wanted you to see, there are three of them. Need a home tutor? Visit [smiletutor.sg](http://smiletutor.sg)

SHERMAN: Three of them! I haven't conceivably got time to see three of them.  
 IAN: I know it's a bit difficult – and you've just got in. [*His voice suddenly sharp*] But you've got to see them. [*He smiles.*] And it would be a real help to me, for obvious reasons. 95

SHERMAN: Not that again. I keep on telling you not to worry.  
 IAN: I know and I hope you're right – but you must see them, Don. [*Silence*] Are you still there? 100

TALLULAH: [*Into loudspeaker telephone, right over it*] Come on – come on down here, we're waiting.  
 SHERMAN: Who's that?  
 TALLULAH: Me.  
 IAN: That was one of the kids. 105

SHERMAN: Really. And you're waiting to see me?  
 TALLULAH: Yes – I'm here – in this Listening Room.  
 SHERMAN: And you want me to come down? [*Pause*]  
 TALLULAH: Yeah. [*She is right up to telephone.*] Quickly. [*Pause*]  
 SHERMAN: Good. Good. Fine. I shall try to make it. 110  
 TALLULAH: [*Standing by loudspeaker telephone*] Hello? Have you gone? [*Silence*] He's coming now.  
 IAN: [*Leaning against wall, smiles*] That was close.

BLACKOUT

## Scene 2

GARY *is standing by the door, staring down the passage.* 115

GARY: He's coming. I can see him ... [*He moves sharply away from the door and across the room.*] He's coming right now.

*Pause, nobody enters*

TALLULAH: Well, where is he then?  
 GARY: [*Remains across the room away from the door*] He must have stopped. 120  
 Got stuck in the passage. [*Pause, watching the door*] Maybe he caught himself on the radiator.

TALLULAH: Maybe he turned back.  
 LORRAINE: I don't believe he's out there. [*Glancing over to door*] What does he look like? 125

GARY: Look like ...? He's sort of squat looking. A bit misshapen. Little chubby legs.

SHERMAN *moves into the room as GARY is saying this last line. LORRAINE is standing against the far wall. Strong sunlight across room. SHERMAN stops for a split second as he enters the room and glances round, hardly seeming to register the kids. He moves into the room. He is holding a bundle of letters, two of which he has already opened. He does not look at the kids at all, but moves across the room and puts the letters down on a small table. He stands looking down at the table, silence.* 130

SHERMAN: [*Not looking at them*] What day of the week is it? 135

*The kids look at each other. He doesn't look at them.*

GARY: Friday.

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- SHERMAN: [Quiet] Friday. [*He undoes letter with paper knife, making sharp movements. Smiling to himself in a matter-of-fact way*] I can't get people here to understand that I like opening my own letters. [*He is working his way through mail, summing up the contents of each letter with a very quick glance.*] If you try to pick a single envelope up, your secretaries grab it back at once. And they just won't let go. You have to tear it out of their hands. [*Flick of paper knife – fast*] So I hijack my post on its way down the passage. [*He undoes letter, a wadge of bank notes comes out, he pushes it to one side.*] More wasted money. [*He opens another letter.*] During the worst of the bomb scares, this company had a special American come over to open all our mail. He was about nine feet tall. Blond. He opened every letter for a year. He used to wear white gloves. Artists get sent a lot of strange things. He's doing the same job now in our Rome office. He'll lose a hand soon. [*He looks up, but hardly seems to take in the kids.*] Terrific. [*He smiles.*] Smell of the new carpet – if anything it's stronger than last week. 140
- TALLULAH: [*Quite loud*] Does he know we're here do you think? 145
- Silence. SHERMAN ignores this, he moves over to the fridge.* 155
- GARY: He's got a key. [*He grins.*] They must be a group of special people that are allowed to get in.
- The fridge is empty except for a bottle of milk.*
- SHERMAN: [*Suddenly loud*] I don't believe this! It's empty! It always happens in London. That's the second time in ten days! Each time I come back. They are meant to fill them up at the beginning of each week. I cannot believe that that is beyond them. [*Sharp smile*] I can only operate with a full fridge. It makes anything I have to do in here bearable. [*He smiles.*] I have lived off the contents of one of these for a month. [*He smiles.*] Never needed to go out of the building. [*He picks up the phone and speaks into it.*] No, which one are you? Sharon? Genista? Well, which are you? There's nothing in the fridge down here you realise. Yes, in the Listening Room. Except for a bottle of milk. No. I've just got in. Yes. Well do something *now*. And give me the new New York number. [*Smiles*] No, you just have to say it once. [*He punches the number out on the phone.*] Hello, it's DS here. No, I just got in. Is Moss there? No, no. I'll let him finish, for once. I'll hold. [*He puts down the receiver and lets it lie on the table. He has poured milk into a glass and is sipping it. Moving from table sipping milk*] I met three Germans on the plane. Young Germans. One of them was incredibly overweight. And you know what they were doing? They were going round the world without a break in fifty-six hours! They'd taken a bet to go round the world without stopping. Rushing from one plane to another. They'd flown to Tokyo, then to Sydney, then across to Brazil, then to Los Angeles, and now they were coming back to Frankfurt via London. The last leg of their trip. They were really extraordinary, they'd become completely hysterical. Giggling and bouncing up and down in their seats and leaning across and tugging at my arm. They were wearing little party hats, coloured paper hats, and they had no control over their actions at all. Tickling each other furiously and rolling out into the middle of the gangway and they were all red round the eyes – totally gummed up. [*He smiles.*] It was fantastic. All for a bet! They were going to win it too. [*He drinks the glass of milk.*] 160
- GARY: Are we allowed to talk amongst ourselves while you're speaking? 165
- 170
- 175
- 180
- 185

*Silence*

SHERMAN: [Looks at them] Two girls and a boy. 190  
 GARY: [Half to himself] At least he isn't blind.  
 TALLULAH: Do you know who we are? [Pause] Have you listened to our tapes?  
 LORRAINE: [Quiet] We were asked here you know. Sent for.  
 GARY: Has he forgotten he's on the phone? [Grins] You're on the phone to New  
 York! [Pause] 195  
 SHERMAN: Have you got name badges?

*They have all taken theirs off.*

GARY: You want to know our names?  
 SHERMAN: No, I want to see your name badges. I don't remember names. Could  
 you put them on? 200  
 TALLULAH: [As she pins her name label on] I'm Tallulah.  
 SHERMAN: [Reads off LORRAINE's badge] Lorraine.  
 GARY: I'm Gary.  
 SHERMAN: [As if he hasn't heard] Have you got a name badge?

GARY puts it on. 205

SHERMAN: [Reads] Gary. I need to see names.  
 GARY: [Suddenly] I wish you'd finish your phone call.  
 TALLULAH: I don't think it really is to New York. [Pause] Are those noises from New  
 York? [Noises over telephone] You've had it lying there for five minutes  
 you know. You'll get your phone cut off. 210  
 GARY: They probably get cheap rates because they use it so much – probably  
 have their own private phone cable running under the Atlantic.  
 LORRAINE: Have you listened to our tapes yet? [Pause] I don't think he knows why  
 we're here.  
 TALLULAH: He doesn't seem to answer any questions at all. 215  
 SHERMAN: [He has been staring at them for the first time. He turns away.] I've  
 listened to a lot of tapes today, already. And I've only been in the building  
 forty-five minutes. We get 200 tapes a week. People who have sent in  
 little brown parcels of themselves singing. Often they're singing in the  
 bath. [Sharp] I mean it. That's because that's where they sing best. We  
 hear the water sloshing around in the background and the tape often  
 smells of bath foam. They're all listened to. 220

AMERICAN VOICE comes stabbing out of the telephone and during  
 SHERMAN's telephone conversation it often mumbles in the background.  
 SHERMAN moves round the room as he talks very fast, his manner  
 quickening, speedy, professional, a totally different tone from the one  
 for the kids. He raises his voice when he is far from the phone, drops it  
 lower when he is close. 225

AMERICAN: Hello ... are you there? ... hello ...  
 SHERMAN: Moss, it's me. Yes ... I just got in. [AMERICAN VOICE mumbles] No –  
 I arrived here just now – and there is nothing in the fridge! [Smiling]  
 Nothing! No, a great yawning hole. Not even any ice, which takes some  
 doing.  
 AMERICAN: It's different in Chicago.  
 SHERMAN: [Speedy, laughing] No, the best one is in Michigan. [Straight on] You  
 seen about Zat's single? As I said, it topped quarter of a million in a  
 week. [He moves abruptly.] No, it's peaked. It won't do more. No, there'll  
 230  
 235

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be the usual slight wobble in and out for the next month. He's definitely broken Europe now. I thought this would be the one. Even Holland. Holland was really holding out, but he's broken that too. Only Australia. He seems to be out to lunch in Australia. Out to lunch completely. Only 25,000. I know ... three warehouses full of the single over there, it's pouring out of the windows apparently – they'll have to melt them. The promotion was wrong over there – they didn't listen as usual. *[His tone changes and becomes harder.]* Now Moss, are you listening to me? I have recommended ... on my recommendation ... we are going to terminate that contract. Yes, the artist we discussed last week, subject X, since I'm being observed as I talk ... *No*, it's been drying up for years for him. No, he was trailing badly even then. We have no reason to renew, I fall asleep when I hear anything of his now, we don't dare tour the idiot any more. *[Louder, firmer]* WE HAVE NO REASON TO RENEW. Yes, I remember that tour, of course. He looked wonderful. Yes, it's been settled. Now about the sleeve I was talking about – Yes – No, I phoned from the airport – the sleeve was rubbish. I didn't know what it was! No, I really didn't. I thought it was a lawnmower. I had to be told what it was. And the way she looked. She looked like a shoplifter – incredibly shift. Also if you hold it the wrong way up, upside down, it looks as if she's been cut in half. No, they should put her hands on the cover sleeve – no, I'm serious, the only bit of her that the camera likes, long bony hands, very white, very long fingers, like they belong to a dead person. Quite eerie. You should ask to see them next time. Yes – they can be holding something interesting ... Right, no I'll phone Zurich myself. I'm catching the last flight out tonight. Maybe earlier. *[He suddenly glares up at the kids.]* It depends. Goodbye. *[He slams down the phone.]*

*The kids have been watching this fast performance in stunned silence. They continue to look at him in silence.*

SHERMAN: *[Smiles]* There's no need to be nervous.

TALLULAH: We're not.

SHERMAN: It seems to be a nice day. *[He draws the blinds and curtains. The sunlight is entirely shut out, and the room is plunged into darkness.]* These curtains are already getting old.

TALLULAH: What are you doing?

*The room is in almost total darkness.*

SHERMAN: *[As he finishes drawing the curtains]* I spoke to one of you before I came down.

*TALLULAH is about to speak. SHERMAN has his back to them, he snaps.*

SHERMAN: I *don't* want to know which one it was. *[He turns.]* It's no secret that I didn't want to see any of you today – so if you would rather leave ...

TALLULAH: *[Loud]* No. *[Slight pause]* We wouldn't.

SHERMAN: *[Steely]* Now, when I ask you to do something, whatever it happens to be, I want your co-operation.

GARY: *[Grinning]* Do we have to be careful what we say and do, from now on?

SHERMAN: *[Suddenly]* I'm afraid before I go any further, you'll have to take those boots off.

TALLULAH: Who are you talking to ... !

SHERMAN: Could you please take those boots off? Need a home tutor? Visit [smiletutor.sg](http://smiletutor.sg)

GARY: He can't be serious can he?

TALLULAH *is wearing black gumboots.*

SHERMAN: They are just distracting – I'm afraid I can't work with them – they'll have to come off. They confuse me. 290

TALLULAH: [*Slowly takes boots off*] You get a kick out of this do you?

SHERMAN: [*Sharp*] Small black gumboots, just like the Queen Mother; whenever people think of the Queen Mother, they think of her gumboots. [*He smiles.*] I have seen statistics. 295

TALLULAH: [*Looking straight at him*] Is that all right or do you want me to take anything else off?

*Pause*

SHERMAN: [*Matter-of-fact*] No. No, don't leave them where I can see them – put them in the fridge. [*Very sharp*] What was your name? 300

GARY: [*He has just taken his badge off.*] Gary.

SHERMAN: Then put it back on. [*He stares at them for a brief moment, then moves away.*]

GARY: [*Half to himself*] Sadist.

SHERMAN: [*Swings round*] Who said that? 305

*Slight pause*

GARY: Me. It was me.

SHERMAN: [*Slight smile*] You're quite wrong. That is not something I am.

GARY: [*Straight back*] That's all right then, they told us you just walk out without warning. Just like that. Bang. They said we've got to keep you here somehow otherwise we've blown it. Because you never come back ever. 310

SHERMAN: [*Slight smile*] You may get a warning.

*Uneasy pause for a second*

LORRAINE: He's got yellow socks on – you know.

TALLULAH: [*Nervous smile*] Yellow socks – what does that mean about him? 315

SHERMAN: Could you go and stand against the far wall? All of you. Just go and stand against it ... Look at me.

*They line up on the far side of the stage against the wall. He looks across at them in a group, long pause*

SHERMAN: Have any of you got a police record? 320

LORRAINE: What do you want to know that for?

GARY: [*Sharp grin*] Do we have to consider our answer carefully?

SHERMAN: I need to know. It makes a difference to the company attitude. Have any of you?

GARY: [*Half under his breath*] What the hell is he doing? 325

LORRAINE: [*Quiet*] No – I have not.

TALLULAH: No, I have not. [*Mock*] I swear on whatever you've got to swear on.

*Pause, SHERMAN looks at GARY.*

GARY: [*Deliberately slowly*] I do ... not have one! He's giving us a shrewd look ... see, a piercing look. [*Nervous grin*] How are we doing so far then? 330

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TALLULAH: [*With mouth spray, raising it to her mouth*] I'm going to use this if I'm allowed to, it's for my throat, *my voice*. If I'm ever 'lucky' enough to perform for you. It contains eucalyptus.

GARY: [*To SHERMAN*] That's not a criminal drug.

*Slight pause, SHERMAN turns. TALLULAH is holding her arm. LORRAINE has looked away. SHERMAN feels telephone receiver restlessly.* 335

SHERMAN: [*His tone alters, business like*] Tallulah, come here, please.

*He is in the middle of the stage; she has to cross to get to him. She hesitates.* 340

SHERMAN: No, come here.

TALLULAH: Come where?

SHERMAN: [*Staring at her*] Just here. Don't worry, just come here. Nothing is going to happen to you. I'm not going to do anything.

GARY: Don't get too close. 345

*TALLULAH stands in the middle of the floor, opposite him.*

LORRAINE: He's going to interrogate you.

SHERMAN: Don't worry about the others. [*He is standing over her, staring at her hair.*] Have you ever dyed your hair a different colour?

TALLULAH: Yes. Bright red. 350

SHERMAN: Bright red.

TALLULAH: Yes. [*Pause*] I like violent colours.

SHERMAN: And what's its natural colour?

TALLULAH: [*Straight back at him*] It doesn't have one. I've forgotten what colour it was. Maybe it was white. 355

GARY: You have to be careful. It's the getting-to-know-you stage. [*He grins.*] Remember, people have waited five years to see him.

SHERMAN: [*He moves her head sideways.*] What would you look like with your hair long?

TALLULAH: Different probably ... worse. 360

SHERMAN: Where did the name Tallulah come from? It's not your real name, is it?

TALLULAH: Off a railway bridge. It said 'Tallulah Lives' in letters thirty feet high. I thought if I called myself that people would think it was about me – like an enormous free advertisement.

GARY: [*Grinning*] Careful, don't talk too long, he may get restless. 365

SHERMAN: Where do you come from?

TALLULAH: I come from Yardley. [*Sharp smile*] Heard of it?

SHERMAN: Birmingham.

TALLULAH: Right first time.

SHERMAN: You live with your parents? 370

TALLULAH: You telling me or asking me?

SHERMAN: [*Slight smile*] Telling you. [*Pause*] Do you work?

TALLULAH: In the evenings. In a pub. Washing up mugs.

SHERMAN: Mugs?

TALLULAH: [*More out of nervousness than aggressiveness*] What else do you want to know? I've never sung in public – I've never performed live. I paid for my own tape out of my own money. When I perform live, I want to have a few really loud explosions go off and a light show.

GARY: What's he grinning for? Did you see his small grin; he made a sort of little sideways grin. 380

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TALLULAH: [Small smile] Can I go back against the wall, please?  
 SHERMAN: Certainly.  
 GARY: [As she moves, jokingly] How did she do then?  
 SHERMAN: [Looking across at LORRAINE's name badge] You've got it upside down.  
 I can't read it. 385  
 LORRAINE: Lorraine. [Quiet] It's my real name.  
 SHERMAN: Lorraine – could you come here, please?  
 LORRAINE comes up to him and stands by him.  
 SHERMAN: How old are you?  
 LORRAINE: I'm seventeen. 390  
 SHERMAN: Really? You don't look seventeen.  
 LORRAINE: So people tell me, all the time.  
 SHERMAN: How seventeen are you?  
 LORRAINE: Five months – and quite a few days.  
 Slight pause 395  
 SHERMAN: If you're under sixteen – it doesn't matter you know. Particularly.  
 GARY: Yes it does, doesn't it?  
 SHERMAN: Just don't lie to me.  
 LORRAINE: [Genuine] I'm not lying to you ... Why should I lie to you?  
 SHERMAN: [Slight smile] To make sure I don't throw you out. 400  
 LORRAINE: [Quiet, a little nervous] I didn't think you were going to. You didn't ask her age.  
 SHERMAN: No. [Not unpleasantly] Your teeth are pretty dirty. You should get somebody to clean them up for you.  
 LORRAINE: [Quiet] I'll remember. 405  
 SHERMAN: Where do you come from?  
 LORRAINE: Sheffield.  
 SHERMAN: Have you ever been in London before?  
 LORRAINE: No.  
 SHERMAN: How tall are you? 410  
 LORRAINE: [She is uncertain how to answer, because he can see she's very short.] Quite tall. Very tall ... What do you expect me to say? You can see, can't you?  
 SHERMAN: Yes. You're not very substantial.  
 LORRAINE: That's right. 415  
 SHERMAN: Can you take that off?  
 She is wearing a coat over a T-shirt.  
 LORRAINE: What, now?  
 SHERMAN: Now, yes.  
 LORRAINE slowly takes the coat off, quite embarrassed being watched by the other kids. 420  
 SHERMAN: [Watching her with total detachment; the coat comes off] That's better. [He turns sharply, speedily] Fine. [Has back to them, with finality] Right.  
 GARY: What about me then? [Realising he isn't going to get called] Aren't I going to get asked into the middle? 425

SHERMAN has moved across the room. Need a home tutor? Visit [smiletutor.sg](http://smiletutor.sg)

GARY: Hey! I haven't had my turn – my personal questions – you've missed me out.

SHERMAN: [*Quietly, pouring more milk*] I haven't missed anything out. 430

GARY: [*Charming smile*] I come from Isleworth ...

SHERMAN: Isleworth?

GARY: I started wanting to be a musician during Mr Skinner's classes. He was completely bald, rather ugly in fact ...

SHERMAN: [*Suddenly turns, loud, cutting him off*] What is all this talk about being a musician? It's completely ludicrous. None of you are musicians. You're just raw, totally inexperienced. 435

GARY: But we're here aren't we? [*Slight pause*] You must want some young artists – fresh talent. You must need to sign some because you're seeing us aren't you? 440

*Pause*

TALLULAH: You were careful, weren't you?

GARY: It's all right. He's not edging towards the door; we're OK.

SHERMAN: [*Slight smile*] What's your name?

GARY: Not this again, I don't believe it. [*He moves across.*] Here. Why don't you keep it in front of you, then you can keep checking, can't you? [*GARY is by the telephone as he puts his name tag down in front of SHERMAN.*] 445

Can I call New York? I said I'd call about this time. Let them know how it's going.

TALLULAH: [*Worried at his boldness*] Ssssh ... 450

SHERMAN: [*Tiny smile*] Would you like to go to New York?

GARY: [*Grins*] Are you making an offer?

TALLULAH: [*Grins*] He won't do, like that!

GARY: I've been already, anyway, to America, to New York.

SHERMAN: [*Smiles*] You've been? Good. When? 455

GARY: [*Surprised*] When? A few months ago.

SHERMAN: [*Still smiling*] And what was it like?

GARY: What do you mean?

SHERMAN: What's it like? Tell me about it. I want to know.

*Slight pause* 460

GARY: [*Decisive*] You want to know? OK. Everything ... everything's open really late for a start. And I mean *everything* ... opticians, all-night opticians, vets, dentists – they only start to really get going about midnight! ... Patisseries, agricultural machinery shops, piano-tuners, all-night window cleaning classes, that's when they teach you how to clean skyscrapers, they do! You can go and look up your birth certificate at two o'clock in the morning. Yes! And you can book in and have plastic surgery done, all-night zoos, double-glazing ... You can go bathing in this department store at one o'clock in the morning. There's all-night ballet in the parks – heliports – you can go into any café in the centre at three o'clock in the morning and it's full of helicopter pilots! [*GARY stops.*] 465

SHERMAN: [*Unblinking*] Yes?

GARY: Yeah!

SHERMAN: Yes. And ...

GARY: And the garbage disposal lorries are enormous, with red lights all over them. They're fantastic ... they ... they have cigarettes this long – really long cigarettes about ten inches, and ... tennis rackets, really hard metal tennis rackets. Can't buy any wooden tennis rackets any more – can cut people's heads open with them if you lose a point. 475

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	They're very bad losers, over there ... er ... the police are all <i>really crude</i> ...	480
TALLULAH:	[ <i>Helping him out</i> ] People making films in the streets all the time.	
GARY:	Yeah – and the hospitals. Got giant hospitals – which have their own cinemas. [ <i>Carrying on fast</i> ] And you get houses with trees growing on their roofs, and of course pet alligators swimming in the baths and up your trouser leg.	485
TALLULAH:	And you can get green chocolate now in the drug stores.	
GARY:	[ <i>Sideways glance</i> ] Have you been there? [ <i>Looks back</i> ] And you pass old women of about seventy or eighty out in the street wearing Kaftans, just walking along the pavement. You see, I have been! And when it rains there, these really heavy drops come down – this big – the size of boiled sweets. They're quite dangerous! And there're dead people in the rubbish bins in the park of course, just dropped in there amongst the soda cans, with their legs hanging over the edge. [ <i>He smiles.</i> ] It's great there. Electric!	490
		495
	<i>Silence</i>	
SHERMAN:	It would have been simpler, and saved time, if you had just said, no I haven't been.	
	<i>The phone rings. SHERMAN answers phone immediately, a voice only half audible blurts out occasionally during the following conversation.</i>	500
SHERMAN:	[ <i>Tone changes, indicating surprise for a fraction of a second as he is caught off his guard.</i> ] Hello – Dave? ... It was clever of you to track me down ... Yes, I've heard. Yes. No, I'm afraid that is what is happening. We cannot renew – we cannot renew your contract ... There is nothing we can discuss really. No, it wasn't – no – it was on <i>my</i> recommendation.	505
	[ <i>Pause as he listens, SHERMAN's tone is direct and unsoftened</i> ] I felt that you and the company hadn't got anything to offer each other any more. Or to put it more brutally, we cannot afford you. Sales just haven't been good enough. No, I know ... but, overall, they've been on a continuous slide, for as long as I can remember ... And that's how it works. [ <i>Pause</i> ] No, I don't think we can see each other. No, I wouldn't like to meet, no. Because there is nothing we can talk about any more. No. If I thought a change in the image would work I would have suggested it. No, I had ideas. But you're just not that sort of artist. [ <i>Sharp</i> ] What do you want me to say? I could say how sorry I am, but that wouldn't be true. I am <i>not pleased</i> of course, but I am not going to mess you around. I think it just had to be done ... No, I'm drinking milk ... You wanted to talk to me and I'm telling you the truth. Yes, that's why I don't talk to people afterwards because I just upset them. No, I'm afraid it has to be final. My regards to your wife. [ <i>Puts down phone, immediately picks it up again – tone very animated, but not upset</i> ] Genista! I do not want anybody to be told where I am, and there are <i>no exceptions</i> . Is that clear? And I do not want any calls put through here, no matter what they are about. [ <i>He glances up at the kids.</i> ] Until I say otherwise ...	510
		515
		520
	<i>The kids are uneasy, a bit nervous about what they've just seen.</i>	525
LORRAINE:	[ <i>Quiet</i> ] He's just chopped somebody off.	

SHERMAN moves away from the phone. He moves across the room to the window seat and sits down. During the following exchange

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- between the kids, his head suddenly goes back, his eyes close, his body completely still.* 530
- TALLULAH: How much do you get paid? [*She turns.*] How much do you think he gets paid?
- GARY: About a quarter of a million ... to start with.
- LORRAINE: Look ...
- They look at him. He is sitting in the chair, his head back, eyes closed, totally still. Silence – they stare at SHERMAN.* 535
- TALLULAH: What's the matter? What's happened to him?
- No reaction from SHERMAN*
- LORRAINE: He must be faking it – mustn't he?
- GARY: [*Looking at him*] Faking what? 540
- TALLULAH: Hello. [*Calls out to SHERMAN – uneasy smile*] Hello?
- GARY: Do you think he's still watching us – even though his eyes are shut?
- TALLULAH: [*Moves up to him cautiously – looks at SHERMAN's face stretched back*] He'll look like that when he's dead.
- LORRAINE: [*Uneasy smile*] Let's hope he hasn't had a heart attack. 545
- TALLULAH: He's very well shaved – must have done it on the plane. [*She picks up the milk.*] Shall I splash some of this over him, bring him round?
- TALLULAH is standing by SHERMAN with milk about to flick some across his face – but as she moves to do so, his head jerks forward, and a second later he gets up sharply.* 550
- SHERMAN: [*Totally ignoring her, makes straight for the phone*] Right. [*He lifts receiver and bursts into confident and reasonably fluent French, ordering coffee and saying which room he is in. He is well into his third sentence and speaking fast, when he stops abruptly.*] Of course ... I'm sorry – I thought I was in our Paris office for a moment, yes, the carpet is the same colour blue – and the furniture is in exactly the same position. [*Smiles*] No, I think the aquarium may be different. No, some black coffee – for one. Thank you. [*He puts down phone sharply. He smiles.*] I feel terrific. [*Suddenly remembers he didn't ask on the phone.*] Which place is this anyway? [*Indicates phone*] That girl had an American accent. 555
- LORRAINE: I don't believe you don't know where you are.
- GARY: He knows.
- TALLULAH: [*Intrigued*] Yes – what city is out of the window?
- SHERMAN: [*Swings round and stops by the closed blinds*] Out there ... [*He stares for a second trying to think.*] It must be London – each city smells different. [*Pause, he focuses on them as if remembering. Very deliberately, with a smile on his face, he says their names.*] Lorraine ... and Tallulah ... and Gary. 565
- GARY: [*His eyes meet SHERMAN's, loud*] I've just realised something! [*To SHERMAN*] What you're doing ... I don't know what I've been thinking all this time – [*Straight at SHERMAN*] You're only going to take one of us, aren't you ... at the most. We're all in competition with one another, aren't we? [*Pause, sharp*] Aren't we? 570
- SHERMAN: [*Surprised for a split second at Gary*] Not necessarily. 575
- GARY: [*Sideways to LORRAINE*] Did you hear that! 'Not necessarily.' [*To SHERMAN*] What sort of answer is that?

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SHERMAN *smiles slightly*.

- TALLULAH: Is that right, what he says?  
 GARY: He probably thought, right at the start, of maybe putting us together, seeing if there was the possibility of a group, he was making 'visual comparisons' or whatever they call it, but he's decided against it already – haven't you – when you put us up against the wall? 580
- SHERMAN: [*Slight smile*] Are you asking me or telling me?  
 GARY: You're not meant to see us like this you know – you're meant to have us in one at a time, totally separate, and interview us. 585
- SHERMAN: [*Loud, but with slight smile*] 'Meant to'! What on earth is this 'meant to'? There are no *methods* in this business, there's no green handbook with rules in it. Anybody telling you different is lying. I meet people from time to time – though I do my best to avoid them – who talk about 'nudging' artists and 'coaxing' artists. [*Straight at them, quiet*] Well, I don't. 590
- GARY: You *want* us to compete with one another, he really does, that's what he's setting up, you can't do that. [*To LORRAINE*] He's exploiting us, isn't he?
- SHERMAN: [*Suddenly loud, speedy*] Exploiting you! I'm *exploiting you*! Should have witnesses shouldn't I? I should ring for one of the five lawyers in this building. You're free to go whenever you like, aren't you? I don't believe you're being kept here by force. If you don't like the way we work here, go to another label. Be one of the eight thousand other kids or whatever number it is each week, pestering people with their tapes, pushing them into one's face as one is trying to drink a cup of coffee. [*He moves, his voice changes.*] Exploiting ... [*Dangerous*] I don't want to hear the word again. [*Slight pause, he is by the window*] If one was choosing athletes it would be simple. You just have to see which one runs the fastest – jumps the highest, but this is a little more complicated. 600
- LORRAINE: [*Watching him*] So we *are* competing against each other. 605
- No reaction*
- TALLULAH: Have we got your assurance that we aren't going ...  
 SHERMAN: I don't give assurances.  
 LORRAINE: Of course he's not going to give us an assurance. 610  
 SHERMAN: Any of you are free to leave this room now – if you are not happy. [*Slight smile*] Taking on a large company isn't easy – nor should it be. I don't sign very many artists. [*Pause*] A contract with us could obviously transform your lives. [*Pause*]
- GARY: [*Looking at TALLULAH and LORRAINE*] I don't think we should go along with this – being made to compete against each other. I really don't. [*Nervous grin*] I think we should consult amongst ourselves. I mean for a start, what I'm doing is a lot different from what they're doing. [*To TALLULAH*] I'm sure it's good – but with me, standing me up against walls you can't really tell ... [*GARY leans against the wall, close to SHERMAN.*] 615
- SHERMAN: [*By window*] You worry too much.  
 GARY: Who?  
 SHERMAN: You. You're worrying too much about how you're doing.  
 GARY: [*Sharp grin*] I think it's a really mad – absurd way of doing things ... if you ask me. [*SHERMAN turns, pause. GARY, a little surprised at himself, grins.*] So you want me to leave now? Right. Do you ...? [*Pause*] I expect you want me to go now. 620
- SHERMAN: [*Slight smile*] No. [*Pause*] You're wrong. [*SHERMAN exits slowly*]  
 TALLULAH: [*Calls after him*] Wait... [*TALLULAH turns, furious*] You've done it. That's 630

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it isn't it! He'll disappear now. We'll never get him back, won't even get near him again. You've blown it.

GARY: No I haven't. [*He moves.*] I don't think I have. [*Looks around him*] They've probably got a few hidden microphones, we're being studied on our own.

TALLULAH: You handled him completely wrong, you know. You were really clumsy – really crude the way you did it. 635

LORRAINE: Yes, I don't think you did it at all right.

GARY: I don't trust him.

LORRAINE: I think he'll be all right. We don't *know* if he's only going to take one of us.

GARY: Of course he is. [*Smiles*] Only one. Really weird – the way he went into that coma or whatever it was. 640

LORRAINE: If he comes back we've got to make him stay here.

TALLULAH: [*Loud*] He never comes back, remember. [*To GARY*] Go and have a look for him.

GARY: Why me? [*Slight grin*] I'll get lost! You go. [*He begins to sing few bars of a song, as he moves nervously. It is one of his own songs, with strange, wistful lyrics.*] 645

TALLULAH: Shut up.

GARY *continues to sing*. SHERMAN *re-enters with IAN*. SHERMAN *is holding paper cup of coffee that he drains completely with one abrupt movement during the next exchange*. IAN *is standing in a well-cut suit with notebook*. 650

TALLULAH: What's *he* doing here?

IAN *smiles, standing next to SHERMAN*.

LORRAINE: Where've you been? 655

SHERMAN: That needn't concern you.

GARY: He's got reinforcements. [*To SHERMAN, indicating IAN*] What's he going to do?

IAN: I have merely come to hover, and to help out if necessary ... make a few notes. 660

SHERMAN: [*Slight smile*] He is here for your protection.

*The kids are surprised.*

LORRAINE: Or yours.

GARY: [*Mocking*] Come to help him *choose*.

IAN: Of course not. 665

SHERMAN: He is quite concerned you do well.

IAN: [*Slight smile*] Naturally. It is because of me that you are here.

GARY: [*To IAN*] And if you want my opinion, I think he likes her [*Indicates TALLULAH*], half likes her [*Indicates LORRAINE*] and really loathes the sight of me. 670

*They all look at SHERMAN, he just smiles a slight smile, then moves sharply, his manner is flowing, moving back into top gear. More competitive feel between the kids.*

SHERMAN: [*Straight at GARY*] You play the guitar.

GARY: Yeah, that's right. 675

SHERMAN: Do you play the guitar?

TALLULAH: No. [*Then more competitive*] I have played it once, one day last year I ...

SHERMAN: Right. [*He looks at LORRAINE.*] Need a home tutor? Visit [smiletutor.sg](http://smiletutor.sg)

LORRAINE:	No.	
SHERMAN:	Just checking. [ <i>He moves, sharp</i> ] And the piano, do you play the piano?	680
GARY:	No.	
TALLULAH:	No.	
LORRAINE:	Yes.	
SHERMAN:	Right. [ <i>He moves away, as if about to ask something else, then he suddenly turns and looks straight at LORRAINE.</i> ] OK, play it now. Play me a tune. You can play me anything you like. [ <i>Moment's silence</i> ]	685
LORRAINE:	[ <i>Glances over</i> ] On that piano?	
SHERMAN:	Where else?	
LORRAINE:	OK. [ <i>She moves over to piano and briskly sits down at piano, TALLULAH and GARY are watching, fascinated.</i> ]	690
IAN:	You can take your time.	
LORRAINE:	[ <i>Tenses herself by the piano</i> ] This stool's a bit low for me ... but I think I can manage. [ <i>LORRAINE looks at the keyboard.</i> ] The keys are dirty. [ <i>She tries a note, a single note, presses it down.</i> ] It's not in tune.	
IAN:	[ <i>Watching her</i> ] It's always kept in tune. [ <i>He smiles.</i> ] One of the rules of the house.	695
LORRAINE:	You ought to get it fixed.	
SHERMAN:	[ <i>Louder</i> ] Play me a tune.	
	LORRAINE, who has been behaving confidently up to this moment, is poised over the keyboard. For a second she sits there, and then plonks on the piano, a terrible racket, patently unable to play properly.	700
IAN:	[ <i>Spontaneous exasperation</i> ] She can't play.	
	LORRAINE continues for a second after this, then stops. She sits by piano, waiting for the onslaught.	
SHERMAN:	[ <i>Steely, quiet</i> ] You shouldn't lie to me – what is the point if you're going to lie? You might as well leave right now.	705
LORRAINE:	[ <i>Uncertain whether this means she's been sacked</i> ] Do I ...	
SHERMAN:	[ <i>Loud</i> ] Do you what?	
	There is a moment's pause. LORRAINE is a small figure standing by the piano.	710
LORRAINE:	[ <i>Very quiet</i> ] Do you want me to go?	
SHERMAN:	[ <i>After a slight pause</i> ] Go back and stand over there. [ <i>Watching her</i> ] No – right back!	
TALLULAH:	[ <i>Quiet as she rejoins them</i> ] You shouldn't take risks.	
IAN:	[ <i>To LORRAINE, his voice sharp, exasperated by her</i> ] That was a silly thing to do, if I may say so – wasn't it? How on earth did you think you were going to get away with that? It was obvious we'd ask you to play sooner or later. You don't want to waste Mr Sherman's time you realise. His time is worth more than anybody's in the building! You're quite lucky to be here at all.	715
SHERMAN:	[ <i>Swinging round</i> ] He wants you to do well. [ <i>He smiles.</i> ] And he has his reasons.	720
IAN:	[ <i>Slight smile, trying to sound cool in front of the kids</i> ] One or two, certainly.	
SHERMAN:	[ <i>Slight smile</i> ] He was willing you on just now.	725
TALLULAH:	We're trying.	

SHERMAN *is standing by* IAN.

SHERMAN: [To IAN in a quieter personal tone, not unpleasant, with a smile.] You shouldn't worry – you can usually tell if they are planning to do something, make a change – they stop replacing the equipment in your office. You don't get those large red drawing pins delivered to you any more, you just get given the plain ordinary ones and recycled envelopes. They start giving you the dregs. 730

*The kids are watching, uncertain what they're talking about.*

IAN: That's not happening yet – I don't think it is ... 735

SHERMAN: [Moving, his adrenalin flowing] Good, good ... [Suddenly to kids, indicating IAN] You know what this man used to do – he used to tear up lawns with pneumatic drills, yes, at college and scrawl his name on chapel walls didn't you – and he wore his hair really long and walked barefoot over electric railway lines. 740

IAN: [Brazening it out, trying not to look embarrassed] Yes – and he's now wearing a suit that fits almost too well.

SHERMAN: And eagerly interested in how you're doing.

GARY: [To IAN] You must be really worried then mustn't you?

IAN: [Quiet] Why? 745

GARY: [Indicating SHERMAN] Because he hasn't found out anything about us at all – or about what we want to do.

SHERMAN: [By the window] Hasn't he? [He stares at GARY.] Take you for example. I know almost everything I need to know already. [Slight pause] I've also listened to your very muddy tape. [Slight pause] 750

GARY: Yes ... [He glances at LORRAINE, half jokey] Is this it? [Pause] Is he going to do it?

SHERMAN: [Tone direct, but not sneering] You want to sing songs that are 'relevant' ... the social angle ... the lay-off-the-kids category. [Matter-of-fact] That is what you want to do. [He turns.] I saw a group somewhere, some city, they were singing an anti-fascist song, and in the middle they completely forgot what they were singing about and started strutting around the stage playing with their microphones. That's how much they were concentrating. Two lots of twins they were, with very pale, baby-like faces. [Quiet, to himself] They were almost interesting. 760

GARY: I thought we were talking about me.

SHERMAN: [Staring straight at him again, sharp] And to make that stuff sell now, it has to be really unexpected, done with a difference.

GARY: But I can. You have no idea what I'm like. When I play I can be all sorts of things, different things, can be really quiet, really subtle, so you hear every word, and I can be LOUD, really outrageous, I can shock ... 765

SHERMAN: You can shock can you? [Pause] How?

GARY: How? I just do.

SHERMAN: [Suddenly] OK. Do it – do the most outrageous thing you can think of. Shock us. 770

GARY: [Startled grin] Shock you – in here. No – I'm not going to start playing party games.

SHERMAN: I'm not asking you to. [Slight smile] I thought you'd welcome the chance.

TALLULAH: Yeah.

GARY: You did – did you? [He glances round.] You serious? 775

SHERMAN: Of course. When I first arrived in London, I was amazed to see three little girls smoking on the underground. But you'll find it more difficult to shock me now.

GARY: [Mocking, not believing him] You want me to do something really

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outrageous – and then I'm going to get marks for it afterwards! [*Suddenly to IAN*] What you think of this then? You think it's a good idea of his? 780

IAN: [*Smiles, stares straight back at him*] I'm looking forward to it.

GARY: He's looking forward to it! [*Suddenly*] OK.

SHERMAN: But no nudity.

GARY: What do you mean? 785

SHERMAN: Because it's so predictable.

TALLULAH: Could get him into trouble couldn't it?

GARY: You better give me a list of all the 'shocking' things I'm allowed to do then.

SHERMAN: [*Quiet*] Everything else. 790

GARY: [*Suddenly realises from his tone he is serious*] Really? [*He moves purposely – grinning.*] You mean I'm allowed to wreck the furniture and everything. Right. [*He is grinning, looking for something. He picks up a chair and tosses it on to floor.*] How shocking do you want it to be, medium shocking – or really very shocking? [*He moves round room, he smiles.*] You really are a git, do you know that? You've been waiting to do this haven't you? 795

SHERMAN: You're not going to reduce us to quivering heaps like that. In fact I really doubt you'll manage it.

GARY: [*Fast, moving*] I could kill a few snails for a start. [*Taps aquarium hard*] Melt a few of these down. [*He takes gold disc off wall and drops it on floor.*] And make you drink it. [*He moves a chair sharply, grins at them all as he moves.*] What are you hoping for? What's the favourite? [*He stops.*] I think I'll cut one of my fingers off, do a bit of bleeding, that's always a good one, wounds, especially self-inflicted ones. [*Flicks out matches*] I'll set light to the carpet ... he thinks he knows what I'm going to do. [*He gently touches LORRAINE's face, looking at SHERMAN, aggressive towards him, not LORRAINE.*] If I hurt her, damaged her, that would be really shocking because she hasn't done anything wrong. But I'm not going to. [*He moves near IAN. He flicks IAN's pen out of his hand and smiles.*] Or I could inconvenience him. [*Pause*] Do you want to be? This'll all be in the company magazine you know. 800

TALLULAH: What you going to do, Gary? Because don't.

SHERMAN: [*Slight smile*] You really think those are still outrageous things to do? You seriously thought they would shock me? 805

GARY: Yeah. 810

*Silence, SHERMAN smiles to himself, turns, and moves.*

GARY: Did you see him do that? Give a tiny smile.

*LORRAINE's head goes down, as if she's about to faint.*

SHERMAN: What's the matter with you? 820

*Pause*

LORRAINE: [*Very quiet*] I just feel ...

SHERMAN: Are you ill?

LORRAINE: [*Very quiet*] No ... no, I don't think so.

SHERMAN: [*Stares at LORRAINE, trying to decide if she's just trying to get his attention.*] Are you unwell or not? 825

*Pause*

- LORRAINE: [*Looks at him straight in the face*] No, I'm not.
- SHERMAN: [*Moves briskly to the piano, his tone business-like*] Ian, could you come here and work this thing? [*Indicating piano*] 830
- IAN: [*Self-mocking smile*] What I've been waiting for!
- SHERMAN: [*Carrying on, business-like*] Lorraine, come here. [*LORRAINE moves.*] That's enough. [*She stops.*] Stay there. You're going to sing for me now. Just with the piano – so we'll be able to see the raw article. You know the words of 'Yesterday', I hope? [*Without waiting for her answer, although LORRAINE nods, he recites the lyrics of the first verse in a totally matter-of-fact voice, the words crisply distinct. He pulls a microphone from side and laying it down in front of him.*] If I think it would be worth it I may want one of you to use this. 835
- IAN: [*At piano, his manner professional*] Now you know what to do – take your time, I'm going to set a medium fast tempo – the key's 'f' – and I advise you to try. 840
- IAN *plays opening bars, LORRAINE turns face away.*
- SHERMAN: [*Loud*] What's the matter? Maybe it wasn't your voice on the tape you gave us. Maybe you can't do anything. 845
- LORRAINE: [*Quiet back at him*] It was my voice. [*Pause*] You just haven't given us any warning.
- SHERMAN: Warning! Why should I give you a warning? What the hell are you here for?
- LORRAINE *stands still, silence* 850
- SHERMAN: Right now.
- IAN: This speed OK?
- IAN *plays and LORRAINE sings 'Yesterday', trying extremely hard, standing still, compact, a small sharp figure. Her voice is adequate. She finishes singing after the first verse; it hasn't taken long. Complete silence, everybody looking at SHERMAN, who is by window.* 855
- LORRAINE: He was going a little fast for me. [*Slight pause – SHERMAN doesn't look at her.*] Can I start again?
- SHERMAN: No. [*He turns.*] Please just go back against the wall. Now you, please. [*Indicating GARY*] 860
- GARY *stands where LORRAINE was standing. The girls stand in silence next to each other, TALLULAH is tense.*
- GARY: Can I not sing that song? – it's not the sort of thing I'm into.
- IAN: [*Cutting him off*] No, just sing the same song, and try to relax, you sure you know the words? 865
- GARY: We'll see won't we?
- He starts to sing the song as IAN plays – a nervous but rather beautiful voice comes out, and putting everything he's got into it. SHERMAN turns and looks at him to interrupt him after a very short time.*
- SHERMAN: Can you stop moving around so much? 870
- GARY: I usually have something in my hands. [*Glancing at microphone*] Maybe if ...
- SHERMAN: No.

- GARY: IAN *starts playing again, GARY misses his entrance.*  
Wait a minute – I can't remember it. [*He becomes tense.*] 875
- SHERMAN *repeats the opening two lines sharply, piano starts.*
- GARY: Aargh! ... it's gone. Why did you interrupt ... I can't do it at the moment.  
[*With real passion*] You really shouldn't have stopped me. [*He looks up.*] Go on, you better say *next please*, like they're meant to. [*Moment's silence, GARY moves*] 880
- SHERMAN: I hope you're watching this, Ian.  
IAN: I don't know what's the matter with them.  
TALLULAH: I'm waiting.  
SHERMAN: Tallulah, would you stand where Gary was standing?  
IAN: Are you ready – are you really concentrating? Try to concentrate. 885
- TALLULAH *opens her mouth, she sings about a line and a half of 'Yesterday'.*
- SHERMAN: Stop! [*She stops.*] Just stop.
- TALLULAH *stares at him in disbelief and resentment.*
- SHERMAN: Here. Will you use this, please? 890
- TALLULAH *takes the microphone. She begins 'Yesterday', but suddenly switches into a contemporary song. She has a very good, strong voice, she moves round away from the central position as her confidence grows – she puts everything she can into it, not looking at him in case he stops her, using her voice, both loud and quiet, her face determined and eager, really exerts energy. She sings for about a minute and a half, growing really loud towards the end. She stops, panting and sweating. Silence, they all look at her.* 895
- SHERMAN: I said 'Yesterday'.  
TALLULAH: You didn't stop me. [*She hands him the microphone.*] 900  
SHERMAN: Here's a handkerchief – wipe your face. You shouldn't wear clothes like that.  
IAN: [*Quietly*] Well done.  
GARY: [*Suddenly*] It must be really late – night-time by now.  
SHERMAN: [*Moves over to the window with an abrupt movement*] You think so do you? 905
- He lets up the window blind, sun pours into the room, bright evening sun. They look startled and blink in it. SHERMAN is by the window.*
- SHERMAN: When I accept people they don't usually say anything, not at first, just stand there chewing. [*Slight pause*] When I turn people down sometimes they giggle and say 'I'm sorry, I didn't hear what you said, could you say it again', sometimes they thank you, taking so long they'll hope you'll change your mind. And sometimes they are abusive and shout and spit and kick chairs over. 910
- LORRAINE: That's very helpful. 915  
SHERMAN: [*Briskly exiting*] I'll see you tonight. [*He exits.*]  
GARY: [*Looks round*] That means we're staying. We've all survived, that can't be right. [*Nervous*] Have we all survived?

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IAN:	Thank you – that was good, excellent – you did well in the end ... great ... well done. [ <i>He smiles.</i> ] Good.	920
GARY:	[ <i>Not unpleasantly</i> ] He's really pleased, look. How many of us is he going to take?	
IAN:	[ <i>Looking round</i> ] Just try to relax now.	
GARY:	[ <i>Not unpleasantly</i> ] Go on – run after him if you want to, we don't mind.	
IAN:	I'm not in the habit of running after people.	925
GARY:	[ <i>He smiles at him.</i> ] Then we'll go together – because I'm going too! Come on. [ <i>He catches LORRAINE's arm.</i> ] You ought to come too. I'm going to have a real look round. [ <i>He exits.</i> ]	
IAN:	I'll see you tonight. [ <i>He exits.</i> ]	
TALLULAH and LORRAINE alone on stage together, the evening light.		930
TALLULAH:	[ <i>Excited, smiling</i> ] I feel sore all over. And really stiff. [ <i>Lightly</i> ] I don't think he likes me, he looked sideways like that, when he saw me looking at him. I couldn't see what he was thinking.	
LORRAINE:	[ <i>Quietly</i> ] You did very well. He likes you ... you're OK.	
TALLULAH:	[ <i>Excited</i> ] What the hell anyway! We're here. I've missed my job tonight, you know. I only did half the shopping this morning. I always do it for the whole family on Fridays. [ <i>Loud, by the window</i> ] We should go out shouldn't we? It's so warm now! [ <i>Smiling</i> ] What place is out there! [ <i>Mimics SHERMAN</i> ] Where are we – which city? [ <i>Moment's silence</i> ] I bet he knew all the time. We should go and see London, paint the town green. <i>Startle</i> people in bus queues – hijack a taxi. [ <i>She looks at LORRAINE.</i> ] And all the other things people do here, should go together.	935
LORRAINE:	Yeah, we could. Probably wouldn't let us back in here again though if we were late.	940
TALLULAH:	Walking along with my hair like this, you and me, watching people <i>think</i> about picking us up, and we just walking straight past them.	945
LORRAINE:	Yeah, we could.	
TALLULAH:	[ <i>Grins, excited</i> ] Some other time though.	
<i>Music – classical music suddenly wells up, somewhere in the distance, but quite loud. TALLULAH looks around.</i>		950
TALLULAH:	[ <i>Loud</i> ] What the hell is that?	
<i>Music continues, welling up from somewhere in the building.</i>		
LORRAINE:	It must be their <i>classical</i> record division. [ <i>She looks towards the door, slight pause.</i> ] It's a big place.	
<i>They look at each other across the big room.</i>		955
FADE		

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**DRAMA**

**0411/11**

Paper 1

**May/June 2016**

**2 hours 30 minutes**

Additional Materials: Copy of pre-release material (0411/11/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimulus that you have worked on. A copy of the pre-release material is provided with this Question Paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **3** printed pages, **1** blank page and **1** insert.

## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from *Talk of the City*, by Stephen Poliakoff, that you have studied.**

- 1 Identify a moment where a prop is mentioned in Scene 2. Give **one** example of how you could make effective use of that prop. [2]
- 2 You are advising the actor playing MILLY DEWS on how to pace her lines in Scene 1 (between lines 98, 'Hello, hello, everyone' and 104–5, '...for those at home to enjoy'). Give **one** piece of advice, and say why she should follow it. [2]
- 3 Look at lines 589 ('At the start of any enterprise, between two comparative...') to 633 ('The form was good'). Suggest **three** ways in which the actors could show how CLIVE and ROBBIE relate to each other. [3]
- 4 You are performing ARNOS's speech from line 711 ('Splendid') to line 727 ('It's American of course, the tune –'). Suggest **two** aspects of his character that you would want to bring out and, for each aspect, say how you would do it. [4]
- 5 You have been given the role of HONKER. How would you control your vocal delivery between line 299 ('There you are! Hello, I'm Harry Wallace') and line 346 ('You'll get the knack! Ready?')? [4]
- 6 Look at lines 805 ('So you're a peasant really?') to lines 853–54 ('That must be a little difficult for you'). As the actor playing ISABEL, what impression would you want to give to the audience, and how would you do it? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 Choose **one** of the characters in your devised piece and say how that role helped to move the action along. [5]
- 8 How effective was the use of gesture in your devised piece? Give examples to support your answer. [5]

### Section B

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Talk of the City*, by Stephen Poliakoff, that you have studied.**

- 9 You have been asked to design the sound for a performance of this extract. Discuss how your design ideas will enhance the drama. [25]
- 10 You have been cast in the role of BERNARD. How would your performance communicate his character to an audience? [25]
- 11 '*Talk of the City* explores the tension between the glamorous world of entertainment and the more serious issues of the time.' As a director, how would you bring out this tension in a performance of the extract? [25]

### Section C

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12 What challenges did your devised piece present in terms of vocal projection and articulation? How effectively did you deal with these challenges? [25]
- 13 You have been invited to perform your devised piece at a local theatre and have the opportunity to design a set. Discuss the details of your set design and how it would enhance the drama. [25]
- 14 What message did you wish to communicate in your devised piece? How successful were you in achieving this? [25]

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**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/12**

Paper 1

**May/June 2016**

**2 hours 30 minutes**

Additional Materials: Copy of pre-release material (0411/12/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An Answer Booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the Answer Booklet. If you need additional paper, ask the invigilator for a continuation booklet.

**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimulus that you have worked on. A copy of the pre-release material is provided with this Question Paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **3** printed pages, **1** blank page and **1** insert.



## Section A

Answer **all** questions in this section.

Questions 1–6 are based on the extract from *City Sugar*, by Stephen Poliakoff, that you have studied.

- 1 Identify a moment where a prop is mentioned in Scene 3. Give **one** example of how you could make effective use of that prop. [2]
- 2 You are advising the actor playing NICOLA on how to pace her lines in Scene 1 (between lines 226, 'A little louder ...' and 245, 'Oh good – thank you'). Give **one** piece of advice, and say why she should follow it. [2]
- 3 Look at lines 81 ('Why do you keep on doing this?') to 99 ('You're not, yet'). Suggest **three** ways in which the actors could show how LEONARD and REX relate to each other. [3]
- 4 Look at lines 546 ('You must be enjoying all this anyway ...') to 585 ('Always trying to put them off ...'). Suggest **two** aspects of JOHN's character that you would want to bring out and, for each aspect, say how you would do it. [4]
- 5 You have been given the role of JIM. How would you control your vocal delivery between line 846 ('I mean, don't you agree ...') and line 879 ('WHAT would I do with a –')? [4]
- 6 How would you advise the actor playing LEONARD to deliver the speech between line 1114 ('No need to fear, Nicola is here') and line 1144 ('... SHOUT IT OUT')? [5]

Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.

At the start of your answer to Question 7, write the title of the stimulus you have used.

- 7 What aspect of your devised piece did you most want the audience to remember, and what did you do to achieve this? [5]
- 8 In what ways did you vary the physical distance between performers in your devised piece, and why? [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *City Sugar*, by Stephen Poliakoff, that you have studied.**

- 9** You have been asked to design the sound for a performance of this extract. Discuss how your design ideas will enhance the drama. [25]
- 10** You have been cast in the role of SUSAN. How would your performance communicate her character to an audience? [25]
- 11** '*City Sugar* explores the theme of the frustrated ambitions of its characters.' As a director, how would you bring this out in a performance of the extract? [25]

**Section C**

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12** Discuss the costume design for your devised piece. How would your costumes enhance the drama? [25]
- 13** What character relationships did you intend to create in your devised piece? How successful were you in doing so? [25]
- 14** What were the most important aspects of physicality in your devised piece? How effective were they? [25]

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**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

Paper 1

**0411/13**

**May/June 2016**

**2 hours 30 minutes**

Additional Materials: Copy of pre-release material (0411/13/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimulus that you have worked on. A copy of the pre-release material is provided with this Question Paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **3** printed pages, **1** blank page and **1** insert.



## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from *American Days*, by Stephen Poliakoff, that you have studied.**

- 1 Look at the start of Scene 2, as far as line 222 ('They're all listened to'), and identify a moment where a prop is mentioned. Give **one** example of how you could make effective use of that prop. [2]
- 2 You are advising the actor playing IAN on how to pace his lines in Scene 2 (between lines 691, 'You can take your time ...' and 719–720, 'You're quite lucky to be here at all'). Give **one** piece of advice, and say why he should follow it. [2]
- 3 Look at lines 72 ('Ian ... Ian') to 100 ('Are you still there?'). Suggest **three** ways in which the actors could show how SHERMAN and IAN relate to each other. [3]
- 4 Look at lines 235–236 ('You seen about Zat's single?') to 267 ('There's no need to be nervous'). Suggest **two** aspects of SHERMAN's character that you would want to bring out and, for each aspect, say how you would do it. [4]
- 5 You have been given the role of GARY. How would you control your vocal delivery between lines 461 ('You want to know?') and 480–481 ('... the police are all *really crude* ...')? [4]
- 6 Look at lines 384 ('You've got it upside down.') to 423–424 ('[*Has back to them, with finality*] Right')? As the actor playing LORRAINE, what impression would you want to give to the audience, and how would you do it? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 Describe the dramatic moment that seemed to make the most impact in your devised piece, and say why you think this was. [5]
- 8 How did you manage scene changes or transitions from one section to another in your devised piece? How effective were these scene changes or transitions? [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *American Days*, by Stephen Poliakoff, that you have studied.**

- 9** You have been asked to design the sound for a performance of this extract. Discuss how your design ideas will enhance the drama. [25]
- 10** You have been cast in the role of TALLULAH. How would your performance communicate her character to an audience? [25]
- 11** '*American Days* explores the challenges facing those seeking fame and fortune in the music industry.' As a director, how would you bring this out in a performance of the extract? [25]

**Section C**

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12** What was the original idea behind your devised piece? How successful were you in developing it? [25]
- 13** As you worked on your devised piece, what contrasts did you create? How effective were these contrasts? [25]
- 14** Choose **one** role from your devised piece. Discuss how the personality traits of that character were dramatised. [25]

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## Grade thresholds – June 2017

### Cambridge IGCSE Drama (0411)

Grade thresholds taken for Syllabus 0411 (Drama) in the June 2017 examination.

	maximum raw mark available	minimum raw mark required for grade:						
		A	B	C	D	E	F	G
Component 11	80	50	46	43	38	33	28	23
Component 12	80	50	46	43	38	33	28	23
Component 13	80	50	46	43	38	33	28	23
Component 2	120	100	84	69	58	47	29	11

Grade A\* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **200**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
AX	02, 11	168	149	130	112	96	80	57	34
AY	02, 12	168	149	130	112	96	80	57	34
AZ	02, 13	168	149	130	112	96	80	57	34
TX	11	–	50	46	43	38	33	28	23
TY	12	–	50	46	43	38	33	28	23
TZ	13	–	50	46	43	38	33	28	23



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**DRAMA**

**0411/11**

Paper 1 Written Examination

**May/June 2017**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2017 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.



Question	Answer	Marks				
1	<p><b>Suggest a costume for the character of CHARLOTTE SERBER, in the opening ‘Fundraiser’ scenes and give a reason to support your suggestion.</b></p> <p>The playwright gives very few costume details, but CHARLOTTE SERBER is mentioned as carrying large amounts of money in the front of her skirt. Allow any suggestion that recognises this.</p> <table><tr><td>A suggestion of an appropriate costume for the actor playing CHARLOTTE SERBER.</td><td><b>1 Mark</b></td></tr><tr><td>A reason as to why this costume would be appropriate.</td><td><b>1 Mark</b></td></tr></table>	A suggestion of an appropriate costume for the actor playing CHARLOTTE SERBER.	<b>1 Mark</b>	A reason as to why this costume would be appropriate.	<b>1 Mark</b>	2
A suggestion of an appropriate costume for the actor playing CHARLOTTE SERBER.	<b>1 Mark</b>					
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Question	Answer	Marks				
2	<p><b>What advice would you give to the actor playing the role of JOE WEINBERG on how to deliver his lines between line 98 (‘You have such a lovely home’) and line 106–107 (‘...you’ve yet to embarrass yourself in front of.’). Why would this advice be appropriate?</b></p> <p>JOE WEINBERG has recently joined the University to work with OPPIE [edited line into the text to provide contextual information lost by omitting Scene 3]. He does not know the finer points of who is who at OPPIE’s party and blunders in assuming that JEAN TATLOCK is married to OPPIE. Delivery of his lines here needs to capture his enthusiasm to please, and his awkwardness/embarrassment in getting it wrong.</p> <table><tr><td>An appropriate piece of advice.</td><td><b>1 Mark</b></td></tr><tr><td>A reason why this piece of advice would be appropriate.</td><td><b>1 Mark</b></td></tr></table>	An appropriate piece of advice.	<b>1 Mark</b>	A reason why this piece of advice would be appropriate.	<b>1 Mark</b>	2
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A reason why this piece of advice would be appropriate.	<b>1 Mark</b>					

Question	Answer	Marks						
3	<p><b>Look at JEAN TATLOCK's speech from line 66 ('For too long the White House...') to line 76 ('Thank you'). Suggest <u>three</u> ways in which you would add physical emphasis to what is spoken.</b></p> <p>JEAN TATLOCK is one of OPPIE's many 'friends', and OPPIE is one of her many 'friends'. She says of herself: 'I might be a lush, but I am a sincere one'.</p> <p>She is feisty and spirited, and clambers on a dining table at OPPIE's house to drum up financial support for the Communist cause. The climbing on the table is likely to be the most obvious way of emphasising physicality, but allow any reasonable suggestions that reflect the need to get the attention of those at the party, many of whom are clearly drunk at this stage in the play.</p> <table><tr><td>A valid suggestion as to how to add physical emphasis to what is spoken.</td><td><b>1 Mark</b></td></tr><tr><td>A valid suggestion as to how to add physical emphasis to what is spoken.</td><td><b>1 Mark</b></td></tr><tr><td>A valid suggestion as to how to add physical emphasis to what is spoken.</td><td><b>1 Mark</b></td></tr></table>	A valid suggestion as to how to add physical emphasis to what is spoken.	<b>1 Mark</b>	A valid suggestion as to how to add physical emphasis to what is spoken.	<b>1 Mark</b>	A valid suggestion as to how to add physical emphasis to what is spoken.	<b>1 Mark</b>	3
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Question	Answer	Marks																																								
4	<p><b>Select <u>two</u> moments where the use of props would be particularly effective in the extract, and say why.</b></p> <p>There are many props mentioned in the play, including:</p> <table><tr><th>Prop</th><th>Page ref/line no</th><th>Prop</th><th>Page ref/line no</th></tr><tr><td>slim red book</td><td>5</td><td>projector</td><td>16</td></tr><tr><td>glass</td><td>6</td><td>ukulele</td><td>18</td></tr><tr><td>collection bucket</td><td>6</td><td>Baby Peter (doll)</td><td>18</td></tr><tr><td>a glass of milk</td><td>8</td><td>bottle of champagne</td><td>21</td></tr><tr><td>a letter</td><td>10</td><td>weighing scales</td><td>23</td></tr><tr><td>pamphlets</td><td>11</td><td>sphygmomanometer</td><td>23</td></tr><tr><td>gold watch</td><td>13</td><td>stethoscope</td><td>23</td></tr><tr><td>cigarette case</td><td>13</td><td>folded piece of paper</td><td>25</td></tr><tr><td>telephone</td><td>13</td><td></td><td></td></tr></table> <div>Identification of a moment when a prop is used.1 Mark</div> <p>and</p> <div>A valid suggestion as to why the use of the prop would be effective.1 Mark</div> <p>and/or</p> <div>Identification of a moment when a prop is used1 Mark</div> <p>and</p> <div>A valid suggestion as to why the use of the prop would be effective.1 Mark</div>	Prop	Page ref/line no	Prop	Page ref/line no	slim red book	5	projector	16	glass	6	ukulele	18	collection bucket	6	Baby Peter (doll)	18	a glass of milk	8	bottle of champagne	21	a letter	10	weighing scales	23	pamphlets	11	sphygmomanometer	23	gold watch	13	stethoscope	23	cigarette case	13	folded piece of paper	25	telephone	13			4
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Question	Answer	Marks								
5	<p><b>Suggest <u>two</u> things that motivate GENERAL LESLIE GROVES between line 64 ('The eagle on this man's collar') and line 700–701 ('...what would be our next move?') Give a reason from the text for each of your suggestions.</b></p> <p>GENERAL LESLIE GROVES is keen to show OPPIE that he is an educated man, an engineer whose understanding of physics is little short of that of OPPIE himself. Whilst this is an over-estimation of his own importance, GROVES is eager to establish that, in addition to such academic brilliance, he also has immense power to give orders. GROVES is also keen to let OPPIE know he is aware of his links with Communist sympathisers and that he can only be trusted to work on a uranium refinement project if he distances himself from these.</p> <table><tr><td>Identification of one thing that motivates LESLIE GROVES.</td><td><b>1 Mark</b></td></tr></table> <p><b>and</b></p> <table><tr><td>A valid suggestion as to why this is the case.</td><td><b>1 Mark</b></td></tr></table> <p><b>and/or</b></p> <table><tr><td>Identification of a second thing that motivates LESLIE GROVES.</td><td><b>1 Mark</b></td></tr></table> <p><b>and</b></p> <table><tr><td>A valid suggestion as to why this is the case.</td><td><b>1 Mark</b></td></tr></table>	Identification of one thing that motivates LESLIE GROVES.	<b>1 Mark</b>	A valid suggestion as to why this is the case.	<b>1 Mark</b>	Identification of a second thing that motivates LESLIE GROVES.	<b>1 Mark</b>	A valid suggestion as to why this is the case.	<b>1 Mark</b>	4
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Question	Answer	Marks										
6	<p><b>How would you direct Scene 35 [Military Base at Los Alamos], and what would you want the actor playing PROFESSOR EDWARD TELLER to emphasise?</b></p> <p>PROFESSOR EDWARD TELLER is a rival Hungarian physicist who has moved to Berkeley. In this scene he is trying to convert OPPIE to allowing him to work on the super (hydrogen) bomb. The scene moves with increasing intensity and possibly pacing, ending abruptly with a promise of a one hour discussion with OPPIE; disappointing news for TELLER.</p> <table><tr><td>Rudimentary ideas about how to direct the passage.</td><td><b>1 mark</b></td></tr><tr><td>Rudimentary ideas about how to direct the passage <b>AND</b> a general comment about what TELLER might emphasise.</td><td><b>2 marks</b></td></tr><tr><td>A competent grasp of how to direct the passage and some understanding of what TELLER should emphasise.</td><td><b>3 marks</b></td></tr><tr><td>A clear discussion of how to direct the passage, and several suggestions as to what TELLER should emphasise in order to realise the dramatic intention.</td><td><b>4 marks</b></td></tr><tr><td>A proficient discussion of how to direct the passage, with several detailed suggestions as to how to play the role of TELLER. The response shows a thorough understanding of the extract and the dramatic intention.</td><td><b>5 marks</b></td></tr></table>	Rudimentary ideas about how to direct the passage.	<b>1 mark</b>	Rudimentary ideas about how to direct the passage <b>AND</b> a general comment about what TELLER might emphasise.	<b>2 marks</b>	A competent grasp of how to direct the passage and some understanding of what TELLER should emphasise.	<b>3 marks</b>	A clear discussion of how to direct the passage, and several suggestions as to what TELLER should emphasise in order to realise the dramatic intention.	<b>4 marks</b>	A proficient discussion of how to direct the passage, with several detailed suggestions as to how to play the role of TELLER. The response shows a thorough understanding of the extract and the dramatic intention.	<b>5 marks</b>	5
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Question	Answer	Marks										
7	<p><b>Which role in your devised piece was most effectively portrayed, and how was this achieved?</b></p> <p>Candidates should focus on the nature of the role and possibly how well it was acted. Allow credit for both of these.</p> <table><tr><td>The candidate identifies which role was most effectively portrayed.</td><td><b>1 mark</b></td></tr><tr><td>The candidate identifies which role was most effectively portrayed, <b>AND</b> makes a general comment as to how this was achieved.</td><td><b>2 marks</b></td></tr><tr><td>A competent explanation of which role was most effectively portrayed, with some indications as to how this was achieved.</td><td><b>3 marks</b></td></tr><tr><td>A clear discussion of which role was most effectively portrayed, with several relevant examples as to how this was achieved.</td><td><b>4 marks</b></td></tr><tr><td>A proficient discussion of which role was most effectively portrayed, with detailed explanation as to how this was achieved.</td><td><b>5 marks</b></td></tr></table>	The candidate identifies which role was most effectively portrayed.	<b>1 mark</b>	The candidate identifies which role was most effectively portrayed, <b>AND</b> makes a general comment as to how this was achieved.	<b>2 marks</b>	A competent explanation of which role was most effectively portrayed, with some indications as to how this was achieved.	<b>3 marks</b>	A clear discussion of which role was most effectively portrayed, with several relevant examples as to how this was achieved.	<b>4 marks</b>	A proficient discussion of which role was most effectively portrayed, with detailed explanation as to how this was achieved.	<b>5 marks</b>	5
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A proficient discussion of which role was most effectively portrayed, with detailed explanation as to how this was achieved.	<b>5 marks</b>											

Question	Answer	Marks										
8	<p><b>Write <u>one</u> sentence that sums up the mood of your devised piece. Explain in detail why this sentence is an accurate description.</b></p> <p>Ability to recognise the mood of the piece will attract a single mark. The remainder of the marks are awarded on the basis of how well this is explained.</p> <table><tr><td>The candidate writes one sentence to describe the mood of the piece.</td><td><b>1 mark</b></td></tr><tr><td>The candidate writes one sentence to describe the mood of the piece <b>AND</b> makes a general comment why.</td><td><b>2 marks</b></td></tr><tr><td>The candidate writes one sentence to describe the mood of the piece, and gives a competent explanation why.</td><td><b>3 marks</b></td></tr><tr><td>A clear sentence to describe the mood of the piece and several comments to support this view.</td><td><b>4 marks</b></td></tr><tr><td>A very perceptive sentence about the mood of the piece and a proficient discussion showing detailed understanding of the piece.</td><td><b>5 marks</b></td></tr></table>	The candidate writes one sentence to describe the mood of the piece.	<b>1 mark</b>	The candidate writes one sentence to describe the mood of the piece <b>AND</b> makes a general comment why.	<b>2 marks</b>	The candidate writes one sentence to describe the mood of the piece, and gives a competent explanation why.	<b>3 marks</b>	A clear sentence to describe the mood of the piece and several comments to support this view.	<b>4 marks</b>	A very perceptive sentence about the mood of the piece and a proficient discussion showing detailed understanding of the piece.	<b>5 marks</b>	5
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## SECTION B

Question	Answer	Marks							
9	<p><b>You are preparing to audition for the role of OPPIE. Which aspects of his character would you seek to bring out in your interpretation?</b></p> <p>OPPIE is the central character of the play: a brilliant theoretical physicist who is acutely aware of his own intelligence and has a well-developed sense of self-importance. He is a charismatic womaniser who acts as though all with whom he comes into contact should recognise him for the genius he is. Answers should cite examples of this and give detailed practical solutions as to how to play the role.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of the character.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of the character.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of the character.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of the character.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	<b>25</b>
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Question	Answer			Marks
	14–16	<i>Shows secure understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>A consistent understanding of the character, which is mostly viable. There may be some examples of how to play the role.</li><li>A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>Variable understanding of the character, some of which is viable. There may be limited examples of how to play the role.</li><li>A focus on the more obvious aspects of the character.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the character.</li><li>A superficial approach based mostly on description; occasional reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of the varying aspects of the role</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>The response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>The response shows little understanding of the role.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
10	<p><b>Scenes 1, 11, 16, 19 and 33 are labelled as a ‘lecture series’, which serve to convey information to the audience.</b></p> <p><b>As a director, how would you bring out the dramatic potential of any <u>two</u> of these lecture scenes?</b></p> <p>A significant structural device in the play is the use of ‘mini-lectures’ to the audience to convey scientific information underpinning the development of the atomic bomb. If handled badly, these lectures could also have the unintended effect of sapping the life of the production and so the challenge for the director is how to integrate them in a manner than allows them to function fully in the drama rather than slowing it down.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of two scenes and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the director’s intention with sophisticated understanding as to how it can be realised in the chosen scenes.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of two scenes and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the director’s intention with perceptive understanding of how it can be realised in the chosen scenes.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of two scenes</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the director’s intention with detailed understanding of how it can be realised in the chosen scenes.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of two scenes and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the director’s intention with sophisticated understanding as to how it can be realised in the chosen scenes.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of two scenes and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the director’s intention with perceptive understanding of how it can be realised in the chosen scenes.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of two scenes</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the director’s intention with detailed understanding of how it can be realised in the chosen scenes.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
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Question	Answer			Marks
	14–16	<p><i>Shows secure understanding of two scenes</i></p> <ul style="list-style-type: none"><li>• A consistent understanding of the director’s intention which is mostly viable; there may be some suggestions of how it can be realised in the chosen scenes. Good understanding of the opportunities provided by the text.</li><li>• A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of aspects of two scenes</i></p> <ul style="list-style-type: none"><li>• Variable understanding of the director’s intention, some of which is viable; there may be limited suggestions of how it can be realised in the chosen scenes.</li><li>• A focus on the more obvious aspects of the extract.</li></ul>		
	8–10	<p><i>Shows undeveloped/superficial understanding of the drama</i></p> <ul style="list-style-type: none"><li>• A few partially formulated ideas about the director’s intention.</li><li>• A superficial approach based mostly on description with occasional reference to the extract.</li></ul>		
	5–7	<p><i>Identifies one or two examples of how the director could approach the drama</i></p> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"><li>• Shows little understanding of how to direct the extract.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
11	<p><b>What challenges would this extract present to the design team responsible for a production, and what solutions could you offer?</b></p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of design and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion showing sophisticated understanding of a wide range of design challenges.</li> <li>Excellent, practical suggested solutions with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of design challenges and solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion showing perceptive understanding of a range of design challenges.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows a detailed practical understanding of design challenges</i></p> <ul style="list-style-type: none"> <li>An effective discussion showing detailed understanding of design challenges.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of design and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion showing sophisticated understanding of a wide range of design challenges.</li> <li>Excellent, practical suggested solutions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of design challenges and solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion showing perceptive understanding of a range of design challenges.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows a detailed practical understanding of design challenges</i></p> <ul style="list-style-type: none"> <li>An effective discussion showing detailed understanding of design challenges.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	25
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Question	Answer			Marks
	14–16	<i>Shows secure understanding of design challenges</i> <ul style="list-style-type: none"><li>A consistent understanding of design challenges which is mostly viable; there may be some suggestions of practical solutions.</li><li>A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of design challenges</i> <ul style="list-style-type: none"><li>Variable understanding of design challenges some of which is viable; there may be limited suggestions of practical solutions.</li><li>A focus on the more obvious aspects of the extract.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of design</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about design.</li><li>A superficial approach to design based mostly on description with little reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of design</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of design.</li><li>Response may be typified by a sketch only with no supporting detail.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks							
12	<p><b>How effective was the interaction between characters in your devised piece, and why?</b></p> <p>The focus of the question is to tease out the way in which characters interact as fully rounded individuals, physically and verbally.</p> <table><tr><td><b>23–25</b></td><td><p><i>Shows a sophisticated practical understanding of the interaction between characters</i></p><ul style="list-style-type: none"><li>A comprehensive discussion of the interaction between the characters.</li><li>Excellent, practical evaluation of these interactions, with sustained and detailed reference to the devised piece.</li></ul></td><td rowspan="3"><b>Upper band – evaluation</b></td></tr><tr><td><b>20–22</b></td><td><p><i>Shows a perceptive practical understanding of the interaction between characters</i></p><ul style="list-style-type: none"><li>An assured discussion of the interaction between the characters.</li><li>Insightful practical evaluation of these interactions with frequent and well-selected references to the devised piece.</li></ul></td></tr><tr><td><b>17–19</b></td><td><p><i>Shows detailed practical understanding of the interaction between characters</i></p><ul style="list-style-type: none"><li>An effective discussion of the interaction between the characters.</li><li>Well-formulated practical evaluation of these interactions, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul></td></tr></table>		<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the interaction between characters</i></p> <ul style="list-style-type: none"><li>A comprehensive discussion of the interaction between the characters.</li><li>Excellent, practical evaluation of these interactions, with sustained and detailed reference to the devised piece.</li></ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the interaction between characters</i></p> <ul style="list-style-type: none"><li>An assured discussion of the interaction between the characters.</li><li>Insightful practical evaluation of these interactions with frequent and well-selected references to the devised piece.</li></ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the interaction between characters</i></p> <ul style="list-style-type: none"><li>An effective discussion of the interaction between the characters.</li><li>Well-formulated practical evaluation of these interactions, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul>	25
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Question	Answer			Marks
	14–16	<i>Shows secure understanding of the interaction between characters</i> <ul style="list-style-type: none"><li>A consistent understanding of the interaction between the characters, which is mostly appropriate.</li><li>A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of the interaction between characters</i> <ul style="list-style-type: none"><li>Variable understanding of the interaction between the characters, some of which is appropriate.</li><li>A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of the interaction between characters</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the characters.</li><li>A superficial approach based mostly on description; occasional reference to the devised piece.</li></ul>		
	5–7	<i>Identifies one or two examples of the interaction between characters</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the devised piece.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of characterisation.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
13	<p><b>What was your overall intention for your devised piece and to what extent did you achieve it?</b></p> <p>The focus of the question is on identifying the overall intention for the piece, since without this it is clearly impossible to know whether or not it has been achieved.</p> <table border="1" data-bbox="284 450 1350 1249"> <tr> <td data-bbox="284 450 400 707"><b>23–25</b></td><td data-bbox="400 450 1235 707"> <p><i>Shows a sophisticated practical understanding of the devised piece and offers thorough evaluation of its success</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the overall intention for the piece with sophisticated understanding as to how it can be realised in performance.</li> <li>Excellent evaluation with sustained and detailed reference to the piece.</li> </ul> </td><td data-bbox="1235 450 1350 1249" rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td data-bbox="284 707 400 965"><b>20–22</b></td><td data-bbox="400 707 1235 965"> <p><i>Shows a perceptive practical understanding of the devised piece and its style and offers secure evaluation of its success</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the overall intention for the piece with perceptive understanding of how it can be realised in performance.</li> <li>Insightful evaluation with frequent and well-selected references to the piece.</li> </ul> </td></tr> <tr> <td data-bbox="284 965 400 1249"><b>17–19</b></td><td data-bbox="400 965 1235 1249"> <p><i>Shows detailed practical understanding of the devised piece and its success</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the overall intention for the piece with detailed understanding of how it can be realised in performance.</li> <li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the piece.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the devised piece and offers thorough evaluation of its success</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the overall intention for the piece with sophisticated understanding as to how it can be realised in performance.</li> <li>Excellent evaluation with sustained and detailed reference to the piece.</li> </ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the devised piece and its style and offers secure evaluation of its success</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the overall intention for the piece with perceptive understanding of how it can be realised in performance.</li> <li>Insightful evaluation with frequent and well-selected references to the piece.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the devised piece and its success</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the overall intention for the piece with detailed understanding of how it can be realised in performance.</li> <li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the piece.</li> </ul>	<b>25</b>
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Question	Answer			Marks
	14–16	<i>Shows secure understanding of the devised piece</i> <ul style="list-style-type: none"><li>A consistent understanding of the overall intention for the piece which is mostly viable; there may be some suggestions of how it can be realised in performance. Good understanding of the opportunities provided by the text.</li><li>A good level of detail with some appropriate references to the piece.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of aspects of the devised piece</i> <ul style="list-style-type: none"><li>Variable understanding of the overall intention for the piece, some of which is viable; there may be limited suggestions of how it can be realised in performance.</li><li>A focus on the more obvious aspects of the piece.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of aspects of the devised piece</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the overall intention for the piece.</li><li>A superficial approach based mostly on description with occasional reference to the piece.</li></ul>		
	5–7	<i>Identifies one or two examples of how the director could approach the play</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the piece.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of the vision for the piece.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
14	<p><b>What was your approach to costume design in your devised piece? What changes would you make if you had unlimited costume resources, and why?</b></p> <p>Regardless of whether candidates had access to costume for their actual performance, this provides them with an opportunity to recreate imaginatively how the piece could work if a wide selection of costumes were available.</p> <table><tr><td><b>23–25</b></td><td><p><i>Shows a sophisticated practical understanding of costume design and offers creative solutions</i></p><ul style="list-style-type: none"><li>• Comprehensive discussion of costume design showing sophisticated understanding of its contribution to the piece.</li><li>• Excellent, practical suggestions with sustained and detailed reference to the devised piece.</li></ul></td><td rowspan="3"><b>Upper band – application</b></td></tr><tr><td><b>20–22</b></td><td><p><i>Shows a perceptive practical understanding of costume design and its challenges</i></p><ul style="list-style-type: none"><li>• An assured discussion of costume design showing perceptive understanding of its contribution to the piece.</li><li>• Insightful practical suggestions with frequent and well-selected references to the devised piece.</li></ul></td></tr><tr><td><b>17–19</b></td><td><p><i>Shows a detailed practical understanding of costume design and effect</i></p><ul style="list-style-type: none"><li>• An effective discussion of costume design showing detailed understanding of its contribution to the piece.</li><li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul></td></tr></table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of costume design and offers creative solutions</i></p> <ul style="list-style-type: none"><li>• Comprehensive discussion of costume design showing sophisticated understanding of its contribution to the piece.</li><li>• Excellent, practical suggestions with sustained and detailed reference to the devised piece.</li></ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of costume design and its challenges</i></p> <ul style="list-style-type: none"><li>• An assured discussion of costume design showing perceptive understanding of its contribution to the piece.</li><li>• Insightful practical suggestions with frequent and well-selected references to the devised piece.</li></ul>	<b>17–19</b>	<p><i>Shows a detailed practical understanding of costume design and effect</i></p> <ul style="list-style-type: none"><li>• An effective discussion of costume design showing detailed understanding of its contribution to the piece.</li><li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul>	25
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	14–16	<i>Shows secure understanding of costume design</i> <ul style="list-style-type: none"><li>A consistent understanding of the costume design which is mostly viable; there may be some suggestions of how it would contribute to the piece</li><li>A good level of detail with some appropriate references to the devised piece.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of costume design</i> <ul style="list-style-type: none"><li>Variable understanding of costume design some of which is viable; there may be limited suggestions of how it would contribute to the piece</li><li>A focus on the more obvious aspects of the devised piece.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of costume design</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about costume design.</li><li>A superficial approach to costume design based mostly on description with little reference to the devised piece.</li></ul>		
	5–7	<i>Identifies one or two examples of costume design</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the devised piece.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of costume design.</li><li>Response may be typified by a sketch only with no supporting detail.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/12**

Paper 1 Written Examination

**May/June 2017**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This document consists of **14** printed pages.



Question	Answer	Marks				
1	<p><b>Suggest a costume for the character of KAY SUMMERSBY, and give a reason to support your suggestion.</b></p> <p>Kay Summersby's uniform is worn out. (p4) Candidates may make any appropriate suggestion as to how the wear on her uniform is evident. They are not required to know what the 'uniform of the Motor Transport Corps' looks like, but she must be wearing a military uniform.</p> <table><tr><td>A suggestion of an appropriate costume for the actor playing KAY.</td><td><b>1 Mark</b></td></tr><tr><td>A reason as to why this costume would be appropriate.</td><td><b>1 Mark</b></td></tr></table>	A suggestion of an appropriate costume for the actor playing KAY.	<b>1 Mark</b>	A reason as to why this costume would be appropriate.	<b>1 Mark</b>	2
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2	<p><b>What advice would you give to the actor playing the role of DR JAMES STAGG on how to deliver his lines between line 167 ('I thought your voice was familiar') and line 169 ('...more hair than you actually have.'). Why would this advice be appropriate?</b></p> <p>STAGG lacks social and military etiquette. Although we see a more human image later on in the extract, for the most part he appears to make little attempt to choose his words carefully, as here, blurting something out without thinking of its likely impact.</p> <table><tr><td>An appropriate piece of advice.</td><td><b>1 Mark</b></td></tr><tr><td>A reason why this piece of advice would be appropriate.</td><td><b>1 Mark</b></td></tr></table>	An appropriate piece of advice.	<b>1 Mark</b>	A reason why this piece of advice would be appropriate.	<b>1 Mark</b>	2
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3	<p><b>Look at COLONEL IRVING P. KRICK's speech from line 500 ('He taps the Azores') to line 513 ('Normandy landings'). Suggest <u>three</u> ways in which you would give physical emphasis to what is spoken.</b></p> <p>KRICK is a more fluid and animated character than STAGG and the increasing intensity of the previous discussion reaches a high point as KRICK demonstrates his case by using the weather chart. Allow any valid suggestions (leaning over, pointing, pacing, standing, gesturing, etc.).</p> <table><tr><td>A valid suggestion as to how to give physical emphasis to what is spoken.</td><td><b>1 Mark</b></td></tr><tr><td>A valid suggestion as to how to give physical emphasis to what is spoken.</td><td><b>1 Mark</b></td></tr><tr><td>A valid suggestion as to how to give physical emphasis to what is spoken.</td><td><b>1 Mark</b></td></tr></table>	A valid suggestion as to how to give physical emphasis to what is spoken.	<b>1 Mark</b>	A valid suggestion as to how to give physical emphasis to what is spoken.	<b>1 Mark</b>	A valid suggestion as to how to give physical emphasis to what is spoken.	<b>1 Mark</b>	3
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4	<p>Select <u>two</u> moments where the use of a prop would be particularly effective, and say why.</p> <p>There are many props mentioned in the play, including*:</p> <table><tr><th>Prop</th><th>Page ref/line no</th><th>Prop</th><th>Page ref/line no</th></tr><tr><td>a simple telephone</td><td>4</td><td>black leather folder</td><td>12</td></tr><tr><td>suitcase</td><td>5</td><td>meteorological equipment</td><td>18</td></tr><tr><td>briefcase</td><td>5</td><td>barometer</td><td>19</td></tr><tr><td>mathematical instruments</td><td>5</td><td>two period telephones &amp; cable</td><td>19</td></tr><tr><td>charts</td><td>7</td><td>typewriter</td><td>21</td></tr><tr><td>framed photograph</td><td>10</td><td>tray of coffee</td><td>24</td></tr><tr><td>little blue book</td><td>10</td><td>orange</td><td>29</td></tr></table> <p>*Allow 'library steps', if sufficient justification is given in terms of the action.</p> <table><tr><td>Identification of a moment where a prop is used</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid suggestion as to why the use of the prop would be effective.</td><td>1 Mark</td></tr></table> <p>and / or</p> <table><tr><td>Identification of a moment where a prop is used</td><td>1 Mark</td></tr></table> <p>and</p> <table><tr><td>A valid suggestion as to why the use of the prop would be effective.</td><td>1 Mark</td></tr></table>	Prop	Page ref/line no	Prop	Page ref/line no	a simple telephone	4	black leather folder	12	suitcase	5	meteorological equipment	18	briefcase	5	barometer	19	mathematical instruments	5	two period telephones & cable	19	charts	7	typewriter	21	framed photograph	10	tray of coffee	24	little blue book	10	orange	29	Identification of a moment where a prop is used	1 Mark	A valid suggestion as to why the use of the prop would be effective.	1 Mark	Identification of a moment where a prop is used	1 Mark	A valid suggestion as to why the use of the prop would be effective.	1 Mark	4
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5	<p><b>Suggest <u>two</u> ways in which the ELECTRICIAN should act his lines between line 695 ('I said yeah if you want') to line 718 ('There you are, mate, all done'.) Give a reason for each of your suggestions.</b></p> <p>The ELECTRICIAN is an anonymous, slightly comical, character who is used as a dramatic means of connecting with the outside world and its people, thousands of whom will be affected by the top-secret decisions taken in the confines of Southwick House. He communicates a significant amount of biographical detail in these two short speeches but in so doing, comments on the preparations for the D-Day landings.</p> <table><tr><td>An appropriate suggestion as to how the electrician should act his lines</td><td><b>1 Mark</b></td></tr></table> <p><b>and</b></p> <table><tr><td>A valid reason as to why this suggestion is appropriate.</td><td><b>1 Mark</b></td></tr></table> <p><b>and / or</b></p> <table><tr><td>An appropriate suggestion as to how the electrician should act his lines</td><td><b>1 Mark</b></td></tr></table> <p><b>and</b></p> <table><tr><td>A valid reason as to why this suggestion is appropriate.</td><td><b>1 Mark</b></td></tr></table>	An appropriate suggestion as to how the electrician should act his lines	<b>1 Mark</b>	A valid reason as to why this suggestion is appropriate.	<b>1 Mark</b>	An appropriate suggestion as to how the electrician should act his lines	<b>1 Mark</b>	A valid reason as to why this suggestion is appropriate.	<b>1 Mark</b>	4		
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6	<p><b>How would you direct the passage between line 1307 ('STAGG gestures to Kay') and line 1371 ('Kay has to answer it.'). What would you want the actors playing KAY and STAGG to bring out?</b></p> <p>A director may wish to bring out the relationship between KAY and STAGG. This gets off to a bumpy start when he treats her poorly on first meeting and throws her papers on the floor to clear a suitable space for himself.</p> <p>In this passage there is a remnant of that, but it is tempered as a more human side of STAGG's character emerges as his wife is taken into hospital in labour.</p> <table><tr><td>Rudimentary ideas about how to direct the passage.</td><td><b>1 mark</b></td></tr><tr><td>Rudimentary ideas about how to direct the passage <b>AND</b> a general comment about what KAY and STAGG might bring out.</td><td><b>2 marks</b></td></tr><tr><td>A competent grasp of how to direct the passage and some understanding of what KAY and STAGG could bring out showing an understanding of the context of the given passage</td><td><b>3 marks</b></td></tr><tr><td>A clear discussion of how to direct the passage, and several suggestions as to what KAY and STAGG should bring out in order to realise the dramatic intention.</td><td><b>4 marks</b></td></tr><tr><td>A proficient discussion of how to direct the passage, with several detailed suggestions as to how to play the roles of KAY and STAGG. The response shows a thorough understanding of the extract and the dramatic intention.</td><td><b>5 marks</b></td></tr></table>	Rudimentary ideas about how to direct the passage.	<b>1 mark</b>	Rudimentary ideas about how to direct the passage <b>AND</b> a general comment about what KAY and STAGG might bring out.	<b>2 marks</b>	A competent grasp of how to direct the passage and some understanding of what KAY and STAGG could bring out showing an understanding of the context of the given passage	<b>3 marks</b>	A clear discussion of how to direct the passage, and several suggestions as to what KAY and STAGG should bring out in order to realise the dramatic intention.	<b>4 marks</b>	A proficient discussion of how to direct the passage, with several detailed suggestions as to how to play the roles of KAY and STAGG. The response shows a thorough understanding of the extract and the dramatic intention.	<b>5 marks</b>	5
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7	<p><b>Which aspect of the stimulus offered the most dramatic potential for your devised piece, and how did you develop it?</b></p> <table><tr><td>The candidate states the aspect with the most potential.</td><td><b>1 mark</b></td></tr><tr><td>The candidate states the aspect with the most potential <b>AND</b> make a general comment as to how the aspect was approached.</td><td><b>2 marks</b></td></tr><tr><td>A competent explanation of the aspect with the most potential, with some indication of how it was developed.</td><td><b>3 marks</b></td></tr><tr><td>A clear discussion about which aspect of the stimulus had the most potential, with several relevant examples of how it was developed.</td><td><b>4 marks</b></td></tr><tr><td>A proficient discussion of which aspect had the most potential, with well-chosen examples, demonstrating clear insight into how it was developed.</td><td><b>5 marks</b></td></tr></table>	The candidate states the aspect with the most potential.	<b>1 mark</b>	The candidate states the aspect with the most potential <b>AND</b> make a general comment as to how the aspect was approached.	<b>2 marks</b>	A competent explanation of the aspect with the most potential, with some indication of how it was developed.	<b>3 marks</b>	A clear discussion about which aspect of the stimulus had the most potential, with several relevant examples of how it was developed.	<b>4 marks</b>	A proficient discussion of which aspect had the most potential, with well-chosen examples, demonstrating clear insight into how it was developed.	<b>5 marks</b>	5
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8	<p><b>Choose <u>two</u> characters from your devised piece and explain how they interacted on stage.</b></p> <table><tr><td>The candidate identifies two characters or makes a basic comment about their interaction.</td><td><b>1 mark</b></td></tr><tr><td>The candidate identifies two characters <b>AND</b> offers a basic explanation about their interaction on stage.</td><td><b>2 marks</b></td></tr><tr><td>The candidate discusses two characters <b>AND</b> makes some explanatory comments about their interaction on stage.</td><td><b>3 marks</b></td></tr><tr><td>A clear discussion about two characters in the piece <b>AND</b> gives several relevant examples to explain how they interacted.</td><td><b>4 marks</b></td></tr><tr><td>A proficient discussion about two characters in the piece, <b>AND</b> a detailed explanation of how they interacted on stage.</td><td><b>5 marks</b></td></tr></table>	The candidate identifies two characters or makes a basic comment about their interaction.	<b>1 mark</b>	The candidate identifies two characters <b>AND</b> offers a basic explanation about their interaction on stage.	<b>2 marks</b>	The candidate discusses two characters <b>AND</b> makes some explanatory comments about their interaction on stage.	<b>3 marks</b>	A clear discussion about two characters in the piece <b>AND</b> gives several relevant examples to explain how they interacted.	<b>4 marks</b>	A proficient discussion about two characters in the piece, <b>AND</b> a detailed explanation of how they interacted on stage.	<b>5 marks</b>	
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9	<p><b>You are preparing to audition for the role of IKE. Which aspects of his character would you seek to bring out in your interpretation?</b></p> <p>Although the arguments over the weather forecasts are between STAGG and KRICK, IKE is a central character of the play: a brilliant military strategist and leader who is dependent on the scientific knowledge of others in order to inform his strategy. He can be approachable and tender when talking with KAY SUMMERSEBY but can also be confrontational and aggressive when he feels people are not taking the situation seriously. Answers should cite examples of this and give detailed practical solutions as to how to play the role.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of the character.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of the character.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> <tr> <td><b>14–16</b></td><td> <p><i>Shows secure understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the character, which is mostly viable. 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	5–7	<i>Identifies one or two examples of the varying aspects of the role</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>The response is predominantly narrative.</li> </ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>The response shows little understanding of the role.</li> </ul>		
	0/1	No answer / insufficient response to meet the criteria in the band above.		

Question	Answer			Marks
10	<p><b>‘Unpredictable weather, unpredictable human relationships...’. As a director, how would you bring out the tensions in the relationships between leading characters?</b></p> <p>The title of the play is a metaphor for the unpredictability of the relationships between the characters. Although there are a few stable aspects in the play, such as the trust between IKE and KAY, the focus is predominantly on the pressured nature of the relations between them as a result of the situation in which they find themselves.</p>			25
	23–25	<i>Shows a sophisticated practical understanding of the play and the tension in relationships seen and offers creative solutions</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of the director’s intention with sophisticated understanding as to how it can be realised in performance.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	Upper band – application	
	20–22	<i>Shows a perceptive practical understanding of the play and the tension in relationships seen and offers creative solutions</i> <ul style="list-style-type: none"> <li>An assured discussion of the director’s intention with perceptive understanding of how it can be realised in performance.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>		
	17–19	<i>Shows detailed practical understanding of the play and the tension in relationships seen</i> <ul style="list-style-type: none"> <li>An effective discussion of the director’s intention with detailed understanding of how it can be realised in performance.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>		

Question	Answer			Marks
	14–16	<i>Shows secure understanding of the play</i> <ul style="list-style-type: none"><li>A consistent understanding of the director’s intention which is mostly viable; there may be some suggestions of how it can be realised in performance. Good understanding of the opportunities provided by the text.</li><li>A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of aspects of the play</i> <ul style="list-style-type: none"><li>Variable understanding of the director’s intention, some of which is viable; there may be limited suggestions of how it can be realised in performance.</li><li>A focus on the more obvious aspects of the extract.</li></ul>		
	8–10	<i>Shows undeveloped / superficial understanding of aspects of the play</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the director’s intention.</li><li>A superficial approach based mostly on description with occasional reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of how the director could approach the play</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of how to direct the play.</li></ul>		
	0/1	No answer / insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
11	<b>What challenges would this extract present to the design team responsible for a production, and what solutions could you offer?</b>		<b>25</b>
	<b>23–25</b>	<i>Shows a sophisticated practical understanding of design and offers creative solutions</i> <ul style="list-style-type: none"> <li>Comprehensive discussion showing sophisticated understanding of a wide range of design challenges.</li> <li>Excellent, practical suggested solutions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>
	<b>20–22</b>	<i>Shows a perceptive practical understanding of design challenges and solutions</i> <ul style="list-style-type: none"> <li>An assured discussion showing perceptive understanding of a range of design challenges.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
	<b>17–19</b>	<i>Shows a detailed practical understanding of design challenges</i> <ul style="list-style-type: none"> <li>An effective discussion showing detailed understanding of design challenges.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	
	<b>14–16</b>	<i>Shows secure understanding of design challenges</i> <ul style="list-style-type: none"> <li>A consistent understanding of design challenges which is mostly viable; there may be some suggestions of practical solutions</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul>	<b>Middle band – understanding</b>
	<b>11–13</b>	<i>Shows some understanding of design challenges</i> <ul style="list-style-type: none"> <li>Variable understanding of design challenges some of which is viable; there may be limited suggestions of practical solutions.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul>	
	<b>8–10</b>	<i>Shows undeveloped / superficial understanding of design</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about design.</li> <li>A superficial approach to design based mostly on description with little reference to the extract.</li> </ul>	
	<b>5–7</b>	<i>Identifies one or two examples of design</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>
	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of design.</li> <li>Response may be typified by a sketch only with no supporting detail.</li> </ul>	
	<b>0/1</b>	No answer / insufficient response to meet the criteria in the band above.	

Question	Answer	Marks														
12	<p><b>How well did the structure of your devised piece help to communicate your intended message?</b></p> <p>The intention here is to focus candidates' minds not just on how the piece was put together, but whether it actually worked as a piece of drama: the positioning of climaxes, entrances, speeches etc. The strongest responses may refer to a range of possible structuring, such as linear, cyclical, epic etc. using appropriate technical vocabulary.</p> <p>Candidates may focus on:</p> <ul style="list-style-type: none"><li>• a discussion of the way the piece is constructed, and any changes that were made during the working process</li><li>• the way the structure reflects the intention of the piece</li><li>• an evaluation of the success of the performance in achieving this</li></ul> <table><tr><td><b>23–25</b></td><td><i>A sophisticated evaluation of the structure of the piece</i><ul style="list-style-type: none"><li>• Comprehensive discussion of the effectiveness of the structure of the devised piece in communicating a message.</li><li>• Excellent, detailed reference to the devised piece.</li></ul></td><td rowspan="3"><b>Upper band – evaluation</b></td></tr><tr><td><b>20–22</b></td><td><i>A perceptive evaluation of the structure of the piece</i><ul style="list-style-type: none"><li>• An assured discussion of the effectiveness of the structure of the devised piece in communicating a message.</li><li>• Insightful references to the devised piece.</li></ul></td></tr><tr><td><b>17–19</b></td><td><i>A detailed evaluation of the structure of the piece</i><ul style="list-style-type: none"><li>• An effective discussion of the success of the structure of the devised piece in communicating a message.</li><li>• Consistent and appropriate references to the devised work.</li></ul></td></tr><tr><td><b>14–16</b></td><td><i>A secure understanding of the structure of the piece, with some evaluation</i><ul style="list-style-type: none"><li>• A consistent response that considers the effectiveness of the structure of the devised piece in communicating a message.</li><li>• A good level of detail with some appropriate references to the devised piece.</li></ul></td><td rowspan="3"><b>Middle band – understanding</b></td></tr><tr><td><b>11–13</b></td><td><i>Shows some understanding of the structure of the piece</i><ul style="list-style-type: none"><li>• A variable understanding of the effectiveness of the structure of the devised piece in communicating a message.</li><li>• A focus on the more predictable aspects of the devised piece.</li></ul></td></tr><tr><td><b>8–10</b></td><td><i>Shows undeveloped / superficial understanding of structure</i><ul style="list-style-type: none"><li>• A few partially formulated ideas about the structure of the devised piece</li><li>• A superficial approach that includes tangential reference to structure.</li></ul></td></tr></table>	<b>23–25</b>	<i>A sophisticated evaluation of the structure of the piece</i> <ul style="list-style-type: none"><li>• Comprehensive discussion of the effectiveness of the structure of the devised piece in communicating a message.</li><li>• Excellent, detailed reference to the devised piece.</li></ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<i>A perceptive evaluation of the structure of the piece</i> <ul style="list-style-type: none"><li>• An assured discussion of the effectiveness of the structure of the devised piece in communicating a message.</li><li>• Insightful references to the devised piece.</li></ul>	<b>17–19</b>	<i>A detailed evaluation of the structure of the piece</i> <ul style="list-style-type: none"><li>• An effective discussion of the success of the structure of the devised piece in communicating a message.</li><li>• Consistent and appropriate references to the devised work.</li></ul>	<b>14–16</b>	<i>A secure understanding of the structure of the piece, with some evaluation</i> <ul style="list-style-type: none"><li>• A consistent response that considers the effectiveness of the structure of the devised piece in communicating a message.</li><li>• A good level of detail with some appropriate references to the devised piece.</li></ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<i>Shows some understanding of the structure of the piece</i> <ul style="list-style-type: none"><li>• A variable understanding of the effectiveness of the structure of the devised piece in communicating a message.</li><li>• A focus on the more predictable aspects of the devised piece.</li></ul>	<b>8–10</b>	<i>Shows undeveloped / superficial understanding of structure</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas about the structure of the devised piece</li><li>• A superficial approach that includes tangential reference to structure.</li></ul>	25
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Question	Answer			Marks
	14–16	<i>Shows secure understanding of sound <b>or</b> lighting design</i> <ul style="list-style-type: none"><li>A consistent understanding of the possibilities for sound <b>or</b> lighting design, which are mostly workable.</li><li>A good level of detail with some appropriate references to the devised piece. There may be some suggestions as to how sound and lighting could be used successfully.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of sound <b>or</b> lighting design</i> <ul style="list-style-type: none"><li>Variable understanding of the possibilities for sound <b>or</b> lighting design, some of which are workable.</li><li>A focus on the more predictable aspects of the devised piece. There may be limited suggestions as to how sound <b>or</b> lighting could be used successfully.</li></ul>		
	8–10	<i>Shows undeveloped / superficial understanding of sound <b>or</b> lighting design</i> <ul style="list-style-type: none"><li>A few partially formulated ideas of how sound <b>or</b> lighting could be used.</li><li>A superficial approach based mostly on description with occasional reference to the devised piece.</li></ul>		
	5–7	<i>Identifies one or two examples of sound <b>or</b> lighting design</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the devised piece.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of sound <b>or</b> lighting design.</li><li>Response may be typified by a diagram only with no supporting detail.</li></ul>		
	0/1	No answer / insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
14	<p><b>In what ways did you seek to engage your audience through your devised piece, and how successful were you?</b></p> <p>The devised piece should intentionally create audience engagement through the use of contrast, pacing, shape and a variety of other techniques as appropriate. These should form the basis of the detailed evaluation of how successfully this was achieved.</p> <table><tr><td><b>23–25</b></td><td><p><i>Shows a sophisticated practical understanding of how to create audience engagement</i></p><ul style="list-style-type: none"><li>• A comprehensive discussion sophisticated understanding of the techniques used.</li><li>• Excellent evaluation of the success of the piece in creating dramatic tension with sustained and detailed reference to it.</li></ul></td><td rowspan="3"><b>Upper band – evaluation</b></td></tr><tr><td><b>20–22</b></td><td><p><i>Shows a perceptive practical understanding of how to create audience engagement</i></p><ul style="list-style-type: none"><li>• An assured discussion, showing perceptive understanding of the techniques used.</li><li>• Insightful evaluation of the success of the piece in creating dramatic tension with well-selected references to it.</li></ul></td></tr><tr><td><b>17–19</b></td><td><p><i>Shows detailed practical understanding of how to create audience engagement</i></p><ul style="list-style-type: none"><li>• An effective discussion, showing detailed understanding of the techniques used.</li><li>• Well-formulated evaluation of the success of the piece in creating dramatic tension with consistent and appropriate references but with scope for further refinement.</li></ul></td></tr><tr><td><b>14–16</b></td><td><p><i>Shows secure understanding of what techniques are required to create audience engagement</i></p><ul style="list-style-type: none"><li>• A consistent response that considers the ways in which audience engagement was created.</li><li>• A good level of detail with some appropriate references to the devised piece.</li></ul></td><td rowspan="3"><b>Middle band – understanding</b></td></tr><tr><td><b>11–13</b></td><td><p><i>Shows some understanding of the nature of audience engagement</i></p><ul style="list-style-type: none"><li>• Variable approaches to creating engagement with the audience, some of which are workable.</li><li>• Able to reflect on the more obvious examples of audience engagement.</li></ul></td></tr><tr><td><b>8–10</b></td><td><p><i>Shows undeveloped / superficial understanding of how to create audience engagement</i></p><ul style="list-style-type: none"><li>• A few partially formulated ideas about how to create audience engagement</li><li>• A superficial level of understanding of audience engagement based mostly on description.</li></ul></td></tr></table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of how to create audience engagement</i></p> <ul style="list-style-type: none"><li>• A comprehensive discussion sophisticated understanding of the techniques used.</li><li>• Excellent evaluation of the success of the piece in creating dramatic tension with sustained and detailed reference to it.</li></ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of how to create audience engagement</i></p> <ul style="list-style-type: none"><li>• An assured discussion, showing perceptive understanding of the techniques used.</li><li>• Insightful evaluation of the success of the piece in creating dramatic tension with well-selected references to it.</li></ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of how to create audience engagement</i></p> <ul style="list-style-type: none"><li>• An effective discussion, showing detailed understanding of the techniques used.</li><li>• Well-formulated evaluation of the success of the piece in creating dramatic tension with consistent and appropriate references but with scope for further refinement.</li></ul>	<b>14–16</b>	<p><i>Shows secure understanding of what techniques are required to create audience engagement</i></p> <ul style="list-style-type: none"><li>• A consistent response that considers the ways in which audience engagement was created.</li><li>• A good level of detail with some appropriate references to the devised piece.</li></ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<p><i>Shows some understanding of the nature of audience engagement</i></p> <ul style="list-style-type: none"><li>• Variable approaches to creating engagement with the audience, some of which are workable.</li><li>• Able to reflect on the more obvious examples of audience engagement.</li></ul>	<b>8–10</b>	<p><i>Shows undeveloped / superficial understanding of how to create audience engagement</i></p> <ul style="list-style-type: none"><li>• A few partially formulated ideas about how to create audience engagement</li><li>• A superficial level of understanding of audience engagement based mostly on description.</li></ul>	25
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Question	Answer			Marks
	<b>5–7</b>	<i>Identifies one or two examples of how to create audience engagement</i> <ul style="list-style-type: none"> <li>Rudimentary link to the devised piece.</li> <li>Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>	
	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of how to create audience engagement.</li> </ul>		
	<b>0/1</b>	No answer / insufficient response to meet the criteria in the band above.		



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/13**

Paper 1 Written Examination

**May/June 2017**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2017 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **19** printed pages.



**SECTION A**

Question	Answer	Marks				
1	<p><b>Suggest a costume for the character of KHRUSHCHEV, and give a reason to support your suggestion.</b></p> <p>KHRUSHCHEV is the First Secretary of the Communist Party and arrives with BREZHNEV and other members of the Politburo. Allow credit for any suggestion that recognises his status and supreme power over the other characters.</p> <table><tr><td>A suggestion of an appropriate costume for the actor playing KHRUSHCHEV.</td><td>1 Mark</td></tr><tr><td>A reason as to why this costume would be appropriate.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate costume for the actor playing KHRUSHCHEV.	1 Mark	A reason as to why this costume would be appropriate.	1 Mark	2
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Question	Answer	Marks				
2	<p><b>What advice would you give the actor playing the role of XENIA on how to deliver her lines between line 328 ('Of course I did') and line 332 ('Alright. Alright.'). Why would this advice be appropriate?</b></p> <p>XENIA is the wife of KOROLYOV. Following his denunciation, she has remained in Moscow. She reveals firstly that she knows GLUSHKO was responsible for denouncing her husband and this is why he was sent to the Gulag. However, to GLUSHKO's amazement, she reveals that she also denounced him and was therefore equally responsible for his being sent to the Gulag.</p> <p>Delivery of these lines needs to reflect this revelation.</p> <table><tr><td>An appropriate piece of advice on how to deliver the lines.</td><td>1 Mark</td></tr><tr><td>A reason as to why this piece of advice would be appropriate.</td><td>1 Mark</td></tr></table>	An appropriate piece of advice on how to deliver the lines.	1 Mark	A reason as to why this piece of advice would be appropriate.	1 Mark	2
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3	<p><b>Look at the section from line 1090 ('Go on, Yuri') to line 1125 ('Can't get past you, can we, Titov?'). Suggest <u>three</u> ways in which you would give physical emphasis to what is spoken.</b></p> <p>Although YURI GAGARIN was to become the first man in space, it is not clear at this stage in the play which of the potential cosmonauts will be chosen. Each man is keen to prove his own physical prowess and YURI takes a lead here as he initiates a physically injurious – and pointless – contest to see which of the four can hold on to something 'hot and metal' (e.g. a heating pipe) for the longest, taking bets that he can last for two minutes.</p> <p>There is ample opportunity here to emphasise the physicality of the men's actions.</p> <table><tr><td>A valid suggestion as to how to give physical emphasis to what is spoken.</td><td>1 Mark</td></tr><tr><td>A valid suggestion as to how to give physical emphasis to what is spoken.</td><td>1 Mark</td></tr><tr><td>A valid suggestion as to how to give physical emphasis to what is spoken.</td><td>1 Mark</td></tr></table>	A valid suggestion as to how to give physical emphasis to what is spoken.	1 Mark	A valid suggestion as to how to give physical emphasis to what is spoken.	1 Mark	A valid suggestion as to how to give physical emphasis to what is spoken.	1 Mark	3
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4	<p>Select <u>two</u> moments where the use of a prop would be particularly effective, and say why.</p> <p>There are many props mentioned in the play, including:</p> <table><tr><th>Prop</th><th>Page ref</th><th>Prop</th><th>Page ref</th></tr><tr><td>guns</td><td>6</td><td>papers</td><td>10,12</td></tr><tr><td>Guards' notes</td><td>6</td><td>clipboard</td><td>11,12</td></tr><tr><td>Pen</td><td>6</td><td>rocket</td><td>17</td></tr><tr><td>stethoscope</td><td>7</td><td>Scale model of Sputnik</td><td>23</td></tr><tr><td>Medical bag</td><td>8</td><td>Radio</td><td>25</td></tr><tr><td>Vaccine needle</td><td>8,27</td><td>Something 'hot and metal'</td><td>30</td></tr><tr><td>Lump of sugar</td><td>9</td><td></td><td></td></tr><tr><td>Large plans</td><td>11</td><td></td><td></td></tr></table> <div>Identification of the moment where the prop is used.1 Mark</div> <p>and</p> <div>A valid suggestion as to why the use of the prop would be effective.1 Mark</div> <p>and/or</p> <div>Identification of the moment where the prop is used.1 Mark</div> <p>and</p> <div>A valid suggestion as to why the use of the prop would be effective.1 Mark</div>	Prop	Page ref	Prop	Page ref	guns	6	papers	10,12	Guards' notes	6	clipboard	11,12	Pen	6	rocket	17	stethoscope	7	Scale model of Sputnik	23	Medical bag	8	Radio	25	Vaccine needle	8,27	Something 'hot and metal'	30	Lump of sugar	9			Large plans	11			4
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5	<p><b>Suggest <u>two</u> things that motivate STALIN between line 3 ('Comrades') and line 31 ('...as all their actions demonstrate'). Give a reason for each of your suggestions.</b></p> <p>The opening scene is set in 1938, almost two decades before the following scene in 1957.</p> <p>Stalin's power is absolute and is driven home to those 'enemies of the people' who have been sent to the Kolyma Gulag, over 3000 miles from Moscow. The contrast between the downtrodden GULAG WORKERS and the supreme authority of the (then) dictator STALIN, drives home the reality of his regime of pure control, and unquestioning obedience. There is also the strong message that 'enemies of the people' are everywhere, 'like rats in a barrel of wheat' and that power will be brandished against them.</p> <table><tr><td>Identification of one thing that motivates STALIN.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A clear reason as to why this suggestion is valid.</td><td>1 Mark</td></tr></table> <p><b>and/or</b></p> <table><tr><td>Identification of a second thing that motivates STALIN.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A clear reason as to why this suggestion is valid.</td><td>1 Mark</td></tr></table>	Identification of one thing that motivates STALIN.	1 Mark	A clear reason as to why this suggestion is valid.	1 Mark	Identification of a second thing that motivates STALIN.	1 Mark	A clear reason as to why this suggestion is valid.	1 Mark	4
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Question	Answer	Marks										
6	<p><b>How would you direct the ending of Act One, Scene Two from line 934 ('Come on! Come on!')? What would you want the actor playing the DOCTOR to bring out?</b></p> <p>This section forms the ending to Act One and takes the action back to a park in Moscow, and then to where it started in the Gulag. The wind howls around the bleak, barren landscape and we are left with a dramatic encounter between the unnamed DOCTOR and the anonymous GULAG PRISONER. As at the start of the play, the DOCTOR has the power of life and death over the GULAG PRISONER and the scene ends with him dying after the DOCTOR administers an injection.</p> <table><tr><td>Rudimentary ideas about how to direct the passage.</td><td>1 Mark</td></tr><tr><td>Rudimentary ideas about how to direct the passage <b>AND</b> a general comment about what DOCTOR might emphasise.</td><td>2 Marks</td></tr><tr><td>A competent grasp of how to direct the passage and some understanding of what DOCTOR should emphasise.</td><td>2 Marks</td></tr><tr><td>A clear discussion of how to direct the passage, and several suggestions as to what DOCTOR should emphasise.</td><td>4 Marks</td></tr><tr><td>A proficient discussion of how to direct the passage, with several detailed suggestions as to how to play the role of DOCTOR.</td><td>5 Marks</td></tr></table>	Rudimentary ideas about how to direct the passage.	1 Mark	Rudimentary ideas about how to direct the passage <b>AND</b> a general comment about what DOCTOR might emphasise.	2 Marks	A competent grasp of how to direct the passage and some understanding of what DOCTOR should emphasise.	2 Marks	A clear discussion of how to direct the passage, and several suggestions as to what DOCTOR should emphasise.	4 Marks	A proficient discussion of how to direct the passage, with several detailed suggestions as to how to play the role of DOCTOR.	5 Marks	5
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Question	Answer	Marks										
7	<p><b>How did you use your stage space for the performance of your devised piece?</b></p> <table><tr><td>A simple description of the stage space.</td><td>1 Mark</td></tr><tr><td>A simple description of the stage space <b>AND</b> a general comment as to how the space was used.</td><td>2 Marks</td></tr><tr><td>A competent explanation of the type of stage space, with some indication of how it was used.</td><td>3 Marks</td></tr><tr><td>A clear explanation of the stage space, with several relevant examples of how it was used.</td><td>4 Marks</td></tr><tr><td>A proficient discussion of the use of the stage space, with clear explanation as to how it was used.</td><td>5 Marks</td></tr></table>	A simple description of the stage space.	1 Mark	A simple description of the stage space <b>AND</b> a general comment as to how the space was used.	2 Marks	A competent explanation of the type of stage space, with some indication of how it was used.	3 Marks	A clear explanation of the stage space, with several relevant examples of how it was used.	4 Marks	A proficient discussion of the use of the stage space, with clear explanation as to how it was used.	5 Marks	5
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Question	Answer	Marks										
8	<p><b>What were the most significant dramatic techniques you used in your devised piece, and why?</b></p> <table><tr><td>The candidate identifies a significant dramatic technique.</td><td>1 Mark</td></tr><tr><td>The candidate identifies a significant dramatic technique <b>AND</b> makes a general comment why.</td><td>2 Marks</td></tr><tr><td>A competent explanation of which dramatic techniques were the most significant, with some indication why.</td><td>3 Marks</td></tr><tr><td>A clear discussion as to which were the most significant dramatic techniques, with several relevant examples why.</td><td>4 Marks</td></tr><tr><td>A proficient discussion of which were the most significant dramatic techniques with clear explanation why.</td><td>5 Marks</td></tr></table>	The candidate identifies a significant dramatic technique.	1 Mark	The candidate identifies a significant dramatic technique <b>AND</b> makes a general comment why.	2 Marks	A competent explanation of which dramatic techniques were the most significant, with some indication why.	3 Marks	A clear discussion as to which were the most significant dramatic techniques, with several relevant examples why.	4 Marks	A proficient discussion of which were the most significant dramatic techniques with clear explanation why.	5 Marks	
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**SECTION B**

Question	Answer	Marks							
9	<p><b>You are preparing to audition for the role of KOROLYOV. Which aspects of his character would you seek to bring out in your interpretation?</b></p> <p>KOROLYOV is a central character in the play: an ‘enemy of the people’, who is exiled to the Kolyma Gulag, having been denounced by his wife, XENIA, and GLUSHKO, a co-worker. Once restored to favour by KHRUSHCHEV’s intervention, KOROLYOV goes on to become the architect of the Soviet space programme. This gives him a new lease of confidence and the opportunity to lead a new team. Answers should cite examples of this and give detailed practical solutions as to how to play the role.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract.</li> </ul> <p>Excellent, practical suggestions with sustained and detailed reference to the extract.</p> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of the character.</li> </ul> <p>Insightful practical suggestions with frequent and well-selected references to the extract.</p> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of the character.</li> </ul> <p>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of the character and its significance in the extract.</li> </ul> <p>Excellent, practical suggestions with sustained and detailed reference to the extract.</p>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of the character.</li> </ul> <p>Insightful practical suggestions with frequent and well-selected references to the extract.</p>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of the character.</li> </ul> <p>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>	25
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Question	Answer			Marks
	14–16	<p><i>Shows secure understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"><li>A consistent understanding of the character, which is mostly viable. There may be some examples of how to play the role.</li></ul> <p>A good level of detail with some appropriate references to the extract.</p>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"><li>Variable understanding of the character, some of which is viable. There may be limited examples of how to play the role.</li></ul> <p>A focus on the more obvious aspects of the character.</p>		
	8–10	<p><i>Shows undeveloped/superficial understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"><li>A few partially formulated ideas about the character.</li></ul> <p>A superficial approach based mostly on description; occasional reference to the extract.</p>		
	5–7	<p><i>Identifies one or two examples of the varying aspects of the role</i></p> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li></ul> <p>The response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <p>The response shows little understanding of the role.</p>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
10	<p><b>What are the main difficulties you would anticipate in directing the extract, and how might you address them?</b></p> <p>The play presents a number of challenges to the director, and there are too many to discuss in detail in the time available. Examples include:</p> <ul style="list-style-type: none"> <li>• The passing of historical time between 1938 and the 1950s, and stage time/use of montage sequences</li> <li>• Extreme scene transitions</li> <li>• Complex stage action, and extensive technical demands</li> <li>• Distinguishing between characters so the audience knows the identity of each</li> <li>• Choric characters (DOCTOR, OLD MAN), and their subsequent function</li> </ul> <p>Allow credit for any other appropriate difficulty that can be justified from the text.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised in performance.</li> </ul> <p>Excellent ideas with sustained and detailed reference to the extract.</p> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the director's intention with perceptive understanding of how it can be realised in performance.</li> </ul> <p>Insightful ideas with frequent and well-selected references to the extract.</p> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the play and its style</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the director's intention with detailed understanding of how it can be realised in performance.</li> </ul> <p>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised in performance.</li> </ul> <p>Excellent ideas with sustained and detailed reference to the extract.</p>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the director's intention with perceptive understanding of how it can be realised in performance.</li> </ul> <p>Insightful ideas with frequent and well-selected references to the extract.</p>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the play and its style</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the director's intention with detailed understanding of how it can be realised in performance.</li> </ul> <p>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</p>	25
<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the play and its style and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised in performance.</li> </ul> <p>Excellent ideas with sustained and detailed reference to the extract.</p>	<b>Upper band – application</b>							
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Question	Answer			Marks
	14–16	<p><i>Shows secure understanding of the play</i></p> <ul style="list-style-type: none"><li>A consistent understanding of the director's intention which is mostly viable; there may be some suggestions of how it can be realised in performance. Good understanding of the opportunities provided by the text.</li></ul> <p>A good level of detail with some appropriate references to the extract</p>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of aspects of the play</i></p> <ul style="list-style-type: none"><li>Variable understanding of the director's intention, some of which is viable; there may be limited suggestions of how it can be realised in performance.</li></ul> <p>A focus on the more obvious aspects of the extract.</p>		
	8–10	<p><i>Shows undeveloped/superficial understanding of aspects of the play</i></p> <ul style="list-style-type: none"><li>A few partially formulated ideas about the director's intention.</li></ul> <p>A superficial approach based mostly on description with occasional reference to the extract.</p>		
	5–7	<p><i>Identifies one or two examples of how the director could approach the play</i></p> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li></ul> <p>Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <p>Shows little understanding of how to direct the play.</p>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer			Marks
11	<b>What challenges would this extract present to the design team responsible for a production, and what solutions could you offer?</b>			<b>25</b>
	<b>23–25</b>	<i>Shows a sophisticated practical understanding of design and offers creative solutions</i> <ul style="list-style-type: none"> <li>Comprehensive discussion showing sophisticated understanding of a wide range of design challenges.</li> </ul> Excellent, practical suggested solutions with sustained and detailed reference to the extract.	<b>Upper band – application</b>	
	<b>20–22</b>	<i>Shows a perceptive practical understanding of design challenges and solutions</i> <ul style="list-style-type: none"> <li>An assured discussion showing perceptive understanding of a range of design challenges.</li> </ul> Insightful practical suggestions with frequent and well-selected references to the extract.		
	<b>17–19</b>	<i>Shows a detailed practical understanding of design challenges</i> <ul style="list-style-type: none"> <li>An effective discussion showing detailed understanding of design challenges.</li> </ul> Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.		

Question	Answer			Marks
	14–16	<p><i>Shows secure understanding of design challenges</i></p> <ul style="list-style-type: none"><li>A consistent understanding of design challenges which is mostly viable; there may be some suggestions of practical solutions.</li></ul> <p>A good level of detail with some appropriate references to the extract.</p>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of design challenges</i></p> <ul style="list-style-type: none"><li>Variable understanding of design challenges some of which is viable; there may be limited suggestions of practical solutions.</li></ul> <p>A focus on the more obvious aspects of the extract.</p>		
	8–10	<p><i>Shows undeveloped/superficial understanding of design</i></p> <ul style="list-style-type: none"><li>A few partially formulated ideas about design.</li></ul> <p>A superficial approach to design based mostly on description with little reference to the extract.</p>		
	5–7	<p><i>Identifies one or two examples of design</i></p> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li></ul> <p>Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"><li>Shows little understanding of design.</li></ul> <p>Response may be typified by a sketch only with no supporting detail.</p>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
12	<p><b>How might your devised piece be improved if you had greater resources to develop your set design?</b></p> <p>Candidates may decide to expand on what they have already produced, or to create a new design from scratch. Whichever approach is chosen, award credit as appropriate.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the opportunities for set design</li> </ul> <p>Excellent, practical suggestions: the proposed solution is completely relevant and there is sustained and detailed reference to the devised piece.</p> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the opportunities for set design.</li> </ul> <p>Insightful practical suggestions with well-selected references to the devised piece. The proposed solution is completely relevant and there is sustained and detailed reference to the devised piece.</p> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the opportunities for set design.</li> </ul> <p>Well-formulated practical solutions with consistent and appropriate references to the devised piece, although there may be scope for further refinement</p> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the opportunities for set design</li> </ul> <p>Excellent, practical suggestions: the proposed solution is completely relevant and there is sustained and detailed reference to the devised piece.</p>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the opportunities for set design.</li> </ul> <p>Insightful practical suggestions with well-selected references to the devised piece. The proposed solution is completely relevant and there is sustained and detailed reference to the devised piece.</p>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the opportunities for set design.</li> </ul> <p>Well-formulated practical solutions with consistent and appropriate references to the devised piece, although there may be scope for further refinement</p>	<b>25</b>
<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the opportunities for set design</li> </ul> <p>Excellent, practical suggestions: the proposed solution is completely relevant and there is sustained and detailed reference to the devised piece.</p>	<b>Upper band – application</b>							
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<b>17–19</b>	<p><i>Shows detailed practical understanding of the nature of set design</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the opportunities for set design.</li> </ul> <p>Well-formulated practical solutions with consistent and appropriate references to the devised piece, although there may be scope for further refinement</p>								

Question	Answer			Marks
	14–16	<p><i>Shows secure understanding of the nature of set design</i></p> <ul style="list-style-type: none"><li>A consistent response that considers some of the opportunities for set design. There may be some suggestions of practical solutions.</li></ul> <p>A good level of detail with some appropriate references to the devised piece.</p>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of the nature of set design</i></p> <ul style="list-style-type: none"><li>Variable understanding of the opportunities for set design.</li></ul> <p>A focus on the more obvious aspects of the devised piece. There may be limited suggestions of practical solutions.</p>		
	8–10	<p><i>Shows undeveloped/superficial understanding of the nature of set design</i></p> <ul style="list-style-type: none"><li>A few partially formulated ideas about how to create set design.</li></ul> <p>A superficial approach based more on description of the piece rather than on set design; occasional reference to the devised piece</p>		
	5–7	<p><i>Identifies one or two examples of the nature of set design</i></p> <ul style="list-style-type: none"><li>Rudimentary link to the devised piece.</li></ul> <p>Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"><li>Shows little understanding of how to create set design.</li></ul> <p>The candidate's suggestions are likely to be bland, ill thought-out and ineffective.</p>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
13	<p><b>What approach did you take to rehearsing your devised piece, and how effective was this approach?</b></p> <p>The rehearsal phase of the creative process is always a challenge – to carry on rehearsing the same passages and to look for improvements. Allow credit here for any evidence of the ability to do this.</p> <table border="1" data-bbox="301 483 1331 1276"> <tr> <td data-bbox="301 483 475 734"><b>23–25</b></td><td data-bbox="475 483 1158 734"> <p><i>Shows a sophisticated practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the rehearsal process adopted.</li> </ul> <p>Excellent, practical evaluation of the success of the process, with sustained and detailed reference to the devised piece.</p> </td><td data-bbox="1158 483 1331 1276" rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td data-bbox="301 734 475 987"><b>20–22</b></td><td data-bbox="475 734 1158 987"> <p><i>Shows a perceptive practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the rehearsal process adopted.</li> </ul> <p>Insightful practical evaluation of the success of the process, with frequent and well-selected references to the devised piece.</p> </td></tr> <tr> <td data-bbox="301 987 475 1276"><b>17–19</b></td><td data-bbox="475 987 1158 1276"> <p><i>Shows detailed practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the rehearsal process adopted.</li> </ul> <p>Well-formulated practical evaluation of the success of the process, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the rehearsal process adopted.</li> </ul> <p>Excellent, practical evaluation of the success of the process, with sustained and detailed reference to the devised piece.</p>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the rehearsal process adopted.</li> </ul> <p>Insightful practical evaluation of the success of the process, with frequent and well-selected references to the devised piece.</p>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the rehearsal process adopted.</li> </ul> <p>Well-formulated practical evaluation of the success of the process, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p>	<b>25</b>
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Question	Answer			Marks
	14–16	<p><i>Shows secure understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"><li>A consistent discussion of the rehearsal process adopted. There may be some evaluative comment.</li></ul> <p>A good level of detail with some appropriate references to the devised piece.</p>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"><li>Variable understanding of the rehearsal process adopted. There may be limited evaluative comment.</li></ul> <p>A focus on the more obvious aspects of the devised piece</p>		
	8–10	<p><i>Shows undeveloped/superficial understanding of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"><li>A few partially formulated ideas about the rehearsal process adopted.</li></ul> <p>A superficial approach based mostly on description; occasional reference to the devised piece.</p>		
	5–7	<p><i>Identifies one or two examples of the effectiveness of the rehearsal process</i></p> <ul style="list-style-type: none"><li>Rudimentary commentary on the rehearsal process.</li></ul> <p>Response is predominantly narrative.</p>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"><li>Shows little understanding of the rehearsal process.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
14	<p><b>Select any <u>two</u> roles from your devised piece. Which acting skills were most important for the effective performance of each role?</b></p> <p>As the syllabus requires candidates to work in groups of three or more, each devised piece should contain at least three characters. Allow credit for the recognition of which skills are required, even if the candidates did not necessarily develop these skills as required.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the acting skills required</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the acting skills required.</li> </ul> <p>Excellent, practical evaluation of these skills, with sustained and detailed reference to the devised piece.</p> </td><td rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the acting skills required</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the acting skills required.</li> </ul> <p>Insightful practical evaluation of these skills with frequent and well-selected references to the devised piece.</p> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of acting skills required</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the acting skills required.</li> </ul> <p>Well-formulated practical evaluation of these skills, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the acting skills required</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the acting skills required.</li> </ul> <p>Excellent, practical evaluation of these skills, with sustained and detailed reference to the devised piece.</p>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the acting skills required</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the acting skills required.</li> </ul> <p>Insightful practical evaluation of these skills with frequent and well-selected references to the devised piece.</p>	<b>17–19</b>	<p><i>Shows detailed practical understanding of acting skills required</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the acting skills required.</li> </ul> <p>Well-formulated practical evaluation of these skills, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</p>	<b>25</b>
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	5–7	<i>Identifies one or two examples of the acting skills required</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the devised piece.</li></ul> Response is predominantly narrative.	Lower band – identification	
	2–4	<i>Simplistic response</i> Shows little understanding of characterisation.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

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**DRAMA**

**0411/11/T/PRE**

Paper 1

**May/June 2017**

PRE-RELEASE MATERIAL

**To be given to candidates on receipt by the Centre.**

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**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Tom Morton-Smith's play *Oppenheimer* provided in this booklet.

You may do any preparatory work that is considered appropriate. It is recommended that you perform the extract, at least informally.

You will **not** be permitted to take this copy of the material **or** any other notes or preparation into the examination. A clean copy of the pre-release material will be provided with the Question Paper.

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This document consists of **30** printed pages and **2** blank pages.

**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** *'There is flattery in friendship.'*  
From William Shakespeare's *Henry V* [Act 3, Scene 7]

**Stimulus 2**

**Grimms' Fairy Tales:** *Rumpelstiltskin*

**Stimulus 3**

**Photograph:** *Carnival, Buenos Aires, Argentina*



## EXTRACT

**Taken from *Oppenheimer*, by Tom Morton-Smith**

These notes are intended to help you understand the context of the drama.

Tom Morton-Smith's play *Oppenheimer* was first performed by the Royal Shakespeare Company in England in 2015. The play traces the events surrounding one of the most significant scientific developments in the twentieth century, the atomic bomb. The man who led the project was J. Robert Oppenheimer, an American theoretical physicist, who is often referred to as 'the father of the atomic bomb'. Convinced of his own importance, Oppenheimer commanded immense respect from his research students, and also attracted the admiration of several women.

The historical span of the play covers the period from the 1930s into the Second World War. It opens at the time of the Spanish Civil War (1936–1939), which was a period when some American intellectuals held strong left-wing, even communist, beliefs.

The play is in two Acts, and the extract consists of an abridged version of Act 1. The play has been edited to reduce the length of the extract, which means that a number of scenes have been omitted.

**Characters in order of appearance. Capitals indicate the name by which the character is identified as a speaker in the text.**

J Robert Oppenheimer (OPPIE)	Theoretical physicist and 'father of the atomic bomb'
FRANK Oppenheimer	His younger brother
Giovanni Rossi LOMANITZ	Physicist, aged 18
Bob SERBER	Physicist, aged 30
JACKIE Oppenheimer	Wife of Frank Oppenheimer
JEAN Tatlock	A close female friend
Joe WEINBERG	Physicist, recently arrived at Berkeley
HAAKON Chevalier	Friend, a novelist
CHARLOTTE Serber	Friend
Robert WILSON	Student
Albert EINSTEIN	A world-renowned physicist
KITTY Harrison	RICHARD Harrison's wife, later married to OPPIE
RICHARD Harrison	Husband of KITTY at the start of the play
Hans BETHE	Colleague
Professor Edward TELLER	A rival physicist, Hungarian
General Leslie GROVES	Military commander on the atomic bomb project
Kenneth NICHOLLS	US Army Colonel
DOCTOR	
Military POLICEMAN	



	Street Crash ... that way no longer works. Robert ... brother of mine ... big brother ... big Robert ... back me up ...	45
OPPIE:	If booze is present in your glass then your argument cannot maintain its structure. It will inevitably collapse.	
FRANK:	My glass is empty.	
JACKIE:	Frank, will you lay off the sermons?	
FRANK:	Hey baby ... hey sweet-cheeks ... how's about I spin you round the floor?	50
LOMANITZ:	Please, Jackie ... take him dancing.	
SERBER:	Burn off some of that liquor.	
JACKIE:	Show me your moves, mister.	
OPPIE:	Frank's not wrong ... the people's eyes are open.	55
LOMANITZ:	To be fair to the guy ... if you're going to air your leftist politics ... where better than a Communist Party fundraiser?	
SERBER:	I thought we were raising money for the relief effort in Spain?	
OPPIE:	It's getting dispersed ... distributed ... through the Party.	
LOMANITZ:	What difference does it make? Sign me up to the union. I'm there.	60
JEAN:	[ <i>Standing on a table, banging on a collection bucket.</i> ] Workers of the world – unite!	
	<i>The music and dancing stops and everybody turns their attention to JEAN.</i>	65
JEAN:	For too long the White House has ignored the rise of fascism in Europe. Our government sits impotently by while Franco marches on Barcelona. Civilians fleeing the violence are interned in camps across the French border. I ask you – do you believe, even if there are thousands of miles between you, that your brother is any less your brother? We are not asking for money to fight a war ... we are asking for money to feed children ... to pay for medicines ... to return some dignity to those who fascism has stripped bare. Compare their sacrifice with the dollar bill in your wallet and please give generously. Thank you.	70
	<i>Cheering and applause. Some voices in the crowd start singing 'L'Internationale'. More and more people join in until eventually everyone is singing.</i>	75

### 3 – THE DEPARTMENT OF THEORETICAL PHYSICS – OMITTED

### 4 – A FUNDRAISER FOR THE RELIEF EFFORT IN SPAIN [continued]

	JEAN <i>moves around with a collection bucket in hand.</i>	80
LOMANITZ:	Here she comes ... prepare yourself for a fleecing.	
JEAN:	So, gentlemen ... dust off your wallets. [ <i>To SERBER.</i> ] Are you a socialist?	
SERBER:	Yes, ma'am.	
JEAN:	Then put your money in the pot. [ <i>To LOMANITZ.</i> ] Are you a socialist?	85
LOMANITZ:	Through and through.	
JEAN:	In it goes. And you?	

WEINBERG:	I might have only just joined Oppie's department, but I'm a fully paid-up member of the Communist Party USA.	90
LOMANITZ:	Comrade!	
JEAN:	Robert! Robert, your boys ... you must be a proud Papa Bear.	
OPPIE:	Give the nice lady your donation.	
JEAN:	I want to see paper money. This nickel and dime crap is weighing me down.	95
WEINBERG:	I just wanted to take this chance to introduce myself properly ...	
JEAN:	Oh yes?	
WEINBERG:	You have such a lovely home ... and I'm a great admirer of your husband ...	
JEAN:	Is that so?	100
WEINBERG:	It's a pleasure to make your acquaintance, Mrs Oppenheimer.	
OPPIE:	Joe, Jean and I aren't married.	
WEINBERG:	Oh, I ... I'm sorry ... I just assumed ...	
OPPIE:	It's quite alright.	
WEINBERG:	Oh god.	105
LOMANITZ:	This way, Joe ... there are some folks over here you've yet to embarrass yourself in front of.	
JEAN:	Not very smart, your new disciple.	
OPPIE:	He's a bright kid. They're all bright kids.	
JEAN:	[To SERBER.] How old are you?	110
SERBER:	Thirty.	
JEAN:	'Kids'.	
OPPIE:	Serber doesn't count. Rossi, how old are you?	
LOMANITZ:	Eighteen.	
JEAN:	That proves nothing. [ <i>Takes LOMANITZ's drink</i> ] And you ... you should not be drinking.	115
LOMANITZ:	And how old are you?	
JEAN:	I don't think I like this one.	

## 5 – THE DEPARTMENT OF THEORETICAL PHYSICS – OMITTED

## 6 – A FUNDRAISER FOR THE RELIEF EFFORT IN SPAIN [continued]

OPPIE:	Haakon – thank you so much for coming.	
HAAKON:	For the cause and for you – how could I not?	120
OPPIE:	How was France?	
HAAKON:	Excellent, excellent. Tout est possible!	
OPPIE:	And how is the novel coming?	
HAAKON:	Slow.	
OPPIE:	Send me what you have.	125
HAAKON:	I have a chapter ... a chapter and a half ...	
OPPIE:	Let me read it.	
HAAKON:	Thank you. If it's not too much trouble?	
OPPIE:	My friend, you bring me poetry. It's no trouble at all.	
LOMANITZ:	Oppie ... I wanted to return that book you lent me ...?	130
OPPIE:	On the bookcase is fine.	
LOMANITZ:	I wanted to say ... I haven't quite ... I'm still taking notes from it ... wondering if I could ...?	
HAAKON:	What's the book?	
LOMANITZ:	Henri de Saint-Simon.	135
OPPIE:	It's fine, Rossi. Hang on to it.	
LOMANITZ:	Thank you.	

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HAAKON: You have your students reading socialist philosophy?  
 OPPIE: I have them learning about the world.

CHARLOTTE *enters. She has lifted the front of her skirt in front of her so that she can carry a large amount of change.* 140

SERBER: There she is ... the love of my life. Where have you been hiding yourself?  
 CHARLOTTE: There were some pockets unpicked in the kitchen.  
 JEAN: In the bucket it goes! 145  
 JACKIE: Have any of you seen Frank?  
 SERBER: He was headed to the bathroom.  
 JACKIE: Oh god.  
 JEAN: Lost your dancing partner? Here, let me ... [*Pulls JACKIE to the middle of the floor.*] 150  
 JACKIE: Oh, I ... I couldn't ...  
 JEAN: Don't worry your pretty little face ... I'll lead!

JEAN *proceeds to dance JACKIE around the floor.*

## 7 – THE DEPARTMENT OF THEORETICAL PHYSICS – OMITTED

## 8 – FUNDRAISER FOR THE RELIEF EFFORT IN SPAIN [continued]

JACKIE: [*Nursing a drunk FRANK.*] I think it's time we left.  
 CHARLOTTE: You're leaving? 155  
 JACKIE: I'm going to drive him home.  
 CHARLOTTE: It's been so lovely seeing you both.  
 JACKIE: Give my apologies to Robert.  
 FRANK: I've cleaned up the bathroom as best I can.  
 CHARLOTTE: Goodbye, Jackie. 160  
 JEAN: *Do svidaniya, comrade!*  
 JACKIE: Goodbye, Jean.  
 WILSON: Hey Jean ... how much did you make?  
 JEAN: Enough to topple all the fascist regimes of Europe!  
 WILSON: That much, huh? 165  
 WEINBERG: My brain hurts.  
 WILSON: You need a glass of milk ... a glass of milk with a raw egg cracked into it.  
 WEINBERG: Why would you say that?  
 SERBER: I don't want you vomiting in the back of my car. 170  
 LOMANITZ: Any chance of a ride?  
 SERBER: Grab your stuff.  
 CHARLOTTE: Goodnight, Jean. Goodnight, Oppie.  
 SERBER: Wilson, you coming?

LOMANITZ *pulls WILSON, SERBER and WEINBERG together and leads them in song. They reprise the chorus of L'Internationale. JEAN, OPPIE and HAAKON applaud as SERBER, WEINBERG, WILSON, LOMANITZ and CHARLOTTE exit.* 175

HAAKON: And then there were three. 180  
 OPPIE: It's late, Haakon.

HAAKON: It is. [*To JEAN.*] Can I offer you a lift?  
 JEAN: No.  
 HAAKON: Goodnight, then.  
 OPPIE: [*Ushers HAAKON to the door.*] Good night. 185  
  
 HAAKON *exits*. JEAN and OPPIE are alone.  
  
 JEAN: That was a night.  
 OPPIE: It was.  
 JEAN: What did you make of my speech?  
 OPPIE: Your clarion-call to the global proletariat? 190  
 JEAN: Yes. Did it stir you? Were you stirred?  
 OPPIE: I was worried your shoes might scuff my tabletop.  
 JEAN: [*Sings.*]  
 Arise ye workers from your slumber,  
 Arise ye prisoners of want ... 195  
 OPPIE: It has been two months.  
 JEAN: Has it?  
 OPPIE: Two months and no word ... no telephone call ...  
 JEAN: You sound like my mother.  
 OPPIE: What do you expect? Open arms? Where have you been? 200  
 JEAN: You are not my only friend.  
 OPPIE: I am abundantly aware.  
 JEAN: You need to relax. You have nothing to lose but your chains.  
 OPPIE: You let yourself in as though you've been to the corner store. You  
 take on the role of hostess. You fling my brother's wife around 205  
 the floor like ... like ... I don't know what.  
 JEAN: Jackie was having a great time.  
 OPPIE: Jackie doesn't know you like I do. Jackie's a waitress.  
 JEAN: Phooey.  
 OPPIE: This was a night of charity. 210  
 JEAN: You think I don't care for the cause? My heart bleeds for the  
 Spanish ... my soul cracks for them ... to think of their suffering  
 ... it kills me.  
 OPPIE: I am sure that the starving and the dispossessed greatly  
 appreciate your drunken behavior. 215  
 JEAN: I may be a lush, but I am a sincere one.  
 OPPIE: No doubt.  
 JEAN: Look at you ... so aloof, so sanctimonious.  
 OPPIE: I will throw you out.  
 JEAN: You will do no such thing. 220  
 OPPIE: You think I'm not capable of ...?  
 JEAN: I'm sure you're well versed in the theory.  
 OPPIE: [*Forcibly grabs JEAN and goes to throw her out.*]  
 JEAN: Oppie?! Oppie! Get your hands off me!  
  
*Silence.* 225  
  
*The tension dissolves into laughter.*  
  
 JEAN: It's cold out there.  
 OPPIE: I know.  
 JEAN: You want me to catch cold?  
 OPPIE: Can't you leave me alone? 230  
 JEAN: I would die without you.



OPPIE:	Then why are you here?	
KITTY:	There's a free bar.	
HAAKON:	[ <i>Waves for OPPIE to come over.</i> ]	
OPPIE:	[ <i>Declines.</i> ]	275
KITTY:	A friend of yours? He wants you to go meet some people.	
OPPIE:	He wants to wheel me around. I expect he's losing an argument he'd like to win.	
KITTY:	You're his secret weapon?	
OPPIE:	Hardly.	280
KITTY:	Please. I cannot bear false modesty – my husband is British. [ <i>Beat.</i> ] What is it you do?	
OPPIE:	I'm a professor of physics.	
KITTY:	You're a smart one then ... you're a thinker.	
OPPIE:	It has been known.	285
KITTY:	If we left together now ... where would we go? If we threw off the garbage of the world ... where would you, professor of physics, take me?	
OPPIE:	If we were to leave right now?	
KITTY:	Right now.	290
OPPIE:	I have a ranch ... up in the mountains of New Mexico. A simple, wooden ranch. A forest glade ... horse riding ... the stars in the sky. A wood burning stove.	
KITTY:	It sounds perfect.	
OPPIE:	It's a bit of a drive.	295
KITTY:	If we could swing by a drugstore, I could pick up a toothbrush.	
OPPIE:	You don't want to stay for the lecture?	
KITTY:	Spontaneism and the dialectics of revolutionary yadda yadda yadda ... I would rather eat glass.	
	RICHARD Harrison <i>approaches.</i>	300
RICHARD:	Darling ... the talk is about to begin ...	
KITTY:	Richard, do you know ...?	
OPPIE:	Robert Oppenheimer.	
KITTY:	Robert, my husband Richard.	
RICHARD:	We should take our seat.	305
KITTY:	Will you not join us?	
OPPIE:	Please. I know what will be said.	
KITTY:	Yes.	
RICHARD:	Darling ... we really must ...	
KITTY:	It was a pleasure to meet you, Robert.	310
OPPIE:	And you.	
KITTY:	I hope that our paths cross again.	
OPPIE:	We should make certain of it.	
KITTY:	Yes. We should.	

## 13 – PEAS IN A POD

	<i>Several weeks later. The Oppenheimer residence.</i>	315
HAAKON:	I want your advice ... suggestions ... rewrites if necessary. Will you cast your eye over ...?	
OPPIE:	I'm flattered that you would ask, but you're the novelist, not I.	
HAAKON:	This isn't the novel, this is ... this is a pamphlet on behalf of the League of American Writers. This is for the College Faculties	320

Committee of the Communist Party of California. This is a letter to be sent to Soviet Russia Today ... to be published in their September issue.

OPPIE: And what do these pamphlets say?

HAAKON: They are petitioning against war. Now more than ever, we have to be vocal. Europe is on a precipice and political discourse in this country is lurching to the right. The politicians are stoking our hate ... stoking our fear ... priming us for violence. 325

OPPIE: You would have me throw my weight behind the Communist Party? 330

HAAKON: The Party's beliefs are your beliefs.

OPPIE: My beliefs would not allow for treaties with fascists.

HAAKON: That is not ... that is ...

OPPIE: The Soviets have signed a treaty of Non-Aggression with the Nazis. Is Eastern Europe a carvery now? The carcass of a roasted bird ... stripped for soup ... stripped for stock. People are tearing up their Party cards ... cursing Engels ... cursing Marx ... because the German military machine has no counter ... no balance ... no equal and opposite ... if the Soviet Union does nothing. And this treaty of theirs is formalized nothing. 335

HAAKON: I cannot claim to understand diplomacy ...

OPPIE: And the word ... from Russia ... the purges and the show-trials we hear of ... the forced labor camps ... the famine ...

HAAKON: We all know the rumors.

OPPIE: And so far we have dismissed them ... 345

HAAKON: ... as Trotskyite lies and disinformation.

OPPIE: But in light of the Non-Aggression Pact?

HAAKON: It's garbage! The capitalists will say anything to discredit ... to harm ... to have us fighting amongst ourselves.

OPPIE: So it's the Trotskyites and the capitalists ...? 350

HAAKON: Yes!

OPPIE: ... and we are to lap this up ... hold our nose ... and believe that water is milk?

HAAKON: You say the Soviets are the only answer to the black-boots. I believe that. I believe you. 355

*JEAN enters.*

HAAKON: I didn't realize ...

JEAN: So good to see you, Haakon ... but Oppie's a little busy right now ... so perhaps some other time?

HAAKON: Sure ... I'll ... 360

OPPIE: Leave me your pamphlets.

HAAKON: You'll look at them?

OPPIE: I will.

HAAKON: Comrades?

OPPIE: Comrades. 365

*HAAKON exits.*

JEAN: He is such a creep.

OPPIE: He respects my opinion.

[Beat]

JEAN: Fine. I am taking you out to dinner. I am treating you to oysters. 370

across the bay. I have booked us a suite at the Majestic. I have chartered a boat to sail us down the coast. I have booked us on a flight to New York. I have organized tickets to the hottest show in town. I have bought you a new gold watch and a platinum plated cigarette case, inscribed inside in beautiful flowing script: 'Jean and Oppie – two peas in a pod!' [*Beat.*] Come and hold my hand. Come and kiss my face. [*Beat.*] I heard you and Haakon talking about purges ... show-trials ... famine. 375

OPPIE: It's an ugly habit to listen at doors.

JEAN: These stories ... these rumors ... tell me they are lies and I'll believe you. 380

OPPIE: They are unsubstantiated.

JEAN: I have to believe that everything is better in Russia ... that it is better somewhere ... but that belief is being taken from me in strips. I want to take the world ... shake it ... and scream in its face: 'This is how we live! United! And with love! And with fair pay and the means of production in the hands of the people!' 385

OPPIE: When was the last time you spoke to ...?

JEAN: I don't need to speak to anyone. I've read those books ... I've studied them ... I can do it myself. And I have you – the smartest man I know. Why would I speak to some dullard? I am not special – everyone is suffering. I feel as though I want to sneeze. I want to look at the sun but it is covered by clouds ... smoke from destroyed Polish towns ... and it blots out the light, but not with a darkness ... not just with a darkness ... it drains the color ... Poland is a newsreel and German tanks gray the landscape. If we cannot rely on Russia ... fascism will swarm over us like ants on a dead bird. 390

OPPIE: I'm going to drive you home.

JEAN: Let me stay. 400

OPPIE: That's not going to happen. That isn't how this works anymore.

JEAN: Then tell me how it works.

OPPIE: You are not my only friend.

*She leaves. Long pause. OPPIE walks slowly to the telephone.*

#### 14 – THE HOT DOG – OMITTED

#### 15 – A PHONECALL TO RICHARD HARRISON

OPPIE *dials a number on the telephone.* 405

OPPIE: Doctor Harrison?

RICHARD: This is Richard Harrison.

OPPIE: We met some months ago in Pasadena.

RICHARD: Oh yes?

OPPIE: At a garden party in Pasadena. 410

RICHARD: Oh right.

OPPIE: My name is Robert Oppenheimer.

*Pause.*

RICHARD: Oh yes.

OPPIE: I wish to talk to you about Katherine. 415

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RICHARD: Katherine?  
 OPPIE: Kitty.  
 RICHARD: Yes, I know who Katherine is.  
 OPPIE: Of course. [*Beat.*] She's pregnant.  
 RICHARD: I see. 420  
 OPPIE: Yes.  
 RICHARD: I suppose you'll need me to get divorce proceedings underway.  
 OPPIE: I would appreciate that.  
 RICHARD: Of course. Congratulations.  
 OPPIE: Thank you. 425

## 16 – LECTURE SERIES: CHAIN REACTION

OPPIE: There was a Maharaja who had a great passion for chess. Travelers ... as they passed through his court ... were invited to his throne room and challenged to a game. One day a visiting sage appeared at the palace gates. He was welcomed and brought before the king. 'Do you know chess?' 'I do.' 'Then let us play.' The sage smiled and politely inquired as to what his prize would be if he were to win. The Maharaja laughed and offered any reward that the old man could name. The sage modestly asked for a few grains of rice. 'How many grains?' enquired the king. 'Place one grain of rice on the first square of the chessboard ... two on the next ... four the next ... then eight ... sixteen ... and keep doubling the number of grains on every following square.' 'Very well.' And so they played. It was a hard fought game, but it did not go the way of the king. Having lost ... and being a man of his word ... the Maharaja ordered for a bag of rice to be brought to the chessboard. He placed one grain on the first square ... two on the second ... then four ... eight ... sixteen ... thirty-two ... sixty-four ... 128 ... 256 ... 512 ... 1,024 ... 2,048 ... 4,096 ... I could do this all day. By the twentieth square the Maharaja required a million grains of rice ... by the final sixty-fourth square he required more rice than had ever existed ... enough to cover all of India with a layer one meter thick. Such an amount would require paddy fields covering twice the surface of the world – oceans included. The Maharaja was astounded. It was at this point that the Lord Krishna shook off the image of the sage, revealing his true identity to the king. 'Now you are humbled before the power of exponential mathematics.' [*Beat.*] A neutron enters an atom ... splits it ... two further neutrons are released ... and what you have is a chain reaction. 430  
 435  
 440  
 445  
 450  
 455

## 17 – NUMBERS

*Over a year later.*

SERBER: How's Kitty? Taking to motherhood? And Peter is ...?  
 OPPIE: Seven months.  
 SERBER: I hadn't realized it had been so ... [*Beat.*] Standing? Crawling? Teething? 460  
 OPPIE: Standing. Teething.  
 SERBER: We should definitely ... definitely pay a visit ... Charlotte is  
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	aching to ... we have some things ... we bought some things for the baby ... clothes ... for Peter ...	
OPPIE:	Thank you.	465
SERBER:	It's good to see you. Illinois is nothing like you're running at Berkeley ... but the department's good ... the work is good.	
OPPIE:	Fission ...	
SERBER:	Yes.	
OPPIE:	... as the basis for a bomb.	470
SERBER:	Yeah ... I ... since Pearl Harbor, it's all I can think about. That and signing up. But my eyesight's appalling; I wouldn't make it past the physical. Probably wouldn't make minimum height. And now the Russians have joined the war and I'm ... I'm cheering inside ... like a full-blown warmonger.	475
OPPIE:	How much uranium do you think we'd need?	
SERBER:	The minimum amount ...?	
OPPIE:	... for a chain reaction. Yes. How much?	
SERBER:	Well ... I don't know ... we've talked ... in my department ... we've talked ...	480
OPPIE:	Can you give me numbers?	
SERBER:	The amounts people are throwing around range from six hundred grams to a ton.	
OPPIE:	A ton of uranium-235?	
SERBER:	It would have to be.	485
OPPIE:	It would take time to separate ... to refine ...	
SERBER:	There would have to be a large-scale industrial ...	
OPPIE:	It would be easier if I thought it was beyond me. I know it is not. I see it so clearly ... in my mind I can picture a uranium device ... I can picture its components ... sometimes it has stars and stripes stenciled to its casing ... but more often than not it has a swastika. I see it ... it sails down the Hudson river ... or it hangs in the air above the Upper West Side ... I can see it ... and there I am ... a man of inaction ... knowing that I could have built it first ... perhaps quicker ... even by just a day ... <i>[Beat.]</i> So when I ask 'can you give me numbers', what I want to know is: can you give me numbers?	490
SERBER:	I don't have any for you right now, but I'm certain I can get them.	495
OPPIE:	Do it.	
SERBER:	Sure.	500
OPPIE:	There needs to be gathering ... of minds ... there needs to be discussion. I'm bringing together people from Cornell and Chicago ... from Princeton ... Harvard. I need you with me in Berkeley.	
SERBER:	Sure ... sure ...	505
OPPIE:	We need to be solid on the theory and we need to consider the practical implications on design. What sort of fissionable material ... what sort of blast radius ... how much energy will be released.	
SERBER:	Of course ... of course ... my god ...	510
OPPIE:	Bob ...?	
SERBER:	Yes, Oppie?	
OPPIE:	The uranium bomb is entirely possible, therefore it is entirely inevitable. It's not a question of 'should'; it's a question of 'when' ... of 'where' ... of 'by whom'.	515

## 18 – THE FIRST FEASIBILITY DISCUSSIONS

*Berkeley campus.*

*The room is filled with a select group of physicists, including OPPIE, Edward TELLER and Hans BETHE. SERBER, WILSON and WEINBERG are preparing to give a presentation. LOMANITZ enters – he is late.*

520

LOMANITZ: Sorry ... I'm sorry ... I got caught up at a meeting. Gee ... it's like a Nobel longlist in here.

WILSON: Try not to say anything too stupid.

WEINBERG: I haven't pressed my shirt.

LOMANITZ: What are we talking about? Halifax?

525

SERBER: Halifax.

*The lights darken.*

WEINBERG operates a projector.

*Black and white images of the devastated city of Halifax, Nova Scotia.*

530

WEINBERG: This is Halifax, Nova Scotia.

WILSON: On December 6th 1917, a French cargo-ship, fully stocked with wartime explosives, collided with a Norwegian vessel inside Halifax harbor.

LOMANITZ: The resulting explosion caused the immediate death of two-thousand people. Nine thousand sustained injury.

535

SERBER: All structures within the one and a half mile blast radius were leveled.

WILSON: The subsequent pressure wave bent iron railings ... snapped trees ... dispersed debris ... up to as much as ten miles.

540

WEINBERG: The ship's anchor ... or a portion of it ... weighing in excess of 1,100 pounds ... was carried a distance of 2.3 miles.

SERBER: One of the gun barrels landed in Dartmouth, a town some 3.4 miles to the east.

LOMANITZ: The force of the blast is estimated to be somewhere in the region of 2.9 kilotons.

545

SERBER: That's the equivalent effect of 2,900 tons of TNT.

OPPIE: Thank you.

*The lights are switched back on.*

OPPIE: This is the level of destruction that we are hoping to achieve. We are familiar with the physicists the Nazis have at their disposal. We have studied with them ... corresponded with them ... worked with them ... lived with them. Heisenberg. If we are capable of building this bomb, then so are they. Tenfold. And we are behind. The British government have been making great strides and, in the spirit of our mutual struggle, they have agreed to share with us what progress they have made. It's not much, but it's as good a starting point as any. I'll be making those documents available to you.

550

555

BETHE: This British report ... what areas does it concern itself with?

560

OPPIE: Hello, Hans. For those of you who don't know, this is Hans Bethe, who is joining us from Cornell.

BETHE:	Hello.	
OPPIE:	As for the report, it mostly deals with the cost estimates and technical specifications for a large uranium enrichment plant ... it also contains some ideas on assembly and some work on efficiency. I would also suggest that you speak with Bob Serber who has been diligently working on critical mass calculations. What I propose we do over these next few weeks is pool our ideas. Collaborate. Bring everything you have ... any epiphanies ... any eureka moment ... however outlandish ... I want to see it. We'll reconvene tomorrow.	565
	<i>The gathered scientists break off into groups. Everyone is chatting. Everyone is excited.</i>	
WILSON:	Professor Bethe?	575
BETHE:	Yes?	
WILSON:	I have to say it is an honor to meet you ... and to have the chance to possibly work beside you ... gee ... I mean ...	
BETHE:	That is very kind of you to say.	
WILSON:	Your work on the subject of nuclear reactions ... cross-sections and atomic nuclei ... I mean it's ... wow ... just wow.	580
BETHE:	It is always nice to meet a fan.	
WILSON:	I have a copy of Reviews of Modern Physics ... with your articles ... would you mind signing ...?	
BETHE:	Of course.	585
WEINBERG:	Actually, we all have copies ... could you ...?	
BETHE:	Of course ... of course ...	
TELLER:	Oppie?	
OPPIE:	Edward Teller! I am so pleased you could make it.	
TELLER:	Hans and I shared a train carriage from Chicago. I hear it is you I have to thank for the change in my status.	590
OPPIE:	Ah, yes.	
TELLER:	They denied my clearance for classified work simply because I am Hungarian. As though all Hungarians must support that fascist of an admiral who conspires with Nazis. This study group of yours ... it is a good start. I am pleased that finally something substantial is being done.	595

### 19 – LECTURE SERIES: THE MAN WHO BUILT THE PENTAGON

GROVES:	September 17th 1942. I am called to the office of my superior. I know these corridors ... I built these corridors ... Colonel Leslie R Groves of the Army Corps of Engineers ... the man who built the Pentagon. My blood is in this mortar. These hinges are oiled with my sweat. 'You are familiar with the S-1 Committee?' 'I am, sir.' 'What do you know of the S-1 Committee?' 'The S-1 Committee is in charge of investigating the properties and manufacture of uranium, sir.' 'Do you understand the purpose of the S-1 Committee?' 'Not fully, sir. I can't say that I do, sir.' 'It is weapons development.' 'I see, sir. I was hoping for a combat assignment, sir. Overseas, sir.' 'That is not going to happen.' 'I see, sir.' 'The development of this new uranium bomb is to become a military operation.' 'Yes, sir.' 'It is to be instilled with a sense of urgency.' 'Yes, sir.' 'If you do this job right, it will win	600
		605
		610

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us the war.' '...' 'Groves?' 'Yes, sir.' 'I said it will win us the war.' 'We have bombs already, sir.' 'The decision has been made. You will be promoted to the rank of general.' 'Thank you, sir. I was hoping for a combat assignment, sir.' 'Well, you have this instead.' 'Sir, yes, sir.' 'Congratulations, General.' 'Sir, thank you, sir.' I am handed some files. I am appointed a personal aide. If I am ordered to build a wall, I buy bricks. If I am ordered to shoot a man, I count my bullets. If I am ordered to throw myself in front of a train, I consult a timetable. Where to begin ... where to begin ...?

## 20 – THE OPPENHEIMER HOUSEHOLD

OPPIE *in one corner*. KITTY *in the other, reading*. CHARLOTTE *holds baby* PETER *in her arms*. SERBER *has a ukulele*. They *sing* PETER *a lullaby*.

CHARLOTTE: Say goodnight to everyone, Peter. Say goodnight to Daddy. 625  
OPPIE: Goodnight, my darling.  
CHARLOTTE: Say goodnight to Mummy. I'll put him to bed. Bob ...?  
SERBER: Sure.

SERBER *and* CHARLOTTE *exit*.

KITTY: I smell of sick. I smell of sick, off-milk and baby. 630  
OPPIE: You smell of perfume.  
KITTY: It masks the odor of baby. [*Beat.*] He has sharp little fingernails and he claws at me ... he's constantly sucking ... sucking and biting and scratching and ...  
OPPIE: Kitty ... 635  
KITTY: I'm chapped. I'm cracked. I'm broken and sore. He doesn't sleep.  
OPPIE: He's sleeping right now.  
KITTY: He doesn't sleep for me. I am falling apart!  
OPPIE: You have Charlotte. You have Bob. And what am I paying the nanny for? Four days a week she comes. 640  
KITTY: I cannot cope.

## 21 – THE OFFICES AT BERKELEY

*The offices at Berkeley.*

GROVES *and* NICHOLS *stand before* OPPIE *and* SERBER.

GROVES: The eagle on this man's collar ... do you know what it signifies? 645  
It signifies that this man has risen to the rank of colonel. Quite the achievement. A colonel in the United States army can command up to two thousand men. [*Removes his jacket.*] My uniform, as you can see, is adorned with three of these here silver stars. [*Hands jacket to* NICHOLS.] See that this is dry-cleaned. 650  
NICHOLS: Sir. Yes, sir. [*Exits.*]  
GROVES: Three silver stars, Professor. I am a commander of men. The rank of general puts the fear of a righteous god into the heart of the average serviceman. But I understand that rank alone is not enough to impress you ... not enough to impress you. 655

let me tell you this ... I am an engineer. I have a degree from the University of Washington in Seattle and a second degree from the Massachusetts Institute of Technology. I graduated fourth in my class at West Point. I am an educated man. I may not be your equal, but I am damn close. And I have these stars. 660

OPPIE: Bob, would you fetch the General and I some coffee?

SERBER: Sure thing. *[Exits.]*

OPPIE: I am also a commander of men.

GROVES: Washington has decided to bring all of the governmental committees ... all of the civilian contracted projects ... all of the work on this new form of bomb ... under one banner. A military banner. My banner. 665

OPPIE: I see.

GROVES: Are you a Communist? It is a yes or no question.

OPPIE: It really isn't. 'Are you a card-carrying member of the Communist Party?' is a yes or no question. 670

GROVES: Are you?

OPPIE: No.

GROVES: Have you ever been?

OPPIE: No. 675

GROVES: Would you consider yourself a Marxist?

OPPIE: That is a ridiculous question.

GROVES: How so?

OPPIE: I understand gravity. I understand the laws of motion. I understand optics. Do I go around calling myself a Newtonian? 680

GROVES: This symposium of yours ... this gathering of minds ... it shows initiative. It is proving ... fruitful?

OPPIE: I would say so, yes.

GROVES: It smacks of ambition. I do not disapprove. May I offer you a word of advice, Professor Oppenheimer? 685

OPPIE: Please.

GROVES: You are, it seems to me, a uniquely useful individual. Your ambition is great and your capability is great. That one does not outstrip the other is something of a marvel. So listen to me as I say: your affiliations and your associations with the Communist Party ... with members of the Communist Party ... *[Shakes head.]* If you wish to progress, then there must be distance. Do you wish to progress? 690

OPPIE: Yes.

GROVES: The US military is now the proud owner of 1,200 tons of as yet unrefined uranium ore. I placed that order on my first day. On the second day I purchased a refinement facility in Oak Ridge, Tennessee. That this had not already been done tells me that no one involved in this project is thinking practically. So think practically. If you had resource ... if you were 'the guy' ... what would be our next move? 700

## 22 – THE OPPENHEIMER BROTHERS

FRANK *and* JACKIE's house.

OPPIE: Is he here?

JACKIE: *[Calls off.]* Frank? *[Beat.]* He won't be long.

*Silence.*

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**[Turn over**

JACKIE: Hello, Jackie. Good to see you, Jackie. How have you been?  
Well, I trust. You're looking well. How's work, Jackie? Have you  
done something new to your hair?

OPPIE: When did you last meet with your Communist Party unit? 710

JACKIE: Excuse me?

FRANK: [Enters.] Hello, Robert. It's good to see you.

OPPIE: When did you last meet with your street unit?

FRANK: Oh god ... I can't remember ... when was it? Weeks ago ...

OPPIE: When was the last time you held a meeting here?

FRANK: Month before last. Why? 715

OPPIE: You're not to do it again. You're not to host meetings ... you're  
not to attend. Do you still have your Party card?

FRANK: I guess.

OPPIE: Let me see it. Let me see you tear it up.

FRANK: Now just one second ... 720

OPPIE: Where is it?

JACKIE: In the desk.

OPPIE: Fetch it.

FRANK: What is all this ... ?

OPPIE: Fetch it. 725

JACKIE: No.

OPPIE: You're to destroy your Party cards ... you're to sever all Party  
contact ... you're to avoid any and all known Party members ...

JACKIE: They're our friends.

OPPIE: ... you're to resign from the teacher's union. 730

FRANK: Okay ... no.

OPPIE: You need to put away your childish idealism.

FRANK: The Communists are the only answer to fascism ... in Europe  
... here ... in Spain ...

OPPIE: To hell with Spain! To hell with the Spanish Cause! I am sick of 735  
it! How many martinis ... how many buckets filled with nickels ...  
how many ineffective, chattering parties ... how many pamphlets  
... how many lectures ... and still the fascists take Spain!

FRANK: The labor movement ... workers rights ... segregation ... tell me  
which other party – ? 740

OPPIE: This is not the time for those things.

FRANK: Not the time? Well ... either way ... whatever your thoughts ...  
whatever your protests ...

OPPIE: Your career ...

FRANK: Let us not kid ourselves that this is in any way about *my* career. 745

OPPIE: You're a child.

FRANK: No. I am not. And these are my decisions to make.

OPPIE: You have a tendency to make very poor decisions.

FRANK: I'm sorry?

JACKIE: I think it's time you left. 750

FRANK: I'm sorry ... because I married a waitress?

OPPIE: You have to ... you have to ... distance yourself from ...

FRANK: What I should've done ... what I should've done was to find  
myself a nice, wholesome girl ... someone of a comparable  
status perhaps ... someone of breeding ... and sleep with her 755  
behind her husband's back until she falls pregnant.

## 23 – THE OPPENHEIMER RESIDENCE

*The Oppenheimer residence.*

OPPIE, KITTY, SERBER, CHARLOTTE, BETHE, HAAKON  
and TELLER are in little groups talking and drinking.

KITTY opens a bottle of champagne and goes to pour some for  
BETHE. 760

BETHE:	Thank you, no.	
KITTY:	You don't like champagne, Hans?	
BETHE:	I was raised on the French-German border. I like champagne just fine. This – not so much.	765
HAAKON:	You're a professor?	
TELLER:	Indeed.	
HAAKON:	As am I.	
TELLER:	I've not heard of you.	
HAAKON:	Of the Romance Languages.	770
TELLER:	Ah.	
HAAKON:	Do I detect a German accent? I own an 1867 edition of <i>Das Kapital</i> .	
TELLER:	I am Hungarian. And I have not read Marx.	
HAAKON:	Oh?	775
TELLER:	People might mistake me for a Democrat.	
SERBER:	What are we celebrating?	
KITTY:	Can we tell them about it?	
SERBER:	Tell us about what?	
KITTY:	They'll know soon enough.	780
OPPIE:	I'm not supposed to talk about it.	
KITTY:	Robert had a visit from the military.	
TELLER:	Is this about the bomb?	
OPPIE:	It's all very hush-hush.	
BETHE:	We are all inside the circle here.	785
SERBER:	Well, with the exception of Haakon perhaps.	
HAAKON:	Do you want me to leave?	
OPPIE:	No ... I ...	
HAAKON:	I'm not in your department ... I'm not even the spouse of someone in your department ... it's fine. I need a trip to the little linguist's room anyway, so ... [Exits.]	790
BETHE:	Oppie?	
OPPIE:	You must understand, the details are not yet finalized ...	
CHARLOTTE:	Tell us!	
OPPIE:	A laboratory is going to be built. A laboratory dedicated to the building of this bomb ... probably somewhere quite remote. It will be a continuation of our discussions and work at Berkeley, but now ... well ... as a legitimate and sanctioned part of the war effort.	795
TELLER:	A central laboratory?	800
KITTY:	A national laboratory.	
OPPIE:	And I will be its director.	

## 24 – LECTURE SERIES – OMITTED

## 25 – OPPIE AND HAAKON

OPPIE *and* HAAKON

HAAKON:	Oppie, may I have a word? [ <i>Pause.</i> ] I will never suffer nor ever comprehend the suffering felt by those at the heart of this war ... but don't deny my empathy. The Russians ... Stalingrad ... they're fighting with their teeth and their hands ... with pitchforks and kitchen knives. [ <i>Beat.</i> ] It is clear to everyone on campus that the physics department is involved in ... that you are working on ... something very important. I have a proposition for you ... I think that you will want to hear it. I saw a friend of mine recently ... a man ... you are known to him ... he shares our sympathies. He has a means of getting technical information to the Soviets.	805
OPPIE:	[ <i>Silence.</i> ]	810
HAAKON:	Do you not believe that the Russians have a right to know? Or, indeed, that they may be able to help? I am no physicist ... I have no useful skills here ... but I can do this. So let me do this.	815

## 26 – THE BOY WITH A BEAR ON A LEASH – OMITTED

## 27 – IGNITION

TELLER:	We were discussing Hans' work on the cycle of nuclear fusion in stars ...	820
BETHE:	... stars generate power by fusing elements together ...	
TELLER:	... in the case of our sun it fuses the lightest element to make the second lightest ...	
BETHE:	... hydrogen plus hydrogen equals helium ...	
TELLER:	... it is with the sun's own gravity ... the weight of itself ... the incredible pressure at its core that gives rise to fusion ...	825
BETHE:	... those particles have no place to go and yet are travelling at astonishing speed ... slamming into each other like blind and angry dodgem cars ...	
TELLER:	... and it occurred to me that ... in the split second of a uranium device's detonation ... an equivalent heat or pressure may exist ... equal to that found at the core of our sun ... and if you were to surround that fission device with enough fuel ... deuterium – heavy hydrogen ... then maybe ... maybe it would cause a fusion reaction.	830
BETHE:	We could make a star on the surface of the earth.	835
TELLER:	Why stop at splitting the atom ... why not forge new ones?	
OPPIE:	Not just a nuclear device ... but <i>thermonuclear</i> . The energy released would be ...	
BETHE:	... colossal.	840
TELLER:	A super bomb.	
BETHE:	A much higher yield.	
TELLER:	Much higher. Thousands of times more powerful ... than a mere fission device ... a mere uranium bomb.	
OPPIE:	A hydrogen bomb.	845

TELLER: A blast radius of not just one or two miles ... but ... what? Thirty-five? Forty? Fifty?

BETHE: A star on the surface of the world.

OPPIE: A fundamental element of your hydrogen device is a uranium device. 850

TELLER: Yes.

OPPIE: So we build that first.

BETHE: With a uranium device ... even with just a uranium device ... the temperatures and the pressures we are talking about ... what if we were to set fire to the earth's atmosphere? 855

## 28 – PEEL THAT POTATO – OMITTED

## 29 – AN ARMY HOSPITAL IN SAN FRANCISCO

OPPIE *is being given a physical exam by* DOCTORS.

*He is made to stand on scales, X-rays of his chest are held up to the light. Blood pressure is taken. A stethoscope is placed against his chest.*

GROVES *stands nearby.* 860

GROVES: So, doc ... does he pass?

DOCTOR: He's underweight. Eleven pounds short of the minimum required for active duty ... twenty-seven pounds under what would be ideal for a man of his age and height. He's had a chronic cough for some years ... 865

GROVES: 'Some years'?

OPPIE: Since 1927.

DOCTOR: ... and x-rays of his lungs confirm a mild case of tuberculosis. The patient also suffers from lumbosacral strain ... lower back spasms ... and experiences moderate shooting pains down his left leg every two weeks or so. My considered opinion is that this man is not army material and that the physical defects I have mentioned render him permanently incapacitated for active service. 870

GROVES: You understand all that?

OPPIE: I do.

GROVES: [*Passes OPPIE some forms.*] Sign here to acknowledge these pre-existing medical conditions and to request extended active duty. 875

OPPIE: [*Signs.*] Can I ask ... what rank will I receive?

GROVES: You will be commissioned at the rank of Lieutenant Colonel. Stand up, soldier. Welcome to the United States Military. 880

## 30 – OPPIE’S OFFICE AT BERKELEY

*Alone with a neatly folded pile of clothes – his US Army uniform.*

*OPPIE gets dressed.*

*KITTY enters.*

885

KITTY: Hello, soldier.  
OPPIE: Ma’am.  
KITTY: Hello, officer.

*They kiss.*

KITTY: Everything is packed. Peter is staying behind with Charlotte until  
they move to Los Alamos next week. I like your uniform. 890  
OPPIE: Thank you.  
KITTY: Can you order a man to kill?

*SERBER enters, also in US Army uniform, that of the rank of  
sergeant.*

895

SERBER: Lieutenant Colonel Oppenheimer, sir ... Sergeant Robert  
Serber, reporting for duty, sir!

KITTY: Look at you, Bob!

SERBER: Very natty, don’t you think? Very authoritative.

OPPIE: Atten-SHUN! Chin up, chest out, shoulders back, stomach in. 900  
Eyes front, soldier!

SERBER: Hey now, that’s pretty good.

OPPIE: Drop to the floor and give me twenty. That’s an order soldier!

SERBER: Sir! Yes, sir! [*Starts doing press-ups.*]

KITTY: Frank called the house. 905

OPPIE: When was this?

KITTY: This morning. I told him not to call again.

OPPIE: Was there a click on the line? Did you hear the click?

KITTY: I don’t know.

OPPIE: How is he? 910

KITTY: I told him not to call again and I hung up.

OPPIE: That was the right thing for you to do.

SERBER: No more ... no more ... I have a body designed for mathematics  
... no more ...

KITTY: I’ll leave you boys to play dress-up. Look at you two ... glasses 915  
like milk bottle bottoms ... limbs like bamboo ... all dressed up  
to go to war. [*Exits.*]

SERBER: You heard about Joe Weinberg?

OPPIE: What about Joe Weinberg?

SERBER: He’s been drafted to peel potatoes in Alaska because they think 920  
he’s a Communist sympathizer.

OPPIE: Yes, I had heard that.

SERBER: Well?

OPPIE: We’re all in the military now.

SERBER: He should be at Los Alamos with the rest of us. 925

OPPIE: What would you have me do?

SERBER: Gee, I don’t know, Oppie ... get him reassigned. You have the  
stripes now – bark some orders.

OPPIE: And why would I do that?

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	BETHE <i>enters.</i>	930
SERBER:	You're out of uniform soldier.	
BETHE:	It's not possible ... under these conditions ... to do as you ask. We will never find the manpower ... the grad students ... the PhDs. How am I to recruit them to a project I am not authorized to discuss?	935
OPPIE:	Any scientist worth our time would surely have guessed what it is we are asking of them ...	
BETHE:	It is unpalatable to me to coerce men onto this bomb project without the full facts ...	
SERBER:	We are not to call it the bomb project.	940
BETHE:	Excuse me?	
SERBER:	It is the Manhattan Engineer District ... for reasons of security.	
BETHE:	This world of codewords and obfuscation ... it is not my world.	
OPPIE:	I'm sorry, but it is.	945
BETHE:	I am already within the circle?	
OPPIE:	You are.	
BETHE:	These are academics and free-thinkers ... they are perhaps not so eager to be press-ganged into the military.	
OPPIE:	Then appeal to their patriotism.	950
BETHE:	Take to the seas when the men start wearing flags ... flags and thick-soled boots. I will build the bomb if I must. But I will do it as me ... as Hans Bethe ... not as ... not as a buzz-cut ... as a broken and rebuilt man. I would feel more comfortable if you were to build it as J Robert Oppenheimer ... as a professor, not as a colonel.	955
OPPIE:	Fascism is tearing Europe apart and you want to argue about the symbolism of our shirts and our pants?	
BETHE:	I know of fascism! As a German ... as a man with family still in Germany ... perhaps my understanding is just that little touch sharper. It must be built here ... I cannot fathom the other. But I will not wear a uniform. I suspect I will not be alone.	960
SERBER:	You are a US citizen, Hans.	
BETHE:	You think I would wear a German one? The Cult of the Soldier is not for us all ... not even in wartime.	965
OPPIE:	I will talk to the General.	
BETHE:	Thank you. And my recruitment drive?	
OPPIE:	There is no room for movement on matters of security.	
BETHE:	Fine. <i>[Beat.]</i> I am sorry to hear of your Joe Weinberg.	
OPPIE:	It is what it is.	970
BETHE:	To lose good men when we are trying to recruit ...	
OPPIE:	Is that all?	
BETHE:	No uniforms?	
OPPIE:	No uniforms.	
BETHE:	Thank you. Oh, and ... <i>[Hands OPPIE a folded piece of paper.]</i>	975
OPPIE:	What is this?	
BETHE:	The proof that we are in no danger of igniting the atmosphere. A near zero possibility. Perhaps it slipped your mind between salutes. <i>[Exits.]</i>	
	<i>Silence.</i>	980
OPPIE:	Get out of that uniform – you look ridiculous.	
SERBER:	At least I'll have something to wear for Halloween.	

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OPPIE:	I need you on a train to Santa Fe in the morning. I need you in Los Alamos as soon as possible.	
SERBER:	Charlotte and I ... the plan was to move next week ... we were to look after Peter ...	985
OPPIE:	Then Charlotte stays behind. It's not an inobvious solution.	
SERBER:	I can't ask that of her ... you can't ask ... of us.	
OPPIE:	You need to take your share of responsibility for what we are doing.	990
SERBER:	Yes, Oppie. [ <i>Exits.</i> ]	
	LOMANITZ <i>enters.</i>	
LOMANITZ:	Everyone is packing for Los Alamos. Apart from me. I am supposed to remain at Berkeley.	
OPPIE:	Yes.	995
LOMANITZ:	Could you explain to me the reasoning behind ...?	
OPPIE:	Rossi ... I have a great many things to ...	
LOMANITZ:	You want me to join the Rad Lab ... under Professor Lawrence?	
OPPIE:	Yes.	
LOMANITZ:	The man is a Republican nightmare ... the merest hint that the boys in the lab might form a union and he –	1000
OPPIE:	Giovanni Rossi Lomanitz – that you would even take the idea of a union to Earnest Lawrence ... it boggles the mind.	
LOMANITZ:	The radiation laboratory is a workplace ... the boys who work there are workers. The fillings in their teeth have become radioactive. Hold a Geiger counter to their mouths ... the damn thing sings like fat in a pan. You expect me to work in that kind of environment without representation from a union?	1005
OPPIE:	I expect you to acknowledge that there are sacrifices to be made during wartime.	1010
LOMANITZ:	I should not have to throw myself on a spear to prove that I am willing to die for my country.	
OPPIE:	You need to be less vocal ... in your politics ... in your dealings with people ...	
LOMANITZ:	Are you punishing me? Are you ... for what? Because of the books I have read ... the convictions that I hold? The books you lent me ... the convictions that you instilled. Your lectures ... those first few weeks of lectures ... those discussions ... drinking in the small hours ... science and art ... Niels Bohr and Roosevelt ... social reform ... Engels ... Hindu scripture ... and I find myself in my spare time trying on porkpie hats ... training myself to enjoy pipe tobacco ... reading Marcel Proust. I'm from Oklahoma!	1015
OPPIE:	The Berkeley work will be good work ... essential work ... isotopes ... electromagnetic separation. Professor Lawrence is a good man. You will learn a great deal.	1025
LOMANITZ:	I guess I should be grateful I'm not being shipped off to Alaska to peel potatoes!	

## 31 – THE HARVARD CYCLOTRON – OMITTED

## 32 – A TOWN OF TIMBER FRAMES – OMITTED

## 33 – LECTURE SERIES: TAMPER MATERIALS

SERBER: How to Build an Atom Bomb 101.  
 WILSON: Get yourself two lumps of uranium ... smack 'em together. 1030  
 Boom.

SERBER: Here endeth the lesson. Any questions?  
 WILSON: 'Then why is it so difficult?' I hear you ask.  
 SERBER: Ah, well now you're moving out of the theoretical world ... now 1035  
 you want to be practical.

WILSON: Raw uranium ore won't cut it ... it needs to be enriched ...  
 and the infrastructure you'd need to do that would have to be  
 massive.

SERBER: I mean, there's a handful of countries with the right level of  
 industry and infrastructure. 1040

WILSON: And uranium is rare ... and the refined stuff you'd need from it  
 ... the isotope uranium-235 ... makes up maybe 0.72% of the  
 naturally occurring stuff.

SERBER: There's also plutonium ... but that's a bit too new.  
 WILSON: We just don't know that much about it yet. 1045

SERBER: Well, shoot ... you want to do this quickly, right?  
 WILSON: You're in kind of a rush?  
 SERBER: Then you're going to need several processing plants ...  
 WILSON: ... you're going to need about 10% of the national grid of the US  
 to run these plants ... 1050

SERBER: ... and still you'll be lucky if you get a couple of hundred pounds  
 of uranium in a year.

WILSON: 'Well, how much do you need?'  
 SERBER: We don't know ...  
 WILSON: and this stuff is far too precious for Trial and Error testing... 1055

SERBER: Getting it together and keeping it together – that's the trick.  
 WILSON: You bring it together too slowly ... you bring not enough of it  
 together ...

SERBER: ... and hey, you'll kill everyone in the room ... well done.  
 WILSON: But it won't be a bomb. 1060

SERBER: A billion dollar suicide and the Nazis won't give a damn.  
 WILSON: So we've got make the most of every last ounce.  
 SERBER: Which brings us to ... tamper materials.  
 WILSON: You know on a flashlight how you've got a reflective surface  
 behind the bulb? It's the same deal, only we're putting two 1065  
 flashlights together – face on. No escape.

SERBER: This diagram represents a mass of uranium that is currently  
 undergoing fission ... but it's wasteful. We are losing quite a lot  
 of neutrons through the surface of the mass.

WILSON: But surround it with a tamper material ... a material that will 1070  
 reflect those neutrons back into the uranium ...

SERBER: ... a jacket of something reflective and non-reactive ... tungsten,  
 say ...

WILSON: ... and those neutrons attempting to escape can't get out.  
 SERBER: They're corralled. They're a pack of wolves in a broom cupboard 1075  
 and they'll tear themselves apart.

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## 34 – THE COMPLAINTS OF CAPTAIN DE SILVA – OMITTED

## 35 – MILITARY BASE AT LOS ALAMOS

A MILITARY POLICEMAN *enters*.

POLICEMAN:	Excuse me, Professor Oppenheimer ...?	
OPPIE:	Yes?	
POLICEMAN:	Professor Teller is here to see you.	1080
OPPIE:	Of course.	
POLICEMAN:	Professor Teller isn't wearing his white badge.	
OPPIE:	Let him in, for god's sake.	
POLICEMAN:	Yes, sir. [ <i>exits</i> ]	
TELLER:	There you have it! Right there! Unbelievable. One cannot visit the bathroom without the correct certificate ... the appropriate permission slip.	1085
OPPIE:	Hello, Edward.	
TELLER:	I am tired. I sleep in a dormitory with ten other men. I shower in a communal shower. When my wife and son join me we will be given a house. It will not be such as yours ... but as long as there is space for my piano ... [ <i>Beat.</i> ] My mail is being censored. My wife complains in her letters that my correspondence is mostly thick black lines. Any names – redacted. Any mention of the building situation – redacted. Any complaint about my lack of privacy – redacted.	1090
OPPIE:	You think they would allow them to pass unchecked?	
TELLER:	Two more weeks and they will come. Until then there is the work. I am not tired when I work. I am not tired when the work is interesting.	1095
OPPIE:	No, Edward.	
TELLER:	No?	
OPPIE:	No, you cannot work on the super bomb.	
TELLER:	But a hydrogen bomb! The processes of the stars themselves! This is what is fascinating to me ... not lumps of rock ... not lumps of degrading rock ...	1100
OPPIE:	There is not the resource to follow up on the super ... not at the moment ...	
TELLER:	The numbers you have me working on ... the calculations ... any member of Hans' theoretical division ...	1105
OPPIE:	But they would not do it as fast or with as few mistakes as you. You will do the work that you are assigned.	
TELLER:	No, I will not.	
OPPIE:	No?	
TELLER:	It is beneath me.	1110
OPPIE:	Beneath you?	
TELLER:	It is a nonsense to have someone of my ability scratching out sums that would barely challenge a college freshman.	
OPPIE:	Take your offence and your boredom and your ego – I have no use for them.	1115
TELLER:	There is opportunity here. The things we are learning about atomic structure – a decade's worth of peacetime research in a handful of years! We have funding ... we have resource ... and you would have me hold back?	
OPPIE:	Our enemies are upon us! We have within our reach a blunt instrument and we will grab it and we will use it and we will win.	1120

TELLER: There is no beauty or elegance in these equations.  
 OPPIE: Thousands of people – at Los Alamos, Oak Ridge, Berkeley, Chicago and across the entire country – are working toward a single purpose ... and, contrary to what you may believe, that purpose is to end this war ... not to enable fantasies of a hydrogen bomb. 1130

TELLER: I have not fantasized this science ... it is reality.  
 OPPIE: It is not! It is not a reality unless I say it is. It cannot exist unless I say it exists. And I say that there is no resource for a hydrogen bomb ... not here ... not now. Oh ... oh ... but excuse me ... I have forgotten myself ... you are the great Edward Teller ... how remiss of me. Of course you may work on your pet project, Edward. The world will simply all have to tolerate a little more war ... a little more slaughter. How shortsighted of me. You may have an hour. 1135

TELLER: I'm sorry?  
 OPPIE: I will give you one hour ... every week ... to come and discuss with me your ideas on the super. That is what you want, isn't it? 1140

TELLER: An hour is no ... 1145  
 OPPIE: Edward ... it is all that I will give.  
 TELLER: And I am supposed to be grateful?  
 OPPIE: It is an hour or it is nothing.

## 36 – KITTY AND OPPIE'S LOS ALAMOS HOME

*KITTY and OPPIE's Los Alamos home.*

*Nighttime. A party in the distance.* 1150

*KITTY and OPPIE. KITTY is visibly pregnant.*

*MILITARY POLICEMAN enters from the bedroom.*

POLICEMAN: Peter's tucked up snug as a bug in there, Mrs Oppenheimer.  
 KITTY: Thank you.  
 POLICEMAN: Just yell out the window if you need anything, sir. 1155

*The MILITARY POLICEMAN exits.*

OPPIE: Our security detail double as babysitters now?  
 KITTY: I may as well make use of them.  
 OPPIE: Groves is unhappy that all the women are pregnant ... and that my wife is leading by example. 1160

KITTY: You build a new town in the mountains ... kids running in the street ... tricycles ... jump ropes ... you provide free government funded healthcare for the men and their families ... and you're surprised by the birthrate? It's a boomtown, Robert. You've built a boomtown. 1165

OPPIE: You reek of booze.  
 KITTY: It's the chemists' punch. They mix in the alcohol from the lab. Two hundred percent proof. I can still feel it in my throat ... feel it in my blood. Do you begrudge me a social life?

OPPIE: No. 1170  
 KITTY: What else is there for me to do?  
 OPPIE: No ... go ahead ... besides, we may need some new friends.

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KITTY:	What does that mean?	
OPPIE:	Don't expect a dinner invitation from Edward and Mici Teller.	
KITTY:	I can live without the Tellers. I can live without his appalling records ... his awful Beethoven.	1175
OPPIE:	He smarts because I made Hans a division leader and not him.	
KITTY:	He smarts because Groves gave you Los Alamos ... but he could not build this bomb. He could not rally the men and guide the work. Can you imagine Edward Teller as the Mayor of Boomtown? He has the arrogance ... and there is an arrogance required to build this weapon of yours ... to even consider the idea. What is rare is when arrogance is partnered with sacrifice.	1180
OPPIE:	And what have I sacrificed?	
KITTY:	Oh Robert ... Robert ... where is your brother?	1185
OPPIE:	There has to be distance.	
KITTY:	Yes.	
OPPIE:	There has to be distance. [Beat.] Haakon ... before we moved up here ... before work truly began ... Haakon said ... he came to me and said that he had been approached by someone who was in contact with the Soviet consulate in San Francisco. He was asking if I wanted to feed information about the bomb to our Soviet allies.	1190
KITTY:	What did you tell him?	
OPPIE:	I told him nothing. I may have used the word 'treason'.	1195
KITTY:	You need to tell Groves.	
OPPIE:	Yes.	
KITTY:	You see that, don't you?	
OPPIE:	I do. But Haakon ...	
KITTY:	... should never have come to you.	1200
OPPIE:	He's my friend.	
KITTY:	Not if he were to ask that. Cast him off. The bomb will not be built by some spineless weakling.	
OPPIE:	No.	
KITTY:	The man who builds this bomb will be hailed a hero.	1205
OPPIE:	I have never asked for that.	
KITTY:	But you have wanted it. Everyone will know your name. Everyone will want to bask in your light.	
OPPIE:	My 'light' ... if I were to show it ... would strike the world blind.	
KITTY:	You cannot be scared of your own potential.	1210
OPPIE:	I have it within me to murder every last soul on the planet – should I not be scared?	



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**DRAMA**

**0411/11/T/EX**

Paper 1

**May/June 2017**

COPY OF PRE-RELEASE MATERIAL

**2 hours 30 minutes**

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**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Tom Morton-Smith's play *Oppenheimer* provided in this booklet.

This clean copy of the material is for you to use in your responses.



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This document consists of **30** printed pages and **2** blank pages.



**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** *'There is flattery in friendship.'*  
From William Shakespeare's *Henry V* [Act 3, Scene 7]

**Stimulus 2**

**Grimms' Fairy Tales:** *Rumpelstiltskin*

**Stimulus 3**

**Photograph:** *Carnival, Buenos Aires, Argentina*



## EXTRACT

**Taken from *Oppenheimer*, by Tom Morton-Smith**

These notes are intended to help you understand the context of the drama.

Tom Morton-Smith's play *Oppenheimer* was first performed by the Royal Shakespeare Company in England in 2015. The play traces the events surrounding one of the most significant scientific developments in the twentieth century, the atomic bomb. The man who led the project was J. Robert Oppenheimer, an American theoretical physicist, who is often referred to as 'the father of the atomic bomb'. Convinced of his own importance, Oppenheimer commanded immense respect from his research students, and also attracted the admiration of several women.

The historical span of the play covers the period from the 1930s into the Second World War. It opens at the time of the Spanish Civil War (1936–1939), which was a period when some American intellectuals held strong left-wing, even communist, beliefs.

The play is in two Acts, and the extract consists of an abridged version of Act 1. The play has been edited to reduce the length of the extract, which means that a number of scenes have been omitted.

**Characters in order of appearance. Capitals indicate the name by which the character is identified as a speaker in the text.**

J Robert Oppenheimer (OPPIE)	Theoretical physicist and 'father of the atomic bomb'
FRANK Oppenheimer	His younger brother
Giovanni Rossi LOMANITZ	Physicist, aged 18
Bob SERBER	Physicist, aged 30
JACKIE Oppenheimer	Wife of Frank Oppenheimer
JEAN Tatlock	A close female friend
Joe WEINBERG	Physicist, recently arrived at Berkeley
HAAKON Chevalier	Friend, a novelist
CHARLOTTE Serber	Friend
Robert WILSON	Student
Albert EINSTEIN	A world-renowned physicist
KITTY Harrison	RICHARD Harrison's wife, later married to OPPIE
RICHARD Harrison	Husband of KITTY at the start of the play
Hans BETHE	Colleague
Professor Edward TELLER	A rival physicist, Hungarian
General Leslie GROVES	Military commander on the atomic bomb project
Kenneth NICHOLLS	US Army Colonel
DOCTOR	
Military POLICEMAN	

## 1 – LECTURE SERIES: INTRODUCTION

*A lecture theatre.*

J Robert Oppenheimer [OPPIE] addresses a gathering of students. He reads from a slim, red book: *Atomic Theory and the Description of Nature – Niels Bohr, 1934.*

OPPIE: The task of science is both to extend the range of our experience and to reduce it to order.' So says Niels Bohr. It is only by experience that we can discern the laws that govern our universe. So as we learn ... as we grow ... we must be prepared to alter our methods for ordering our experience ... because we come to surpass those techniques ... those patterns ... that once instructed us. Life is nothing if not a constant re-evaluation of what we believe to be correct, and a constant reassessment of the ways we gauge that correctness. What was true yesterday can be less true today, because we have learnt ... and will learn ... better. My name is J Robert Oppenheimer. You will come to know me as Oppie. I expect you to be attentive. I expect you to be present. And if some aspect of the lecture doesn't make sense, then perhaps we are getting somewhere. There is no negotiation ... no debate ... with the complexity of the universe. If the work eludes you ... if you simply lack the ability ... then take your leave. I can make it clearer, but I cannot make it simpler. Let us begin.

## 2 – A FUNDRAISER FOR THE RELIEF EFFORT IN SPAIN

*The Oppenheimer residence – Berkeley, California.*

*A party is in full swing. Music plays. The room bustles with people – people who are drinking, dancing, laughing and generally having an excellent time.*

*People present include:* OPPIE, FRANK Oppenheimer, Giovanni Rossi LOMANITZ, Bob SERBER, JACKIE Oppenheimer, JEAN Tatlock, Joe WEINBERG, Robert WILSON, HAAKON Chevalier *and* CHARLOTTE Serber.

FRANK: Roosevelt!

LOMANITZ: Ha! Roosevelt!

FRANK: Franklin Delano Roosevelt!

SERBER: My goodness, Frank, you've got to give it a rest.

FRANK: Roosevelt's greatest achievement has been to get people thinking ... about employment ... about economics ... once the working man actually considers employment, economics, race-relations ... that's the start ... that's the route to socialism ... communism. 35

SERBER: Frank ... you're kicking at an open door! 40

LOMANITZ: A specter is haunting Frank Oppenheimer.

FRANK: What the New Deal has done ... the legacy of the New Deal ... it has opened people's eyes ... the Great Depression ... the Wall

	Street Crash ... that way no longer works. Robert ... brother of mine ... big brother ... big Robert ... back me up ...	45
OPPIE:	If booze is present in your glass then your argument cannot maintain its structure. It will inevitably collapse.	
FRANK:	My glass is empty.	
JACKIE:	Frank, will you lay off the sermons?	
FRANK:	Hey baby ... hey sweet-cheeks ... how's about I spin you round the floor?	50
LOMANITZ:	Please, Jackie ... take him dancing.	
SERBER:	Burn off some of that liquor.	
JACKIE:	Show me your moves, mister.	
OPPIE:	Frank's not wrong ... the people's eyes are open.	55
LOMANITZ:	To be fair to the guy ... if you're going to air your leftist politics ... where better than a Communist Party fundraiser?	
SERBER:	I thought we were raising money for the relief effort in Spain?	
OPPIE:	It's getting dispersed ... distributed ... through the Party.	
LOMANITZ:	What difference does it make? Sign me up to the union. I'm there.	60
JEAN:	[ <i>Standing on a table, banging on a collection bucket.</i> ] Workers of the world – unite!	
	<i>The music and dancing stops and everybody turns their attention to JEAN.</i>	65
JEAN:	For too long the White House has ignored the rise of fascism in Europe. Our government sits impotently by while Franco marches on Barcelona. Civilians fleeing the violence are interned in camps across the French border. I ask you – do you believe, even if there are thousands of miles between you, that your brother is any less your brother? We are not asking for money to fight a war ... we are asking for money to feed children ... to pay for medicines ... to return some dignity to those who fascism has stripped bare. Compare their sacrifice with the dollar bill in your wallet and please give generously. Thank you.	70
	<i>Cheering and applause. Some voices in the crowd start singing 'L'Internationale'. More and more people join in until eventually everyone is singing.</i>	75

### 3 – THE DEPARTMENT OF THEORETICAL PHYSICS – OMITTED

### 4 – A FUNDRAISER FOR THE RELIEF EFFORT IN SPAIN [continued]

	JEAN <i>moves around with a collection bucket in hand.</i>	80
LOMANITZ:	Here she comes ... prepare yourself for a fleecing.	
JEAN:	So, gentlemen ... dust off your wallets. [ <i>To SERBER.</i> ] Are you a socialist?	
SERBER:	Yes, ma'am.	
JEAN:	Then put your money in the pot. [ <i>To LOMANITZ.</i> ] Are you a socialist?	85
LOMANITZ:	Through and through.	
JEAN:	In it goes. And you?	

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WEINBERG:	I might have only just joined Oppie's department, but I'm a fully paid-up member of the Communist Party USA.	90
LOMANITZ:	Comrade!	
JEAN:	Robert! Robert, your boys ... you must be a proud Papa Bear.	
OPPIE:	Give the nice lady your donation.	
JEAN:	I want to see paper money. This nickel and dime crap is weighing me down.	95
WEINBERG:	I just wanted to take this chance to introduce myself properly ...	
JEAN:	Oh yes?	
WEINBERG:	You have such a lovely home ... and I'm a great admirer of your husband ...	
JEAN:	Is that so?	100
WEINBERG:	It's a pleasure to make your acquaintance, Mrs Oppenheimer.	
OPPIE:	Joe, Jean and I aren't married.	
WEINBERG:	Oh, I ... I'm sorry ... I just assumed ...	
OPPIE:	It's quite alright.	
WEINBERG:	Oh god.	105
LOMANITZ:	This way, Joe ... there are some folks over here you've yet to embarrass yourself in front of.	
JEAN:	Not very smart, your new disciple.	
OPPIE:	He's a bright kid. They're all bright kids.	
JEAN:	[To SERBER.] How old are you?	110
SERBER:	Thirty.	
JEAN:	'Kids'.	
OPPIE:	Serber doesn't count. Rossi, how old are you?	
LOMANITZ:	Eighteen.	
JEAN:	That proves nothing. [ <i>Takes LOMANITZ's drink</i> ] And you ... you should not be drinking.	115
LOMANITZ:	And how old are you?	
JEAN:	I don't think I like this one.	

## 5 – THE DEPARTMENT OF THEORETICAL PHYSICS – OMITTED

## 6 – A FUNDRAISER FOR THE RELIEF EFFORT IN SPAIN [continued]

OPPIE:	Haakon – thank you so much for coming.	
HAAKON:	For the cause and for you – how could I not?	120
OPPIE:	How was France?	
HAAKON:	Excellent, excellent. Tout est possible!	
OPPIE:	And how is the novel coming?	
HAAKON:	Slow.	
OPPIE:	Send me what you have.	125
HAAKON:	I have a chapter ... a chapter and a half ...	
OPPIE:	Let me read it.	
HAAKON:	Thank you. If it's not too much trouble?	
OPPIE:	My friend, you bring me poetry. It's no trouble at all.	
LOMANITZ:	Oppie ... I wanted to return that book you lent me ...?	130
OPPIE:	On the bookcase is fine.	
LOMANITZ:	I wanted to say ... I haven't quite ... I'm still taking notes from it ... wondering if I could ...?	
HAAKON:	What's the book?	
LOMANITZ:	Henri de Saint-Simon.	135
OPPIE:	It's fine, Rossi. Hang on to it.	
LOMANITZ:	Thank you.	

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HAAKON: You have your students reading socialist philosophy?  
 OPPIE: I have them learning about the world.

CHARLOTTE *enters. She has lifted the front of her skirt in front of her so that she can carry a large amount of change.* 140

SERBER: There she is ... the love of my life. Where have you been hiding yourself?

CHARLOTTE: There were some pockets unpicked in the kitchen.

JEAN: In the bucket it goes! 145

JACKIE: Have any of you seen Frank?

SERBER: He was headed to the bathroom.

JACKIE: Oh god.

JEAN: Lost your dancing partner? Here, let me ... [*Pulls JACKIE to the middle of the floor.*] 150

JACKIE: Oh, I ... I couldn't ...

JEAN: Don't worry your pretty little face ... I'll lead!

JEAN *proceeds to dance JACKIE around the floor.*

## 7 – THE DEPARTMENT OF THEORETICAL PHYSICS – OMITTED

## 8 – FUNDRAISER FOR THE RELIEF EFFORT IN SPAIN [continued]

JACKIE: [*Nursing a drunk FRANK.*] I think it's time we left.

CHARLOTTE: You're leaving? 155

JACKIE: I'm going to drive him home.

CHARLOTTE: It's been so lovely seeing you both.

JACKIE: Give my apologies to Robert.

FRANK: I've cleaned up the bathroom as best I can.

CHARLOTTE: Goodbye, Jackie. 160

JEAN: *Do svidaniya, comrade!*

JACKIE: Goodbye, Jean.

WILSON: Hey Jean ... how much did you make?

JEAN: Enough to topple all the fascist regimes of Europe!

WILSON: That much, huh? 165

WEINBERG: My brain hurts.

WILSON: You need a glass of milk ... a glass of milk with a raw egg cracked into it.

WEINBERG: Why would you say that?

SERBER: I don't want you vomiting in the back of my car. 170

LOMANITZ: Any chance of a ride?

SERBER: Grab your stuff.

CHARLOTTE: Goodnight, Jean. Goodnight, Oppie.

SERBER: Wilson, you coming?

LOMANITZ *pulls WILSON, SERBER and WEINBERG together and leads them in song. They reprise the chorus of L'Internationale. JEAN, OPPIE and HAAKON applaud as SERBER, WEINBERG, WILSON, LOMANITZ and CHARLOTTE exit.* 175

HAAKON: And then there were three. 180

OPPIE: It's late, Haakon.

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HAAKON: It is. [*To JEAN.*] Can I offer you a lift?  
 JEAN: No.  
 HAAKON: Goodnight, then.  
 OPPIE: [*Ushers HAAKON to the door.*] Good night. 185  
  
 HAAKON *exits*. JEAN and OPPIE are alone.  
  
 JEAN: That was a night.  
 OPPIE: It was.  
 JEAN: What did you make of my speech?  
 OPPIE: Your clarion-call to the global proletariat? 190  
 JEAN: Yes. Did it stir you? Were you stirred?  
 OPPIE: I was worried your shoes might scuff my tabletop.  
 JEAN: [*Sings.*]  
 Arise ye workers from your slumber,  
 Arise ye prisoners of want ... 195  
 OPPIE: It has been two months.  
 JEAN: Has it?  
 OPPIE: Two months and no word ... no telephone call ...  
 JEAN: You sound like my mother.  
 OPPIE: What do you expect? Open arms? Where have you been? 200  
 JEAN: You are not my only friend.  
 OPPIE: I am abundantly aware.  
 JEAN: You need to relax. You have nothing to lose but your chains.  
 OPPIE: You let yourself in as though you've been to the corner store. You  
 take on the role of hostess. You fling my brother's wife around 205  
 the floor like ... like ... I don't know what.  
 JEAN: Jackie was having a great time.  
 OPPIE: Jackie doesn't know you like I do. Jackie's a waitress.  
 JEAN: Phooey.  
 OPPIE: This was a night of charity. 210  
 JEAN: You think I don't care for the cause? My heart bleeds for the  
 Spanish ... my soul cracks for them ... to think of their suffering  
 ... it kills me.  
 OPPIE: I am sure that the starving and the dispossessed greatly  
 appreciate your drunken behavior. 215  
 JEAN: I may be a lush, but I am a sincere one.  
 OPPIE: No doubt.  
 JEAN: Look at you ... so aloof, so sanctimonious.  
 OPPIE: I will throw you out.  
 JEAN: You will do no such thing. 220  
 OPPIE: You think I'm not capable of ...?  
 JEAN: I'm sure you're well versed in the theory.  
 OPPIE: [*Forcibly grabs JEAN and goes to throw her out.*]  
 JEAN: Oppie?! Oppie! Get your hands off me!  
  
*Silence.* 225  
  
*The tension dissolves into laughter.*  
  
 JEAN: It's cold out there.  
 OPPIE: I know.  
 JEAN: You want me to catch cold?  
 OPPIE: Can't you leave me alone? 230  
 JEAN: I would die without you.



OPPIE:	Then why are you here?	
KITTY:	There's a free bar.	
HAAKON:	[ <i>Waves for OPPIE to come over.</i> ]	
OPPIE:	[ <i>Declines.</i> ]	275
KITTY:	A friend of yours? He wants you to go meet some people.	
OPPIE:	He wants to wheel me around. I expect he's losing an argument he'd like to win.	
KITTY:	You're his secret weapon?	
OPPIE:	Hardly.	280
KITTY:	Please. I cannot bear false modesty – my husband is British. [ <i>Beat.</i> ] What is it you do?	
OPPIE:	I'm a professor of physics.	
KITTY:	You're a smart one then ... you're a thinker.	
OPPIE:	It has been known.	285
KITTY:	If we left together now ... where would we go? If we threw off the garbage of the world ... where would you, professor of physics, take me?	
OPPIE:	If we were to leave right now?	
KITTY:	Right now.	290
OPPIE:	I have a ranch ... up in the mountains of New Mexico. A simple, wooden ranch. A forest glade ... horse riding ... the stars in the sky. A wood burning stove.	
KITTY:	It sounds perfect.	
OPPIE:	It's a bit of a drive.	295
KITTY:	If we could swing by a drugstore, I could pick up a toothbrush.	
OPPIE:	You don't want to stay for the lecture?	
KITTY:	Spontaneism and the dialectics of revolutionary yadda yadda yadda ... I would rather eat glass.	
	RICHARD Harrison <i>approaches.</i>	300
RICHARD:	Darling ... the talk is about to begin ...	
KITTY:	Richard, do you know ...?	
OPPIE:	Robert Oppenheimer.	
KITTY:	Robert, my husband Richard.	
RICHARD:	We should take our seat.	305
KITTY:	Will you not join us?	
OPPIE:	Please. I know what will be said.	
KITTY:	Yes.	
RICHARD:	Darling ... we really must ...	
KITTY:	It was a pleasure to meet you, Robert.	310
OPPIE:	And you.	
KITTY:	I hope that our paths cross again.	
OPPIE:	We should make certain of it.	
KITTY:	Yes. We should.	

## 13 – PEAS IN A POD

	<i>Several weeks later. The Oppenheimer residence.</i>	315
HAAKON:	I want your advice ... suggestions ... rewrites if necessary. Will you cast your eye over ...?	
OPPIE:	I'm flattered that you would ask, but you're the novelist, not I.	
HAAKON:	This isn't the novel, this is ... this is a pamphlet on behalf of the League of American Writers. This is for the College Faculties	320

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	Committee of the Communist Party of California. This is a letter to be sent to Soviet Russia Today ... to be published in their September issue.	
OPPIE:	And what do these pamphlets say?	
HAAKON:	They are petitioning against war. Now more than ever, we have to be vocal. Europe is on a precipice and political discourse in this country is lurching to the right. The politicians are stoking our hate ... stoking our fear ... priming us for violence.	325
OPPIE:	You would have me throw my weight behind the Communist Party?	330
HAAKON:	The Party's beliefs are your beliefs.	
OPPIE:	My beliefs would not allow for treaties with fascists.	
HAAKON:	That is not ... that is ...	
OPPIE:	The Soviets have signed a treaty of Non-Aggression with the Nazis. Is Eastern Europe a carvery now? The carcass of a roasted bird ... stripped for soup ... stripped for stock. People are tearing up their Party cards ... cursing Engels ... cursing Marx ... because the German military machine has no counter ... no balance ... no equal and opposite ... if the Soviet Union does nothing. And this treaty of theirs is formalized nothing.	335
HAAKON:	I cannot claim to understand diplomacy ...	340
OPPIE:	And the word ... from Russia ... the purges and the show-trials we hear of ... the forced labor camps ... the famine ...	
HAAKON:	We all know the rumors.	
OPPIE:	And so far we have dismissed them ...	345
HAAKON:	... as Trotskyite lies and disinformation.	
OPPIE:	But in light of the Non-Aggression Pact?	
HAAKON:	It's garbage! The capitalists will say anything to discredit ... to harm ... to have us fighting amongst ourselves.	
OPPIE:	So it's the Trotskyites and the capitalists ...?	350
HAAKON:	Yes!	
OPPIE:	... and we are to lap this up ... hold our nose ... and believe that water is milk?	
HAAKON:	You say the Soviets are the only answer to the black-boots. I believe that. I believe you.	355
	<i>JEAN enters.</i>	
HAAKON:	I didn't realize ...	
JEAN:	So good to see you, Haakon ... but Oppie's a little busy right now ... so perhaps some other time?	
HAAKON:	Sure ... I'll ...	360
OPPIE:	Leave me your pamphlets.	
HAAKON:	You'll look at them?	
OPPIE:	I will.	
HAAKON:	Comrades?	
OPPIE:	Comrades.	365
	<i>HAAKON exits.</i>	
JEAN:	He is such a creep.	
OPPIE:	He respects my opinion.	
	<i>[Beat]</i>	
JEAN:	Fine. I am taking you out to dinner. I am treating you to oysters.	370

across the bay. I have booked us a suite at the Majestic. I have chartered a boat to sail us down the coast. I have booked us on a flight to New York. I have organized tickets to the hottest show in town. I have bought you a new gold watch and a platinum plated cigarette case, inscribed inside in beautiful flowing script: 'Jean and Oppie – two peas in a pod!' [*Beat.*] Come and hold my hand. Come and kiss my face. [*Beat.*] I heard you and Haakon talking about purges ... show-trials ... famine. 375

OPPIE: It's an ugly habit to listen at doors.

JEAN: These stories ... these rumors ... tell me they are lies and I'll believe you. 380

OPPIE: They are unsubstantiated.

JEAN: I have to believe that everything is better in Russia ... that it is better somewhere ... but that belief is being taken from me in strips. I want to take the world ... shake it ... and scream in its face: 'This is how we live! United! And with love! And with fair pay and the means of production in the hands of the people!' 385

OPPIE: When was the last time you spoke to ...?

JEAN: I don't need to speak to anyone. I've read those books ... I've studied them ... I can do it myself. And I have you – the smartest man I know. Why would I speak to some dullard? I am not special – everyone is suffering. I feel as though I want to sneeze. I want to look at the sun but it is covered by clouds ... smoke from destroyed Polish towns ... and it blots out the light, but not with a darkness ... not just with a darkness ... it drains the color ... Poland is a newsreel and German tanks gray the landscape. If we cannot rely on Russia ... fascism will swarm over us like ants on a dead bird. 390

OPPIE: I'm going to drive you home.

JEAN: Let me stay. 400

OPPIE: That's not going to happen. That isn't how this works anymore.

JEAN: Then tell me how it works.

OPPIE: You are not my only friend.

*She leaves. Long pause. OPPIE walks slowly to the telephone.*

#### 14 – THE HOT DOG – OMITTED

#### 15 – A PHONECALL TO RICHARD HARRISON

OPPIE *dials a number on the telephone.* 405

OPPIE: Doctor Harrison?

RICHARD: This is Richard Harrison.

OPPIE: We met some months ago in Pasadena.

RICHARD: Oh yes?

OPPIE: At a garden party in Pasadena. 410

RICHARD: Oh right.

OPPIE: My name is Robert Oppenheimer.

*Pause.*

RICHARD: Oh yes.

OPPIE: I wish to talk to you about Katherine. 415

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RICHARD: Katherine?  
 OPPIE: Kitty.  
 RICHARD: Yes, I know who Katherine is.  
 OPPIE: Of course. [*Beat.*] She's pregnant.  
 RICHARD: I see. 420  
 OPPIE: Yes.  
 RICHARD: I suppose you'll need me to get divorce proceedings underway.  
 OPPIE: I would appreciate that.  
 RICHARD: Of course. Congratulations.  
 OPPIE: Thank you. 425

## 16 – LECTURE SERIES: CHAIN REACTION

OPPIE: There was a Maharaja who had a great passion for chess. Travelers ... as they passed through his court ... were invited to his throne room and challenged to a game. One day a visiting sage appeared at the palace gates. He was welcomed and brought before the king. 'Do you know chess?' 'I do.' 'Then let us play.' The sage smiled and politely inquired as to what his prize would be if he were to win. The Maharaja laughed and offered any reward that the old man could name. The sage modestly asked for a few grains of rice. 'How many grains?' enquired the king. 'Place one grain of rice on the first square of the chessboard ... two on the next ... four the next ... then eight ... sixteen ... and keep doubling the number of grains on every following square.' 'Very well.' And so they played. It was a hard fought game, but it did not go the way of the king. Having lost ... and being a man of his word ... the Maharaja ordered for a bag of rice to be brought to the chessboard. He placed one grain on the first square ... two on the second ... then four ... eight ... sixteen ... thirty-two ... sixty-four ... 128 ... 256 ... 512 ... 1,024 ... 2,048 ... 4,096 ... I could do this all day. By the twentieth square the Maharaja required a million grains of rice ... by the final sixty-fourth square he required more rice than had ever existed ... enough to cover all of India with a layer one meter thick. Such an amount would require paddy fields covering twice the surface of the world – oceans included. The Maharaja was astounded. It was at this point that the Lord Krishna shook off the image of the sage, revealing his true identity to the king. 'Now you are humbled before the power of exponential mathematics.' [*Beat.*] A neutron enters an atom ... splits it ... two further neutrons are released ... and what you have is a chain reaction. 430  
 435  
 440  
 445  
 450  
 455

## 17 – NUMBERS

*Over a year later.*

SERBER: How's Kitty? Taking to motherhood? And Peter is ...?  
 OPPIE: Seven months.  
 SERBER: I hadn't realized it had been so ... [*Beat.*] Standing? Crawling? Teething? 460  
 OPPIE: Standing. Teething.  
 SERBER: We should definitely ... definitely pay a visit ... Charlotte is  
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	aching to ... we have some things ... we bought some things for the baby ... clothes ... for Peter ...	
OPPIE:	Thank you.	465
SERBER:	It's good to see you. Illinois is nothing like you're running at Berkeley ... but the department's good ... the work is good.	
OPPIE:	Fission ...	
SERBER:	Yes.	
OPPIE:	... as the basis for a bomb.	470
SERBER:	Yeah ... I ... since Pearl Harbor, it's all I can think about. That and signing up. But my eyesight's appalling; I wouldn't make it past the physical. Probably wouldn't make minimum height. And now the Russians have joined the war and I'm ... I'm cheering inside ... like a full-blown warmonger.	475
OPPIE:	How much uranium do you think we'd need?	
SERBER:	The minimum amount ...?	
OPPIE:	... for a chain reaction. Yes. How much?	
SERBER:	Well ... I don't know ... we've talked ... in my department ... we've talked ...	480
OPPIE:	Can you give me numbers?	
SERBER:	The amounts people are throwing around range from six hundred grams to a ton.	
OPPIE:	A ton of uranium-235?	
SERBER:	It would have to be.	485
OPPIE:	It would take time to separate ... to refine ...	
SERBER:	There would have to be a large-scale industrial ...	
OPPIE:	It would be easier if I thought it was beyond me. I know it is not. I see it so clearly ... in my mind I can picture a uranium device ... I can picture its components ... sometimes it has stars and stripes stenciled to its casing ... but more often than not it has a swastika. I see it ... it sails down the Hudson river ... or it hangs in the air above the Upper West Side ... I can see it ... and there I am ... a man of inaction ... knowing that I could have built it first ... perhaps quicker ... even by just a day ... <i>[Beat.]</i> So when I ask 'can you give me numbers', what I want to know is: can you give me numbers?	490
SERBER:	I don't have any for you right now, but I'm certain I can get them.	495
OPPIE:	Do it.	
SERBER:	Sure.	500
OPPIE:	There needs to be gathering ... of minds ... there needs to be discussion. I'm bringing together people from Cornell and Chicago ... from Princeton ... Harvard. I need you with me in Berkeley.	
SERBER:	Sure ... sure ...	505
OPPIE:	We need to be solid on the theory and we need to consider the practical implications on design. What sort of fissionable material ... what sort of blast radius ... how much energy will be released.	
SERBER:	Of course ... of course ... my god ...	510
OPPIE:	Bob ...?	
SERBER:	Yes, Oppie?	
OPPIE:	The uranium bomb is entirely possible, therefore it is entirely inevitable. It's not a question of 'should'; it's a question of 'when' ... of 'where' ... of 'by whom'.	515

## 18 – THE FIRST FEASIBILITY DISCUSSIONS

*Berkeley campus.*

*The room is filled with a select group of physicists, including OPPIE, Edward TELLER and Hans BETHE. SERBER, WILSON and WEINBERG are preparing to give a presentation. LOMANITZ enters – he is late.*

520

LOMANITZ: Sorry ... I'm sorry ... I got caught up at a meeting. Gee ... it's like a Nobel longlist in here.

WILSON: Try not to say anything too stupid.

WEINBERG: I haven't pressed my shirt.

LOMANITZ: What are we talking about? Halifax?

525

SERBER: Halifax.

*The lights darken.*

WEINBERG operates a projector.

*Black and white images of the devastated city of Halifax, Nova Scotia.*

530

WEINBERG: This is Halifax, Nova Scotia.

WILSON: On December 6th 1917, a French cargo-ship, fully stocked with wartime explosives, collided with a Norwegian vessel inside Halifax harbor.

LOMANITZ: The resulting explosion caused the immediate death of two-thousand people. Nine thousand sustained injury.

535

SERBER: All structures within the one and a half mile blast radius were leveled.

WILSON: The subsequent pressure wave bent iron railings ... snapped trees ... dispersed debris ... up to as much as ten miles.

540

WEINBERG: The ship's anchor ... or a portion of it ... weighing in excess of 1,100 pounds ... was carried a distance of 2.3 miles.

SERBER: One of the gun barrels landed in Dartmouth, a town some 3.4 miles to the east.

LOMANITZ: The force of the blast is estimated to be somewhere in the region of 2.9 kilotons.

545

SERBER: That's the equivalent effect of 2,900 tons of TNT.

OPPIE: Thank you.

*The lights are switched back on.*

OPPIE: This is the level of destruction that we are hoping to achieve. We are familiar with the physicists the Nazis have at their disposal. We have studied with them ... corresponded with them ... worked with them ... lived with them. Heisenberg. If we are capable of building this bomb, then so are they. Tenfold. And we are behind. The British government have been making great strides and, in the spirit of our mutual struggle, they have agreed to share with us what progress they have made. It's not much, but it's as good a starting point as any. I'll be making those documents available to you.

550

555

BETHE: This British report ... what areas does it concern itself with?

560

OPPIE: Hello, Hans. For those of you who don't know, this is Hans Bethe, who is joining us from Cornell.

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BETHE:	Hello.	
OPPIE:	As for the report, it mostly deals with the cost estimates and technical specifications for a large uranium enrichment plant ... it also contains some ideas on assembly and some work on efficiency. I would also suggest that you speak with Bob Serber who has been diligently working on critical mass calculations. What I propose we do over these next few weeks is pool our ideas. Collaborate. Bring everything you have ... any epiphanies ... any eureka moment ... however outlandish ... I want to see it. We'll reconvene tomorrow.	565
	<i>The gathered scientists break off into groups. Everyone is chatting. Everyone is excited.</i>	
WILSON:	Professor Bethe?	575
BETHE:	Yes?	
WILSON:	I have to say it is an honor to meet you ... and to have the chance to possibly work beside you ... gee ... I mean ...	
BETHE:	That is very kind of you to say.	
WILSON:	Your work on the subject of nuclear reactions ... cross-sections and atomic nuclei ... I mean it's ... wow ... just wow.	580
BETHE:	It is always nice to meet a fan.	
WILSON:	I have a copy of Reviews of Modern Physics ... with your articles ... would you mind signing ...?	
BETHE:	Of course.	585
WEINBERG:	Actually, we all have copies ... could you ...?	
BETHE:	Of course ... of course ...	
TELLER:	Oppie?	
OPPIE:	Edward Teller! I am so pleased you could make it.	
TELLER:	Hans and I shared a train carriage from Chicago. I hear it is you I have to thank for the change in my status.	590
OPPIE:	Ah, yes.	
TELLER:	They denied my clearance for classified work simply because I am Hungarian. As though all Hungarians must support that fascist of an admiral who conspires with Nazis. This study group of yours ... it is a good start. I am pleased that finally something substantial is being done.	595

### 19 – LECTURE SERIES: THE MAN WHO BUILT THE PENTAGON

GROVES:	September 17th 1942. I am called to the office of my superior. I know these corridors ... I built these corridors ... Colonel Leslie R Groves of the Army Corps of Engineers ... the man who built the Pentagon. My blood is in this mortar. These hinges are oiled with my sweat. 'You are familiar with the S-1 Committee?' 'I am, sir.' 'What do you know of the S-1 Committee?' 'The S-1 Committee is in charge of investigating the properties and manufacture of uranium, sir.' 'Do you understand the purpose of the S-1 Committee?' 'Not fully, sir. I can't say that I do, sir.' 'It is weapons development.' 'I see, sir. I was hoping for a combat assignment, sir. Overseas, sir.' 'That is not going to happen.' 'I see, sir.' 'The development of this new uranium bomb is to become a military operation.' 'Yes, sir.' 'It is to be instilled with a sense of urgency.' 'Yes, sir.' 'If you do this job right, it will win	600
		605
		610

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us the war.' '...' 'Groves?' 'Yes, sir.' 'I said it will win us the war.'  
 'We have bombs already, sir.' 'The decision has been made.  
 You will be promoted to the rank of general.' 'Thank you, sir. I  
 was hoping for a combat assignment, sir.' 'Well, you have this  
 instead.' 'Sir, yes, sir.' 'Congratulations, General.' 'Sir, thank you,  
 sir.' I am handed some files. I am appointed a personal aide. If I  
 am ordered to build a wall, I buy bricks. If I am ordered to shoot  
 a man, I count my bullets. If I am ordered to throw myself in  
 front of a train, I consult a timetable. Where to begin ... where to  
 begin ...?

## 20 – THE OPPENHEIMER HOUSEHOLD

OPPIE *in one corner*. KITTY *in the other, reading*. CHARLOTTE  
*holds baby* PETER *in her arms*. SERBER *has a ukulele*. They  
*sing* PETER *a lullaby*.

CHARLOTTE: Say goodnight to everyone, Peter. Say goodnight to Daddy. 625  
 OPPIE: Goodnight, my darling.  
 CHARLOTTE: Say goodnight to Mummy. I'll put him to bed. Bob ...?  
 SERBER: Sure.

SERBER *and* CHARLOTTE *exit*.

KITTY: I smell of sick. I smell of sick, off-milk and baby. 630  
 OPPIE: You smell of perfume.  
 KITTY: It masks the odor of baby. [*Beat*.] He has sharp little fingernails  
 and he claws at me ... he's constantly sucking ... sucking and  
 biting and scratching and ...  
 OPPIE: Kitty ... 635  
 KITTY: I'm chapped. I'm cracked. I'm broken and sore. He doesn't sleep.  
 OPPIE: He's sleeping right now.  
 KITTY: He doesn't sleep for me. I am falling apart!  
 OPPIE: You have Charlotte. You have Bob. And what am I paying the  
 nanny for? Four days a week she comes. 640  
 KITTY: I cannot cope.

## 21 – THE OFFICES AT BERKELEY

*The offices at Berkeley.*

GROVES *and* NICHOLS *stand before* OPPIE *and* SERBER.

GROVES: The eagle on this man's collar ... do you know what it signifies?  
 It signifies that this man has risen to the rank of colonel. Quite 645  
 the achievement. A colonel in the United States army can  
 command up to two thousand men. [*Removes his jacket*.] My  
 uniform, as you can see, is adorned with three of these here  
 silver stars. [*Hands jacket to* NICHOLS.] See that this is dry-  
 cleaned. 650  
 NICHOLS: Sir. Yes, sir. [*Exits*.]  
 GROVES: Three silver stars, Professor. I am a commander of men. The  
 rank of general puts the fear of a righteous god into the heart of  
 the average serviceman. But I understand that rank alone is not  
 enough to impress you ... not enough to impress you ... 655

let me tell you this ... I am an engineer. I have a degree from the University of Washington in Seattle and a second degree from the Massachusetts Institute of Technology. I graduated fourth in my class at West Point. I am an educated man. I may not be your equal, but I am damn close. And I have these stars. 660

OPPIE: Bob, would you fetch the General and I some coffee?

SERBER: Sure thing. *[Exits.]*

OPPIE: I am also a commander of men.

GROVES: Washington has decided to bring all of the governmental committees ... all of the civilian contracted projects ... all of the work on this new form of bomb ... under one banner. A military banner. My banner. 665

OPPIE: I see.

GROVES: Are you a Communist? It is a yes or no question.

OPPIE: It really isn't. 'Are you a card-carrying member of the Communist Party?' is a yes or no question. 670

GROVES: Are you?

OPPIE: No.

GROVES: Have you ever been?

OPPIE: No. 675

GROVES: Would you consider yourself a Marxist?

OPPIE: That is a ridiculous question.

GROVES: How so?

OPPIE: I understand gravity. I understand the laws of motion. I understand optics. Do I go around calling myself a Newtonian? 680

GROVES: This symposium of yours ... this gathering of minds ... it shows initiative. It is proving ... fruitful?

OPPIE: I would say so, yes.

GROVES: It smacks of ambition. I do not disapprove. May I offer you a word of advice, Professor Oppenheimer? 685

OPPIE: Please.

GROVES: You are, it seems to me, a uniquely useful individual. Your ambition is great and your capability is great. That one does not outstrip the other is something of a marvel. So listen to me as I say: your affiliations and your associations with the Communist Party ... with members of the Communist Party ... *[Shakes head.]* If you wish to progress, then there must be distance. Do you wish to progress? 690

OPPIE: Yes.

GROVES: The US military is now the proud owner of 1,200 tons of as yet unrefined uranium ore. I placed that order on my first day. On the second day I purchased a refinement facility in Oak Ridge, Tennessee. That this had not already been done tells me that no one involved in this project is thinking practically. So think practically. If you had resource ... if you were 'the guy' ... what would be our next move? 700

## 22 – THE OPPENHEIMER BROTHERS

FRANK *and* JACKIE's house.

OPPIE: Is he here?

JACKIE: *[Calls off.]* Frank? *[Beat.]* He won't be long.

*Silence.*

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**[Turn over**

JACKIE: Hello, Jackie. Good to see you, Jackie. How have you been?  
Well, I trust. You're looking well. How's work, Jackie? Have you  
done something new to your hair?

OPPIE: When did you last meet with your Communist Party unit? 710

JACKIE: Excuse me?

FRANK: [Enters.] Hello, Robert. It's good to see you.

OPPIE: When did you last meet with your street unit?

FRANK: Oh god ... I can't remember ... when was it? Weeks ago ...

OPPIE: When was the last time you held a meeting here?

FRANK: Month before last. Why? 715

OPPIE: You're not to do it again. You're not to host meetings ... you're  
not to attend. Do you still have your Party card?

FRANK: I guess.

OPPIE: Let me see it. Let me see you tear it up.

FRANK: Now just one second ... 720

OPPIE: Where is it?

JACKIE: In the desk.

OPPIE: Fetch it.

FRANK: What is all this ... ?

OPPIE: Fetch it. 725

JACKIE: No.

OPPIE: You're to destroy your Party cards ... you're to sever all Party  
contact ... you're to avoid any and all known Party members ...

JACKIE: They're our friends.

OPPIE: ... you're to resign from the teacher's union. 730

FRANK: Okay ... no.

OPPIE: You need to put away your childish idealism.

FRANK: The Communists are the only answer to fascism ... in Europe  
... here ... in Spain ...

OPPIE: To hell with Spain! To hell with the Spanish Cause! I am sick of 735  
it! How many martinis ... how many buckets filled with nickels ...  
how many ineffective, chattering parties ... how many pamphlets  
... how many lectures ... and still the fascists take Spain!

FRANK: The labor movement ... workers rights ... segregation ... tell me  
which other party – ? 740

OPPIE: This is not the time for those things.

FRANK: Not the time? Well ... either way ... whatever your thoughts ...  
whatever your protests ...

OPPIE: Your career ...

FRANK: Let us not kid ourselves that this is in any way about *my* career. 745

OPPIE: You're a child.

FRANK: No. I am not. And these are my decisions to make.

OPPIE: You have a tendency to make very poor decisions.

FRANK: I'm sorry?

JACKIE: I think it's time you left. 750

FRANK: I'm sorry ... because I married a waitress?

OPPIE: You have to ... you have to ... distance yourself from ...

FRANK: What I should've done ... what I should've done was to find  
myself a nice, wholesome girl ... someone of a comparable  
status perhaps ... someone of breeding ... and sleep with her 755  
behind her husband's back until she falls pregnant.

## 23 – THE OPPENHEIMER RESIDENCE

*The Oppenheimer residence.*

OPPIE, KITTY, SERBER, CHARLOTTE, BETHE, HAAKON  
and TELLER are in little groups talking and drinking.

KITTY opens a bottle of champagne and goes to pour some for  
BETHE. 760

BETHE: Thank you, no.  
KITTY: You don't like champagne, Hans?  
BETHE: I was raised on the French-German border. I like champagne  
just fine. This – not so much. 765  
HAAKON: You're a professor?  
TELLER: Indeed.  
HAAKON: As am I.  
TELLER: I've not heard of you.  
HAAKON: Of the Romance Languages. 770  
TELLER: Ah.  
HAAKON: Do I detect a German accent? I own an 1867 edition of *Das  
Kapital*.  
TELLER: I am Hungarian. And I have not read Marx.  
HAAKON: Oh? 775  
TELLER: People might mistake me for a Democrat.  
SERBER: What are we celebrating?  
KITTY: Can we tell them about it?  
SERBER: Tell us about what?  
KITTY: They'll know soon enough. 780  
OPPIE: I'm not supposed to talk about it.  
KITTY: Robert had a visit from the military.  
TELLER: Is this about the bomb?  
OPPIE: It's all very hush-hush.  
BETHE: We are all inside the circle here. 785  
SERBER: Well, with the exception of Haakon perhaps.  
HAAKON: Do you want me to leave?  
OPPIE: No ... I ...  
HAAKON: I'm not in your department ... I'm not even the spouse of  
someone in your department ... it's fine. I need a trip to the little  
linguist's room anyway, so ... [Exits.] 790  
BETHE: Oppie?  
OPPIE: You must understand, the details are not yet finalized ...  
CHARLOTTE: Tell us!  
OPPIE: A laboratory is going to be built. A laboratory dedicated to the  
building of this bomb ... probably somewhere quite remote. It  
will be a continuation of our discussions and work at Berkeley,  
but now ... well ... as a legitimate and sanctioned part of the  
war effort. 795  
TELLER: A central laboratory? 800  
KITTY: A national laboratory.  
OPPIE: And I will be its director.

## 24 – LECTURE SERIES – OMITTED

## 25 – OPPIE AND HAAKON

OPPIE *and* HAAKON

- HAAKON: Oppie, may I have a word? [*Pause.*] I will never suffer nor ever comprehend the suffering felt by those at the heart of this war ... but don't deny my empathy. The Russians ... Stalingrad ... they're fighting with their teeth and their hands ... with pitchforks and kitchen knives. [*Beat.*] It is clear to everyone on campus that the physics department is involved in ... that you are working on ... something very important. I have a proposition for you ... I think that you will want to hear it. I saw a friend of mine recently ... a man ... you are known to him ... he shares our sympathies. He has a means of getting technical information to the Soviets. 805
- OPPIE: [*Silence.*] 810
- HAAKON: Do you not believe that the Russians have a right to know? Or, indeed, that they may be able to help? I am no physicist ... I have no useful skills here ... but I can do this. So let me do this. 815

## 26 – THE BOY WITH A BEAR ON A LEASH – OMITTED

## 27 – IGNITION

- TELLER: We were discussing Hans' work on the cycle of nuclear fusion in stars ... 820
- BETHE: ... stars generate power by fusing elements together ...
- TELLER: ... in the case of our sun it fuses the lightest element to make the second lightest ...
- BETHE: ... hydrogen plus hydrogen equals helium ...
- TELLER: ... it is with the sun's own gravity ... the weight of itself ... the incredible pressure at its core that gives rise to fusion ... 825
- BETHE: ... those particles have no place to go and yet are travelling at astonishing speed ... slamming into each other like blind and angry dodgem cars ...
- TELLER: ... and it occurred to me that ... in the split second of a uranium device's detonation ... an equivalent heat or pressure may exist ... equal to that found at the core of our sun ... and if you were to surround that fission device with enough fuel ... deuterium – heavy hydrogen ... then maybe ... maybe it would cause a fusion reaction. 830
- BETHE: We could make a star on the surface of the earth. 835
- TELLER: Why stop at splitting the atom ... why not forge new ones?
- OPPIE: Not just a nuclear device ... but *thermonuclear*. The energy released would be ...
- BETHE: ... colossal. 840
- TELLER: A super bomb.
- BETHE: A much higher yield.
- TELLER: Much higher. Thousands of times more powerful ... than a mere fission device ... a mere uranium bomb.
- OPPIE: A hydrogen bomb. 845

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TELLER: A blast radius of not just one or two miles ... but ... what? Thirty-five? Forty? Fifty?

BETHE: A star on the surface of the world.

OPPIE: A fundamental element of your hydrogen device is a uranium device. 850

TELLER: Yes.

OPPIE: So we build that first.

BETHE: With a uranium device ... even with just a uranium device ... the temperatures and the pressures we are talking about ... what if we were to set fire to the earth's atmosphere? 855

## 28 – PEEL THAT POTATO – OMITTED

## 29 – AN ARMY HOSPITAL IN SAN FRANCISCO

OPPIE *is being given a physical exam by* DOCTORS.

*He is made to stand on scales, X-rays of his chest are held up to the light. Blood pressure is taken. A stethoscope is placed against his chest.*

GROVES *stands nearby.* 860

GROVES: So, doc ... does he pass?

DOCTOR: He's underweight. Eleven pounds short of the minimum required for active duty ... twenty-seven pounds under what would be ideal for a man of his age and height. He's had a chronic cough for some years ... 865

GROVES: 'Some years'?

OPPIE: Since 1927.

DOCTOR: ... and x-rays of his lungs confirm a mild case of tuberculosis. The patient also suffers from lumbosacral strain ... lower back spasms ... and experiences moderate shooting pains down his left leg every two weeks or so. My considered opinion is that this man is not army material and that the physical defects I have mentioned render him permanently incapacitated for active service. 870

GROVES: You understand all that?

OPPIE: I do.

GROVES: [*Passes OPPIE some forms.*] Sign here to acknowledge these pre-existing medical conditions and to request extended active duty. 875

OPPIE: [*Signs.*] Can I ask ... what rank will I receive?

GROVES: You will be commissioned at the rank of Lieutenant Colonel. Stand up, soldier. Welcome to the United States Military. 880

## 30 – OPPIE’S OFFICE AT BERKELEY

*Alone with a neatly folded pile of clothes – his US Army uniform.*

*OPPIE gets dressed.*

*KITTY enters.*

885

KITTY: Hello, soldier.

OPPIE: Ma’am.

KITTY: Hello, officer.

*They kiss.*

KITTY: Everything is packed. Peter is staying behind with Charlotte until they move to Los Alamos next week. I like your uniform.

890

OPPIE: Thank you.

KITTY: Can you order a man to kill?

*SERBER enters, also in US Army uniform, that of the rank of sergeant.*

895

SERBER: Lieutenant Colonel Oppenheimer, sir ... Sergeant Robert Serber, reporting for duty, sir!

KITTY: Look at you, Bob!

SERBER: Very natty, don’t you think? Very authoritative.

OPPIE: Atten-SHUN! Chin up, chest out, shoulders back, stomach in. Eyes front, soldier!

900

SERBER: Hey now, that’s pretty good.

OPPIE: Drop to the floor and give me twenty. That’s an order soldier!

SERBER: Sir! Yes, sir! [*Starts doing press-ups.*]

KITTY: Frank called the house.

905

OPPIE: When was this?

KITTY: This morning. I told him not to call again.

OPPIE: Was there a click on the line? Did you hear the click?

KITTY: I don’t know.

OPPIE: How is he?

910

KITTY: I told him not to call again and I hung up.

OPPIE: That was the right thing for you to do.

SERBER: No more ... no more ... I have a body designed for mathematics ... no more ...

KITTY: I’ll leave you boys to play dress-up. Look at you two ... glasses like milk bottle bottoms ... limbs like bamboo ... all dressed up to go to war. [*Exits.*]

915

SERBER: You heard about Joe Weinberg?

OPPIE: What about Joe Weinberg?

SERBER: He’s been drafted to peel potatoes in Alaska because they think he’s a Communist sympathizer.

920

OPPIE: Yes, I had heard that.

SERBER: Well?

OPPIE: We’re all in the military now.

SERBER: He should be at Los Alamos with the rest of us.

925

OPPIE: What would you have me do?

SERBER: Gee, I don’t know, Oppie ... get him reassigned. You have the stripes now – bark some orders.

OPPIE: And why would I do that?

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	BETHE <i>enters.</i>	930
SERBER:	You're out of uniform soldier.	
BETHE:	It's not possible ... under these conditions ... to do as you ask. We will never find the manpower ... the grad students ... the PhDs. How am I to recruit them to a project I am not authorized to discuss?	935
OPPIE:	Any scientist worth our time would surely have guessed what it is we are asking of them ...	
BETHE:	It is unpalatable to me to coerce men onto this bomb project without the full facts ...	
SERBER:	We are not to call it the bomb project.	940
BETHE:	Excuse me?	
SERBER:	It is the Manhattan Engineer District ... for reasons of security.	
BETHE:	This world of codewords and obfuscation ... it is not my world.	
OPPIE:	I'm sorry, but it is.	945
BETHE:	I am already within the circle?	
OPPIE:	You are.	
BETHE:	These are academics and free-thinkers ... they are perhaps not so eager to be press-ganged into the military.	
OPPIE:	Then appeal to their patriotism.	950
BETHE:	Take to the seas when the men start wearing flags ... flags and thick-soled boots. I will build the bomb if I must. But I will do it as me ... as Hans Bethe ... not as ... not as a buzz-cut ... as a broken and rebuilt man. I would feel more comfortable if you were to build it as J Robert Oppenheimer ... as a professor, not as a colonel.	955
OPPIE:	Fascism is tearing Europe apart and you want to argue about the symbolism of our shirts and our pants?	
BETHE:	I know of fascism! As a German ... as a man with family still in Germany ... perhaps my understanding is just that little touch sharper. It must be built here ... I cannot fathom the other. But I will not wear a uniform. I suspect I will not be alone.	960
SERBER:	You are a US citizen, Hans.	
BETHE:	You think I would wear a German one? The Cult of the Soldier is not for us all ... not even in wartime.	965
OPPIE:	I will talk to the General.	
BETHE:	Thank you. And my recruitment drive?	
OPPIE:	There is no room for movement on matters of security.	
BETHE:	Fine. <i>[Beat.]</i> I am sorry to hear of your Joe Weinberg.	
OPPIE:	It is what it is.	970
BETHE:	To lose good men when we are trying to recruit ...	
OPPIE:	Is that all?	
BETHE:	No uniforms?	
OPPIE:	No uniforms.	
BETHE:	Thank you. Oh, and ... <i>[Hands OPPIE a folded piece of paper.]</i>	975
OPPIE:	What is this?	
BETHE:	The proof that we are in no danger of igniting the atmosphere. A near zero possibility. Perhaps it slipped your mind between salutes. <i>[Exits.]</i>	
	<i>Silence.</i>	980
OPPIE:	Get out of that uniform – you look ridiculous.	
SERBER:	At least I'll have something to wear for Halloween.	

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OPPIE:	I need you on a train to Santa Fe in the morning. I need you in Los Alamos as soon as possible.	
SERBER:	Charlotte and I ... the plan was to move next week ... we were to look after Peter ...	985
OPPIE:	Then Charlotte stays behind. It's not an inobvious solution.	
SERBER:	I can't ask that of her ... you can't ask ... of us.	
OPPIE:	You need to take your share of responsibility for what we are doing.	990
SERBER:	Yes, Oppie. [ <i>Exits.</i> ]	
	LOMANITZ <i>enters.</i>	
LOMANITZ:	Everyone is packing for Los Alamos. Apart from me. I am supposed to remain at Berkeley.	
OPPIE:	Yes.	995
LOMANITZ:	Could you explain to me the reasoning behind ...?	
OPPIE:	Rossi ... I have a great many things to ...	
LOMANITZ:	You want me to join the Rad Lab ... under Professor Lawrence?	
OPPIE:	Yes.	
LOMANITZ:	The man is a Republican nightmare ... the merest hint that the boys in the lab might form a union and he –	1000
OPPIE:	Giovanni Rossi Lomanitz – that you would even take the idea of a union to Earnest Lawrence ... it boggles the mind.	
LOMANITZ:	The radiation laboratory is a workplace ... the boys who work there are workers. The fillings in their teeth have become radioactive. Hold a Geiger counter to their mouths ... the damn thing sings like fat in a pan. You expect me to work in that kind of environment without representation from a union?	1005
OPPIE:	I expect you to acknowledge that there are sacrifices to be made during wartime.	1010
LOMANITZ:	I should not have to throw myself on a spear to prove that I am willing to die for my country.	
OPPIE:	You need to be less vocal ... in your politics ... in your dealings with people ...	
LOMANITZ:	Are you punishing me? Are you ... for what? Because of the books I have read ... the convictions that I hold? The books you lent me ... the convictions that you instilled. Your lectures ... those first few weeks of lectures ... those discussions ... drinking in the small hours ... science and art ... Niels Bohr and Roosevelt ... social reform ... Engels ... Hindu scripture ... and I find myself in my spare time trying on porkpie hats ... training myself to enjoy pipe tobacco ... reading Marcel Proust. I'm from Oklahoma!	1015
OPPIE:	The Berkeley work will be good work ... essential work ... isotopes ... electromagnetic separation. Professor Lawrence is a good man. You will learn a great deal.	1025
LOMANITZ:	I guess I should be grateful I'm not being shipped off to Alaska to peel potatoes!	

## 31 – THE HARVARD CYCLOTRON – OMITTED

## 32 – A TOWN OF TIMBER FRAMES – OMITTED

## 33 – LECTURE SERIES: TAMPER MATERIALS

SERBER: How to Build an Atom Bomb 101.  
WILSON: Get yourself two lumps of uranium ... smack 'em together. 1030  
Boom.

SERBER: Here endeth the lesson. Any questions?  
WILSON: 'Then why is it so difficult?' I hear you ask.  
SERBER: Ah, well now you're moving out of the theoretical world ... now 1035  
you want to be practical.

WILSON: Raw uranium ore won't cut it ... it needs to be enriched ...  
and the infrastructure you'd need to do that would have to be  
massive.

SERBER: I mean, there's a handful of countries with the right level of  
industry and infrastructure. 1040

WILSON: And uranium is rare ... and the refined stuff you'd need from it  
... the isotope uranium-235 ... makes up maybe 0.72% of the  
naturally occurring stuff.

SERBER: There's also plutonium ... but that's a bit too new.  
WILSON: We just don't know that much about it yet. 1045

SERBER: Well, shoot ... you want to do this quickly, right?  
WILSON: You're in kind of a rush?  
SERBER: Then you're going to need several processing plants ...  
WILSON: ... you're going to need about 10% of the national grid of the US  
to run these plants ... 1050

SERBER: ... and still you'll be lucky if you get a couple of hundred pounds  
of uranium in a year.

WILSON: 'Well, how much do you need?'  
SERBER: We don't know ...  
WILSON: and this stuff is far too precious for Trial and Error testing... 1055

SERBER: Getting it together and keeping it together – that's the trick.  
WILSON: You bring it together too slowly ... you bring not enough of it  
together ...

SERBER: ... and hey, you'll kill everyone in the room ... well done.  
WILSON: But it won't be a bomb. 1060

SERBER: A billion dollar suicide and the Nazis won't give a damn.  
WILSON: So we've got make the most of every last ounce.  
SERBER: Which brings us to ... tamper materials.  
WILSON: You know on a flashlight how you've got a reflective surface  
behind the bulb? It's the same deal, only we're putting two 1065  
flashlights together – face on. No escape.

SERBER: This diagram represents a mass of uranium that is currently  
undergoing fission ... but it's wasteful. We are losing quite a lot  
of neutrons through the surface of the mass.

WILSON: But surround it with a tamper material ... a material that will 1070  
reflect those neutrons back into the uranium ...

SERBER: ... a jacket of something reflective and non-reactive ... tungsten,  
say ...

WILSON: ... and those neutrons attempting to escape can't get out.  
SERBER: They're corralled. They're a pack of wolves in a broom cupboard 1075  
and they'll tear themselves apart.

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## 34 – THE COMPLAINTS OF CAPTAIN DE SILVA – OMITTED

## 35 – MILITARY BASE AT LOS ALAMOS

A MILITARY POLICEMAN *enters*.

POLICEMAN: Excuse me, Professor Oppenheimer ...?  
 OPPIE: Yes?  
 POLICEMAN: Professor Teller is here to see you. 1080  
 OPPIE: Of course.  
 POLICEMAN: Professor Teller isn't wearing his white badge.  
 OPPIE: Let him in, for god's sake.  
 POLICEMAN: Yes, sir. [*exits*]  
 TELLER: There you have it! Right there! Unbelievable. One cannot visit 1085  
 the bathroom without the correct certificate ... the appropriate  
 permission slip.  
 OPPIE: Hello, Edward.  
 TELLER: I am tired. I sleep in a dormitory with ten other men. I shower 1090  
 in a communal shower. When my wife and son join me we will  
 be given a house. It will not be such as yours ... but as long as  
 there is space for my piano ... [*Beat.*] My mail is being censored.  
 My wife complains in her letters that my correspondence is  
 mostly thick black lines. Any names – redacted. Any mention of  
 the building situation – redacted. Any complaint about my lack 1095  
 of privacy – redacted.  
 OPPIE: You think they would allow them to pass unchecked?  
 TELLER: Two more weeks and they will come. Until then there is the  
 work. I am not tired when I work. I am not tired when the work is  
 interesting. 1100  
 OPPIE: No, Edward.  
 TELLER: No?  
 OPPIE: No, you cannot work on the super bomb.  
 TELLER: But a hydrogen bomb! The processes of the stars themselves!  
 This is what is fascinating to me ... not lumps of rock ... not 1105  
 lumps of degrading rock ...  
 OPPIE: There is not the resource to follow up on the super ... not at the  
 moment ...  
 TELLER: The numbers you have me working on ... the calculations ...  
 any member of Hans' theoretical division ... 1110  
 OPPIE: But they would not do it as fast or with as few mistakes as you.  
 You will do the work that you are assigned.  
 TELLER: No, I will not.  
 OPPIE: No?  
 TELLER: It is beneath me. 1115  
 OPPIE: Beneath you?  
 TELLER: It is a nonsense to have someone of my ability scratching out  
 sums that would barely challenge a college freshman.  
 OPPIE: Take your offence and your boredom and your ego – I have no  
 use for them. 1120  
 TELLER: There is opportunity here. The things we are learning about  
 atomic structure – a decade's worth of peacetime research in a  
 handful of years! We have funding ... we have resource ... and  
 you would have me hold back?  
 OPPIE: Our enemies are upon us! We have within our reach a blunt 1125  
 instrument and we will grab it and we will use it and we will win.

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TELLER: There is no beauty or elegance in these equations.  
 OPPIE: Thousands of people – at Los Alamos, Oak Ridge, Berkeley, Chicago and across the entire country – are working toward a single purpose ... and, contrary to what you may believe, that purpose is to end this war ... not to enable fantasies of a hydrogen bomb. 1130

TELLER: I have not fantasized this science ... it is reality.  
 OPPIE: It is not! It is not a reality unless I say it is. It cannot exist unless I say it exists. And I say that there is no resource for a hydrogen bomb ... not here ... not now. Oh ... oh ... but excuse me ... I have forgotten myself ... you are the great Edward Teller ... how remiss of me. Of course you may work on your pet project, Edward. The world will simply all have to tolerate a little more war ... a little more slaughter. How shortsighted of me. You may have an hour. 1135

TELLER: I'm sorry?  
 OPPIE: I will give you one hour ... every week ... to come and discuss with me your ideas on the super. That is what you want, isn't it? 1140

TELLER: An hour is no ... 1145  
 OPPIE: Edward ... it is all that I will give.  
 TELLER: And I am supposed to be grateful?  
 OPPIE: It is an hour or it is nothing.

## 36 – KITTY AND OPPIE'S LOS ALAMOS HOME

*KITTY and OPPIE's Los Alamos home.*

*Nighttime. A party in the distance.* 1150

*KITTY and OPPIE. KITTY is visibly pregnant.*

*MILITARY POLICEMAN enters from the bedroom.*

POLICEMAN: Peter's tucked up snug as a bug in there, Mrs Oppenheimer.  
 KITTY: Thank you.  
 POLICEMAN: Just yell out the window if you need anything, sir. 1155

*The MILITARY POLICEMAN exits.*

OPPIE: Our security detail double as babysitters now?  
 KITTY: I may as well make use of them.  
 OPPIE: Groves is unhappy that all the women are pregnant ... and that my wife is leading by example. 1160

KITTY: You build a new town in the mountains ... kids running in the street ... tricycles ... jump ropes ... you provide free government funded healthcare for the men and their families ... and you're surprised by the birthrate? It's a boomtown, Robert. You've built a boomtown. 1165

OPPIE: You reek of booze.  
 KITTY: It's the chemists' punch. They mix in the alcohol from the lab. Two hundred percent proof. I can still feel it in my throat ... feel it in my blood. Do you begrudge me a social life?

OPPIE: No. 1170  
 KITTY: What else is there for me to do?  
 OPPIE: No ... go ahead ... besides, we may need some new friends.

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KITTY:	What does that mean?	
OPPIE:	Don't expect a dinner invitation from Edward and Mici Teller.	
KITTY:	I can live without the Tellers. I can live without his appalling records ... his awful Beethoven.	1175
OPPIE:	He smarts because I made Hans a division leader and not him.	
KITTY:	He smarts because Groves gave you Los Alamos ... but he could not build this bomb. He could not rally the men and guide the work. Can you imagine Edward Teller as the Mayor of Boomtown? He has the arrogance ... and there is an arrogance required to build this weapon of yours ... to even consider the idea. What is rare is when arrogance is partnered with sacrifice.	1180
OPPIE:	And what have I sacrificed?	
KITTY:	Oh Robert ... Robert ... where is your brother?	1185
OPPIE:	There has to be distance.	
KITTY:	Yes.	
OPPIE:	There has to be distance. [ <i>Beat.</i> ] Haakon ... before we moved up here ... before work truly began ... Haakon said ... he came to me and said that he had been approached by someone who was in contact with the Soviet consulate in San Francisco. He was asking if I wanted to feed information about the bomb to our Soviet allies.	1190
KITTY:	What did you tell him?	
OPPIE:	I told him nothing. I may have used the word 'treason'.	1195
KITTY:	You need to tell Groves.	
OPPIE:	Yes.	
KITTY:	You see that, don't you?	
OPPIE:	I do. But Haakon ...	
KITTY:	... should never have come to you.	1200
OPPIE:	He's my friend.	
KITTY:	Not if he were to ask that. Cast him off. The bomb will not be built by some spineless weakling.	
OPPIE:	No.	
KITTY:	The man who builds this bomb will be hailed a hero.	1205
OPPIE:	I have never asked for that.	
KITTY:	But you have wanted it. Everyone will know your name. Everyone will want to bask in your light.	
OPPIE:	My 'light' ... if I were to show it ... would strike the world blind.	
KITTY:	You cannot be scared of your own potential.	1210
OPPIE:	I have it within me to murder every last soul on the planet – should I not be scared?	



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**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/12/T/PRE**

Paper 1

**May/June 2017**

PRE-RELEASE MATERIAL

**To be given to candidates on receipt by the Centre.**

**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from David Haig's play *Pressure* provided in this booklet.

You may do any preparatory work that is considered appropriate. It is recommended that you perform the extract, at least informally.

You will **not** be permitted to take this copy of the material **or** any other notes or preparation into the examination. A clean copy of the pre-release material will be provided with the Question Paper.

This document consists of **37** printed pages and **3** blank pages.

**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** *'How many fond fools serve mad jealousy!'*  
From William Shakespeare's *The Comedy of Errors* [Act 2, Scene 1]

**Stimulus 2**

**Grimms' Fairy Tales:** *Hansel and Gretel*

**Stimulus 3**

**Photograph:** *Two people working in an organic farm shop*



**EXTRACT****Taken from *Pressure*, by David Haig**

These notes are intended to help you understand the context of the drama.

David Haig's play *Pressure* was first performed in Edinburgh in 2014.

The play is set in June 1944 and explores the true story of the tensions and disagreements between two professional meteorologists, James Stagg and Irving P. Krick, weather-forecasters whose job it was to advise General Dwight D. 'Ike' Eisenhower, the Allied Supreme Commander with sole responsibility for the D-Day landings. The 'D-Day landings' is a term used to refer to the allied invasion of German-occupied France, which was a decisive factor in bringing the Second World War to an end.

The drama centres on the widely diverging views of the forecasters as to the likely weather on the day of the landings, since the lives of thousands of people depended on there being good weather that day.

The play is in two Acts, and the extract consists of Act One, Scenes One and Two.

**Characters in order of appearance**

Lieutenant Kay Summersby	Ike's chauffeur, unofficial aide and confidante
Dr James Stagg	Chief Meteorological Officer for the Allied Forces
Flight Lieutenant Andrew Carter	A junior meteorologist, assisting Stagg
Naval Meteorologist	
General Dwight D. 'Ike' Eisenhower	Allied Supreme Commander with sole responsibility for the D-Day Landings
Colonel Irving P. Krick	Chief Meteorologist for the United States Armed Forces
Naval Rating	A Junior Ordinary Seaman
Captain Johns	A British Army Adjutant
Electrician	
General 'Tooey' Spaatz	Commander, United States Air Force in Europe
Admiral Sir Bertram 'Bertie' Ramsay	Commander-in-Chief, Allied Naval Forces
Air Chief Marshall Sir Trafford Leigh-Mallory	Commander-in-Chief, Allied Expeditionary Air Force

## ACT 1

## Scene 1

1.00 p.m. Friday, 2 June 1944.

*Southwick House, Portsmouth, England. Supreme Headquarters Allied Expeditionary Force for the invasion of German-occupied France.*

*A large room dominated by floor-to-ceiling French windows leading out to a small balcony. From the balcony, a view of the staggering Naval armada packed into Portsmouth Harbour – battleships, destroyers and landing craft, rail to rail, as far as the eye can see.* 5

*A stiflingly hot, summer afternoon. The sun streams through the windows, dust motes in the air. The room looks ... transitional, as if waiting for someone to give it a purpose. Piles of wooden chairs, tables, a single telephone. There's a giant noticeboard, punctured by hundreds of drawing pins, but no notices. Leaning against this wall are two sets of library steps on wheels. There's an old upright piano in the corner.* 10  
15

LIEUTENANT KAY SUMMERSBY [*thirty-five years old*] sits at a table by the window, sorting through a huge pile of correspondence. She is attractive, vivacious, the daughter of an Irish cavalry officer. She is also General Dwight D. 'Ike' Eisenhower's chauffeur, unofficial aide and confidante. She is dressed in the uniform of the Motor Transport Corps. The uniform is worn out. 20

KAY, like all the characters in the play, looks unslept. She lifts her head to feed off the warmth of the sun, but her peace is disturbed by the sudden roar of a fleet of bombers passing overhead, heading for the French coast. Their shadows blot out the sun. 25

*The noise of the bombers masks the sound of the door opening. An ordinary-looking man with a tidy moustache enters. He is dusty, sweaty and is wearing an ill-fitting RAF uniform. He carries a suitcase and a briefcase. This is DR JAMES STAGG, Chief Meteorological Officer for the Allied Forces.* 30

*He looks around him.*

STAGG: I must be in the wrong room.

KAY jumps to her feet. 35

KAY: Good afternoon, sir.

STAGG checks the number on the door.

STAGG: Room six, first floor?

KAY: Yes, sir.

STAGG: Should you be in here? 40  
 KAY: I beg your pardon, sir.  
 STAGG: Should you be in here?

*He takes a sheet of paper out of his pocket and checks it.*

KAY: Room six. You'll need to clear your stuff out. 45  
*[demanding some sort of normal exchange]* How do you do. I'm Lieutenant Summersby.  
 STAGG: James Stagg. Is there only one telephone?  
 I'll need more than that. Who should I talk to?  
 KAY: I'll find out.  
 STAGG: *[looking around him. Shocked]* This is just a room. 50  
 KAY: I'll tell the General you've arrived.  
 STAGG: Which General?  
 KAY: General Eisenhower.

*A moment as STAGG digests this.*

STAGG: He knows I'm arriving today. 55  
 KAY: Does he? It may have slipped his mind, he's a rather busy man.  
 STAGG: It won't have slipped his mind.

*They stare at each other. STAGG, impassive. KAY, annoyed.  
 She spins on her heel and leaves the room.*

*STAGG immediately removes KAY's correspondence from her table, dumping it on the floor, then he drags the table further into the room. He does the same with the other table and places a chair behind each.* 60

*He takes out a handkerchief and mops his brow, then opens the French windows and goes out onto the balcony. Shielding his eyes from the sun, he looks up at the sky.* 65

*There is a knock on the door. STAGG returns from the balcony.*

Come in.

*A young man [ANDREW], excited and out of breath, enters in the uniform of a junior Air Force officer.* 70

ANDREW: Welcome to Southwick House, Dr Stagg.  
 STAGG: Thank you.

*STAGG claims one of the two tables as his own and starts unpacking his briefcase.*

ANDREW: It's a great honour to meet you, sir. 75

*STAGG says nothing. He sets out mathematical instruments and an array of pencils and coloured pens on his table.*

STAGG: I so enjoyed your paper on the Coriolis effect.  
 It's a fascinating subject.  
 ANDREW: I'm a great admirer of the Bergen School. Upper-air structures. 80

STAGG: You're on the right lines then.

*A young NAVAL METEOROLOGIST hurries past the open door, but stops when he sees ANDREW. He hands ANDREW a piece of paper.*

NAVAL METEOROLOGIST: Latest thermograms, sir. Stevenson screen two. 85

ANDREW: Thank you.

*The METEOROLOGIST marches off. [Whenever the door is open, we're aware of voices, footsteps, doors slamming. A constant buzz of urgent activity.]*

[To STAGG.] I'm seconded to you, sir, for as long as you're here, if there's anything you need ... 90

STAGG: [tension in his voice] I need everything. Look at this room. I need an anemometer, a Stevenson screen, thermometers, barograph, barometer, telephones.

ANDREW: Admiral Ramsay has a forecast room downstairs, I'll see what I can find. 95

STAGG: I'd be grateful.

*The NAVAL METEOROLOGIST returns. He salutes sharply and hands STAGG a rolled-up chart.*

NAVAL METEOROLOGIST: Synoptic chart, sir. 1300 GMT. 100

STAGG takes it.

STAGG: Very good. How frequently are you producing charts?

NAVAL METEOROLOGIST: Every six hours, sir.

STAGG: Normal synoptic hours?

NAVAL METEOROLOGIST: Yes sir. 0100, 0700, 1300 and 1800. 105

STAGG: And intermediates at 0400, 1000 and 1600?

NAVAL METEOROLOGIST: Yes, sir.

STAGG: Thank you.

*The METEOROLOGIST leaves. STAGG wheels a set of library steps to the giant notice board and climbs the steps.* 110

ANDREW: Shall I give you a hand, sir?

*ANDREW wheels the other steps over and climbs them. STAGG hands him one end of the chart.*

I'm Andrew Carter, by the way. From the Met Office. Flight-Lieutenant Carter I should say. They plonked me in the Air Force, I've no idea why. 115

STAGG: No. [A beat, then:] I'm a Group Captain, I've never been near an aeroplane.

STAGG pins the top of the chart.

ANDREW: Good journey, sir? 120

STAGG: Eighteen miles in seven and a half hours. An average of 2.4 miles per hour.

- ANDREW: The roads are impossibly busy.
- Short silence.*
- STAGG: Apparently, there are so many extra tanks and troops in the country, only the barrage balloons stop Britain from sinking. 125
- ANDREW: Aye, so I heard. It's a fine, sunny day, I should have walked. Bit warm for walking, sir. We have a screen in the grounds. The midday reading was 92.4.
- STAGG *has finished pinning the chart.* 130
- STAGG: You can let go.
- They release the chart which unrolls down the noticeboard. It's a massive synoptic weather chart, stretching from Newfoundland in the west to Central Europe in the east, from Greenland in the north to the North African Coast in the south. Written along the top is the caption: '1300 GMT FRIDAY JUNE 2 1944.'* 135
- For STAGG, a new weather chart is like a Christmas present. He is instantly absorbed. ANDREW could be a million miles away. STAGG gently touches the chart, then traces his finger along one of the finely drawn lines.* 140
- The chart could be big enough to be seen clearly by the whole audience.*
- A high-ranking American officer appears in the open doorway below them. He looks up at STAGG.*
- IKE: Good news? 145
- STAGG is too absorbed to reply. He glances briefly at the American officer, then turns back to the chart. ANDREW, on the other hand, scuttles down his library steps and slams to attention.*
- ANDREW: Sir!
- STAGG continues to examine the chart, he places his hand over the Arctic Circle.* 150
- STAGG: [*half to himself*] Full of menace ...
- He climbs down a few steps and places his hand on the middle of the Atlantic Ocean.*
- ... these are formidable ... 155
- He climbs off the steps and pushes them to one side. He places his hand over the Azores at the bottom of the chart.*
- ... this is gentler ... but interesting.
- IKE: Good prognosis?
- STAGG: When Colonel Krick arrives, we'll confer, then I believe I report to General Eisenhower. 160
- IKE: I am General Eisenhower.

GENERAL DWIGHT D. 'IKE' EISENHOWER, *Allied Supreme Commander with sole responsibility for the D-Day landings.*

ANDREW *remains rigidly at attention. STAGG looks genuinely amazed.* 165

STAGG: I thought your voice was familiar. It's seeing you in the flesh, rather than just speaking to you on the telephone ... and in your photographs you seem to have more hair than you actually have.

IKE *cannot find a suitable response.* 170

ANDREW: [to STAGG] I'll see what I can find downstairs, Dr Stagg.

ANDREW *leaves. IKE closes the door. The buzz of voices in the corridor is muted.*

IKE *takes a packet of cigarettes out of his pocket.*

IKE: You got an ashtray in here? 175

STAGG: I've got very little of anything in here.

IKE: Not a problem. What do you need?

STAGG: Everything. A forecast room is a specific environment, this is just a room. It's certainly not good enough for the purpose.

IKE: Give Lieutenant Summersby a list of what you want. 180

IKE *walks towards the balcony.*

I need you to be close. I'm a couple of doors down.

*Suddenly his right knee buckles under him.*

Dammit!!

*He grabs one of the tables to support himself.* 185

I have a knee. Damn!

IKE *gently flexes his leg.*

Boring! Cartilage. Football injury.

*Gingerly, IKE takes a couple of steps.*

STAGG: Not talking about soccer, Dr Stagg, I'm talking about American football ... more like your 'rugby', am I right? You ever play rugby? 190  
On occasion, sir.

IKE: If we ever get a spare moment, you're gonna tell me what in heck is going on in that game. I saw a match once and I sure didn't know. 195

IKE *limps out onto the balcony.*

What a beautiful day. Flaming June!  
What part of Scotland are you from?

- STAGG: Dalkieth, sir. A wee town by Edinburgh.  
 IKE: I just love that city! First time I saw the castle on the rock – man! 200  
 I'm from Kansas, I didn't see a hill till I was twelve years old.
- IKE looks down at Portsmouth Harbour.*
- Seven thousand Naval vessels, Dr Stagg.
- He turns back to STAGG.*
- Seven thousand vessels, one hundred and sixty thousand ground 205  
 troops, two hundred thousand Naval personnel, fifteen hospital  
 ships, eight thousand doctors, four airborne divisions. The biggest  
 amphibious landing in history. And let me tell you, every piece of  
 the jigsaw is in place. Every man and woman involved is ready  
 and waiting. There's no more to learn. It's time to run with the ball. 210  
*But ... there is still one uncertainty, one imponderable that can  
 stop this thing happening ... that's why I've put you in this room. I  
 want you right beside me for the next four days.*
- STAGG: I worry ...  
 IKE: Not your job. 215
- But STAGG persists.*
- STAGG: I worry that what you require of me is scientifically impossible.
- IKE waits for STAGG to continue.*
- Long-term forecasting is only ever informed guesswork.  
 IKE: Monday isn't long term, for Pete's sake. 220
- STAGG checks his watch.*
- STAGG: Sixty-five hours to go. In this part of the world, anything more than  
 twenty-four hours is long term.
- IKE: You listen to me, soldier. Your Met Office tells me you're a genius,  
 you're tearing up the rulebooks. I don't care how you do it, but I'm 225  
 relying on you and Colonel Krick to tell me if the weather's gonna  
 be good on Monday.
- STAGG: And on Sunday I will be able to offer you a degree of certainty.  
 IKE: Sunday's too late, you understand? I need to know *now*. You got  
 me? 230
- STAGG is silent.*
- We've got one chance, Dr Stagg. One chance only to get this  
 right.
- IKE walks towards the door, still limping slightly.*
- Ask them to bring up a bed, you're gonna need it. 235
- IKE is almost out of the door, then he turns back.*
- For the next four days, you're part of the family. Same team, same  
 'end zone'. Pardon me, wrong game. What would you call the end  
 zone?

STAGG:	The try line?	240
IKE:	Sounds good. Same team, Stagg, same try line.	
	<i>IKE leaves, closing the door. STAGG mops his brow again. Another fleet of bombers roars overhead.</i>	
	<i>STAGG opens his suitcase and takes out a framed photograph of a heavily pregnant woman holding a child. He stares at the picture for a moment, then sits at his table, placing the photo in front of him.</i>	245
	<i>He concentrates on the chart on the wall and starts to make notes.</i>	
	<i>A knock on the door.</i>	250
STAGG:	Come.	
	<i>KAY enters.</i>	
KAY:	I've brought the 'little blue book'.	
	<i>She flicks through to the correct page.</i>	
	If we lost this, the Allies would probably lose the war! Your first meeting will be at 1500 hours. General Eisenhower, Air Chief Marshal Leigh-Mallory, Admiral Ramsay and General Spaatz will be present. They would like to meet you here. In this room.	255
	<i>STAGG nods, concentrating on the chart. He changes pencil and draws a series of lines.</i>	260
STAGG:	Does that give you enough time? If Krick arrives soon.	
	<i>Silence. STAGG continues to draw lines, rub them out, refine them, make notes. KAY watches him work. KAY is not sure whether STAGG is talking to her, but suddenly he expresses his thoughts out loud.</i>	265
	What he ignores is the third dimension, vertical structures, the upper air. This jet is thin, rapid, straight. No meandering, no Rossby waves. Freezing tongues of disruption pushing south. Vicious extrusions of cold air. He cannot ignore that.	270
KAY:	Who's ignoring it?	
	<i>STAGG looks up, surprised. He had forgotten KAY was in the room. He stares at her, then returns to his work.</i>	
STAGG:	Sooner or later, the Arctic air will penetrate the westerly flow. Low 2 and Low 3 will be reinvigorated. But he won't see it.	275
	<i>STAGG falls silent again, making further notes. Then, suddenly:</i>	
	I sent Flight Lieutenant Carter in search of equipment. There's been	

- no foresight at all, the set-up's amateur! These tables should have sloping tops, I need paper, ink, pencils, thermometers, barograph, barometer ... telephones, I must have more telephones. 280
- KAY: I'll see what I can do.
- STAGG: It's urgent.
- KAY: Everything, Dr Stagg, is urgent. I'll do my best.
- It's at this moment that KAY notices the correspondence she was working on, piled up on the floor. She marches over and starts to pick it up, placing it on top of a filing cabinet. She is furious, but her tone is controlled and polite.* 285
- Dr Stagg, this is the Supreme Allied Commander's personal correspondence. These are heartfelt, handwritten letters, sent from all over the world to General Eisenhower ... 290
- The NAVAL METEOROLOGIST enters and hands STAGG some papers.*
- NAVAL METEOROLOGIST: Radio soundings for the past twenty-four hours, sir. From the weather ships.
- KAY continues brightly: 295
- KAY: ... As soon as I find another room in which I can work, I will do so.
- STAGG: [to the METEOROLOGIST] Thank you. I'd like all readings relating to Low 5 and the Azores anti-cyclone to be isolated and telephoned directly to me.
- NAVAL METEOROLOGIST: Yes, sir. 300
- KAY: In the meantime, for a few more hours, I would appreciate it if I could leave all this here. Somewhere safe ... and not just ...
- The NAVAL METEOROLOGIST leaves, closing the door.*
- ... dumped on the bloody floor.
- STAGG looks up, surprised by KAY's sudden vehemence. 305
- STAGG: I'm sorry, what was your name?
- KAY: Lieutenant Summersby, sir.
- STAGG: Lieutenant Summersby, this is a forecast room.
- A short icy silence.*
- KAY: Do you ever smile, Dr Stagg? 310
- STAGG: Smile?
- He considers the question deeply.*
- I hope I do. If there's something to smile about.
- The door opens. A good-looking, but overfed man in his late thirties, breezes into the room. He has luxuriant hair and a well-trimmed moustache. This is COLONEL IRVING P. KRICK, Chief Meteorologist for the United States Armed Forces and STAGG's 'second-in-command'.* 315

KRICK: Man, it's hot out there!

KRICK *wipes the sweat off his brow.* 320

Dr Stagg, I presume! Do we salute each other? I don't think so, do you?

*They don't.*

Fascinating to attach a face to the voice.  
You're taller than I imagined. 325  
You're rounder than I imagined.

STAGG: *A momentary beat as KRICK digests STAGG's bluntness/ rudeness. KRICK looks around him.*

KRICK: Do they call this a forecast room?

KAY *steps forward.* 330

KAY: Sir.

KRICK *smiles. He embraces KAY and kisses her on the cheek.*

KRICK: Hey! Kay Summersby! Long time, no see. Kay and I are old buddies. [To KAY.] Right, sweetheart? August '39, Stagg, David Selznik calls me in California, he's shooting a movie. Wants a forecast for a three-day period in Beverly Hills. The scene is the burning of Atlanta. Wants to burn the stage set to the ground. And of course he does *not want* precipitation. Great movie! Kay drove me and Ike to the London premiere. True, sweetheart? 335

KAY: Correct, sir. 340

*At this point, the NAVAL METEOROLOGIST and a RATING enter pushing trollies, laden high with large black leather folders – perhaps as many as a hundred. Each folder has a series of dates on it. E.G. 'MAY-JUNE 1912', 'MAY-JUNE 1923', etc.*

KRICK: [to the METEOROLOGIST] Put 'em over there. 345  
NAVAL METEOROLOGIST: Sir!

KRICK: Selznik said to me: 'Irv, I don't want to see a drop of rain for three days.' MGM give me dates, I forecast a dry spell, they shoot the scenes – beautiful weather, movie's a hit, I'm on the front page of the *LA Times* and I get to meet Clark Gable. Movie called *Gone with the Wind*. You see it, Stagg? 350

STAGG: No.

*The METEOROLOGIST and RATING leave.*

KAY: Did you meet Vivien Leigh?  
KRICK: I did. 355  
KAY: What was she like?  
KRICK: Cute, of course. Kinda ... remote ... beautiful skin, but too fragile for my taste, she looked breakable.  
KAY: How exciting!

STAGG *picks up one of KRICK's folders.* 360

KRICK: [explaining the folders] Analogues.  
 STAGG: I realise that.  
 KRICK: I guess you know, Kay, Stagg and I have been talking on the telephone since the middle of March. This is the first time we've actually met. 365

STAGG: Shall we start? The meeting is at 1500 hours.

*The phone rings. STAGG answers it.*

[On phone.] Stagg ... one moment please ...

STAGG *grabs paper and pencil.*

KRICK: [to KAY] You still driving Ike round in a Buick? 370  
 KAY: No, the Buick died, the gears went haywire.  
 STAGG: [on phone] 40.2 north ...

KAY *focuses on STAGG as she and KRICK talk.*

KRICK: What do you drive now?  
 KAY: A Packard Clipper. 375  
 STAGG: [on phone] 46.7 west ...  
 KRICK: Good motor car?  
 KAY: The brakes are a perfect bore, I spend my life attaching bleeder hoses to the wheel cylinders.  
 STAGG: [on phone] 1011 millibars ... rising ... 2 knots. Thank you. 380

STAGG *puts the phone down.*

Low 5 is moving north.

STAGG *goes to the chart and, with a red crayon, adjusts the position of storm Low 5 a fraction further north.*

A British Army Adjutant in his forties, CAPTAIN JOHNS, *appears at the door.* 385

CAPTAIN JOHNS: Lieutenant Summersby?  
 KAY: Would you excuse me, Colonel?  
 KRICK: Irving, please.

KAY *gets a card out of her pocket. She gives it to STAGG.* 390

KAY: [to STAGG] Please ring this internal extension if you need to speak to General Eisenhower. He'd like you to call at any time, day or night, if it's important.  
 STAGG: Is this a direct line to General Eisenhower?  
 KAY: No, sir, it's a direct line to me. 395

*They hold each other's gaze for a moment. STAGG pockets the card. KAY marches smartly out of the room, followed by CAPTAIN JOHNS.*

KRICK: Now we can actually see each other, maybe things'll improve.

STAGG: [checking his watch] Sixty-four hours. We should start. 400

STAGG *stands in front of the chart and begins his analysis.*

A family of four low-pressure centres, four aggressive storms, stretching from Jutland, Low 1 –

*He points to Low 1 on the chart.*

– across the Atlantic Ocean to Low 4 south of Nova Scotia. A fifth storm, Low 5, lurks here. 405

*He points to Low 5.*

KRICK: Already on the move.

STAGG: Aye, but yet to be drawn into the bosom of the family. We also have a formidable, unforgiving mass of high pressure extending a third of the way round the Arctic Circle, from the Rocky Mountains to the White Sea. 410

KRICK: Sure.

STAGG: Finally, an area of high pressure over the Azores ...

*He points to the anti-cyclone over the Azores.* 415

KRICK: That's what interests me.

STAGG: ... gentler than its polar cousin, it's moving lethargically ...

KRICK: Your word, not mine.

STAGG: ... north-eastward towards Europe. What you see on this chart is precisely what I anticipated ... 420

KRICK: I'm not interested in what you anticipated.

STAGG: I mention that I was correct, as a statement of fact ...

KRICK: But you had to tell me.

STAGG: ... to support the forecast I'm about to give.

KRICK: Just talk about the weather ... 425

STAGG: You diminish yourself, Colonel Krick ...

KRICK: Talk about the weather not yourself, okay?

STAGG: ... by accusing me of self-interest.

KRICK: Talk about the damn weather, will ya?

*Tense silence.* 430

STAGG: [voice trembling with intensity] If we continue like this, we will fail. We – will – FAIL. And thousands of men will die because of our failure.

KRICK: What is your forecast for D-Day?

STAGG *collects himself and begins his forecast.* 435

STAGG: My forecast is not only based on weather at the surface ...

*There's a knock on the door. STAGG tries to ignore it.*

... I've also considered upper-air currents within the troposphere, at the tropopause, and in the lower stratosphere ...

*Another knock on the door.*

One moment! The most powerful of these currents, measured two hours ago at twenty-eight thousand feet, is three hundred miles wide and three miles deep. I'll refer to it as the jet stream ...

KRICK: There's no proof the jet stream exists.

STAGG: It definitely exists. 445

KRICK: Who says?

STAGG: *[on his way to answer the door]* Last week two B17s flying from New York to Prestwick found the jet stream and cut their travel time by one third. The tail wind was measured at 120 knots.

KRICK: You're taking the word of two pilots? That's not proof. 450

STAGG *opens the door, the NAVAL METEOROLOGIST hands him some papers.*

NAVAL METEOROLOGIST: More signals from the weather ships, sir.

*The METEOROLOGIST leaves.*

STAGG: Colonel Krick, you think two-dimensionally. *[Glancing at the papers.]* Low 5 is still moving. 455

*He puts the papers on his table.*

You know as well as I do that upper-air structures determine weather at surface level.

KRICK: To an extent. 460

STAGG: And the jet stream is no exception. It is now moving very straight and very fast ...

KRICK: Sure, but at twenty-eight thousand feet.

STAGG: ... driving storms 2, 3 and 4 at great speed towards Europe.

KRICK: Not from twenty-eight thousand feet it isn't. 465

STAGG: Because of the energy of this current, our storms are moving more rapidly than the surface chart would imply. Low 2 will move east or south-eastward. Low 3 will follow quickly, east-north-east to the latitude of Lerwick.

KRICK: Where's Lerwick, for crying out loud? 470

STAGG: *[pointing it out on the chart]* The capital of the Shetlands.

KRICK: Which is a thousand miles north of the English Channel.

STAGG: The speed of movement of these depressions ...

KRICK: A thousand miles, Stagg!

STAGG: ... will bring to southern England and the English Channel, 475  
a stream of humid air with considerable amounts of low cloud, substantial rainfall and, at times, strong winds.

KRICK: I don't think so.

STAGG: This weather is likely to last at least two to three days. Saturday, Sunday, and most likely Monday ... D-Day. 480

KRICK: I don't agree.

STAGG: The poor weather on D-Day, will, I suggest, make the landings extremely problematic, if not impossible. Low cloud, base five hundred feet, seven to nine-tenths complete cover. Poor visibility. Considerable swell. Waves six to ten feet. Wind speeds, force 485  
five to six, occasionally, force seven.

STAGG *has finished.*

KRICK: You done?

KRICK *takes a chart from his black-leather folder and hands it to STAGG.* 490

Okay. This is the weather chart for June 2nd, 1923. And I could have given you June 3rd 1919, or June 10th 1926, all three identical to the chart on this wall.

STAGG: Not identical.

KRICK: Virtually. 495

*He points to the main chart on the wall.*

Same depressions in the Atlantic. Same ridge of high pressure over the Arctic Circle. And *most* importantly, the same high pressure over the Azores ... here.

*He taps the Azores on the chart, then hands STAGG another analogue chart.* 500

... now move forward three days ... to June 5th 1923, D-Day if you like, but twenty-one years ago.

*He uses the main chart to demonstrate.*

The ridge of high pressure over the Azores has strengthened and pushed north-eastwards, pressing Low 2, 3 and 4 northwards towards Iceland, thereby *protecting* the English Channel from any direct onslaught by the Atlantic storms. 505

STAGG: Because the storms in 1923 were less intense.

KRICK: Not true. It's a classic battle between good and evil! And let me tell you, Stagg, 'good' will prevail, as it did in 1919, '23 and '26. The proof is in the past. I anticipate calm seas and clear skies on Monday – perfect conditions for the Normandy landings. 510

*Complete impasse. The two men stare at each other.*

STAGG: In less than half an hour, I have to present an agreed forecast to General Eisenhower. How can I do that when you predict a glorious sunny day, and I predict storm-force winds and rain. For the sake of the three hundred and fifty thousand men who will cross the Channel on Monday, is there no room for compromise? 515

KRICK: You tell me.

STAGG: Nothing would please me more than to agree with you, but I can't. Your system is flawed ... 520

KRICK: Garbage!

STAGG: You have to think three-dimensionally. Surface weather is not enough on its own. 525

KRICK: Let me tell you something, thousands of lives were saved in the Torch campaign, using analogues.

STAGG: You were lucky.

KRICK: [*incensed*] I was not lucky! The Air Force and the Army needed long-term predictions – and they got them, and the predictions were right – every time. 530

STAGG: Except, of course, at Anzio. On that occasion your analogues were completely inaccurate, if they had followed your advice not mine, the landings would never have happened.

KRICK *and* STAGG *are boiling with frustration.* 535

KRICK: We need to compromise.  
Compromise requires movement on both sides.

STAGG *gestures to* KRICK's *leather folders full of weather charts going back fifty years.*

STAGG: Where are those charts from? 540

KRICK: What do you mean, 'where are they from'?

STAGG: They come from Washington DC. Drawn up by men and women who've never even been to Europe, let alone stood on a beach on the south coast of England. Have you ever done that, Colonel Krick? Have you ever been to the beaches of Hastings, or Brighton, or Portsmouth? 545

KRICK: I'm a physicist, Stagg, not a tourist.

STAGG: Ten o'clock in the morning it's baking hot, the beach is packed. By midday, there's a howling wind and the Punch and Judy man has packed up for the day. 550

KRICK: For crying out loud!

STAGG: By two o'clock, the rain is horizontal, but by four o'clock ... the sun is beating down again and it's eighty degrees. Nothing is predictable about British weather, that's why we love to talk about it. 555

KRICK: So, I have to get wet to know why it's raining?

STAGG: We're not on a film set in Beverly Hills, we are in northern Europe. Your analogue charts do not even begin to replicate what we have here.

KRICK: In identical scenarios in the past ... 560

STAGG: Not identical ...

KRICK: ... high pressure over the Azores repelled similar storms ...

STAGG: Lesser storms.

KRICK: ... and drove them north. Scotland may have terrible weather on D-Day, the Channel will be fine and sunny. 565

*Impasse again.*

STAGG: Colonel Krick, it's Friday. The invasion is on Monday. What we decide now, *together*, will determine whether the invasion goes ahead or not. Let's remember why we've been picked. You're American. I'm British. If D-Day fails because of a bad weather forecast, it fails because of an *Allied* blunder, no *one* side must be seen to be blamed. Hence the need for us to agree – [*Urgent.*] on – some – level. 570

*Long silence. KRICK doesn't budge an inch. STAGG checks his watch.* 575

[*Suddenly on his feet, active.*] I've decided to meet the Commanders-in-Chief alone.

KRICK: You can't do that.

STAGG: The last thing Eisenhower needs at the moment is uncertainty.

KRICK: Or a mistake. 580

STAGG: Final decision.

KRICK: He needs to know there's more than one possible outcome.

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STAGG: The forecast for D-Day is my responsibility.  
 KRICK: I'm gonna talk to Spaatz.  
 STAGG: By all means. 585  
 KRICK: Have you any idea of the consequences of postponement?  
 STAGG: Of course I have.  
 KRICK: Can you imagine the effect on morale?  
 STAGG: I am offering the C-in-Cs a weather forecast in good faith. It's up to them how they choose to respond to it. 590  
 KRICK: [*deliberately*] Which is why they should be made aware of both arguments.  
  
*A final impasse.*  
  
 STAGG: We'll reconvene at midnight for the next chart.  
  
*A beat in which KRICK decides whether to object further. He doesn't. He goes to the door and opens it, he's confronted by ANDREW coming the other way, laden with meteorological equipment. KRICK barges past him. ANDREW staggers into the room, dumping the equipment on the floor.* 595  
  
*STAGG appears oblivious to ANDREW's presence, absorbed in his own thoughts.* 600  
  
 ANDREW: We've done rather well, sir ... Where shall I put these?  
 STAGG: [*suddenly active, urgent*] Come and look at this chart with me.  
  
*STAGG practically drags ANDREW to the chart.*  
  
 ANDREW: I want your opinion. 605  
 STAGG: I don't think I'm ...  
 STAGG: I want to know what you think. Will this anti-cyclone over the Azores extend and deflect 2, 3 and 4?  
 ANDREW: I don't really think I'm the one to ...  
 STAGG: I want to know what you think. 610  
  
*ANDREW leans nervously into the chart.*  
  
 ANDREW: I think it ... I think it could go either way.  
 STAGG: It could, so what would tilt the balance one way or the other?  
  
*ANDREW looks reluctant to be drawn in, but carries on.*  
  
 ANDREW: I would look at the intensity of the Atlantic storms ... 615  
 STAGG: Aye, and ...?  
  
*The NAVAL METEOROLOGIST and the NAVAL RATING enter, carrying more equipment.*  
  
 NAVAL METEOROLOGIST: [*to STAGG*] Where do you want these, sir?  
 STAGG: On the floor. Anywhere. [*To ANDREW.*] And ...? 620  
 ANDREW: I would look at the strength of the pressure gradient ...  
 STAGG: Aye.  
 ANDREW: ... and the thickness charts ...  
 STAGG: Good. [*To the METEOROLOGIST.*] That'll be all. [*To ANDREW.*] What else? 625  
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ANDREW:	... the velocity of the upper winds.	
STAGG:	Exactly!	
	<i>STAGG picks up the papers that were delivered earlier in the scene. He reads out a series of figures.</i>	
	Look at these. 22,000 feet – 115 knots. 26,000 feet – 120 knots. 28,000 feet – 135 knots. Extraordinary readings. Readings you'd associate with December not June.	630
ANDREW:	They could have a huge impact on the speed of the storms.	
STAGG:	But how do I convince someone who doesn't even believe the jet stream exists? How do I persuade General Eisenhower that the man he trusts relies on a fallacious, archaic system?	635
ANDREW:	I'm sure you'll find a way, sir.	
STAGG:	Are you? I'm not. And should I be trying to persuade him anyway? There's only one other date this year when spring tide coincides with first light, and on that night there's no full moon. Can he afford to postpone? He may <i>have</i> to go on Monday.	640
ANDREW:	They should listen to you, of all people.	
STAGG:	Why? Would you, in their shoes? Not a cloud in the sky, not a breath of wind. The last thing they want to hear is what I've got to tell them ... [ <i>A sudden change of tone, honest.</i> ] And I may be wrong, his anti-cyclone is a plausible theory, he's always been lucky. I'm a scientist, not a gambler. But that's what they're making us do ... gamble, with three hundred and fifty thousand lives at stake.	645
ANDREW:	[ <i>disappointed in his hero</i> ] It's more than gambling, sir.	650
	<i>STAGG picks a barometer off the top of the pile of equipment and hangs it from an exposed nail on the wall. STAGG taps the glass and adjusts the brass arrow.</i>	
STAGG:	Set up the barograph, will you?	
ANDREW:	Sir.	655
	<i>A sixty-year-old civilian ELECTRICIAN appears in the doorway, carrying two telephones and a mass of cable.</i>	
ELECTRICIAN:	Two telephones.	
STAGG:	How long will it take?	
ELECTRICIAN:	Five minutes.	660
STAGG:	If you're quick.	
	<i>A sudden thought strikes STAGG. He takes KAY's card out of his pocket and rings her internal extension.</i>	
STAGG:	[ <i>on phone</i> ] Lieutenant Summersby ... I need a typewriter urgently ... for goodness sake, do you really care if I say please or thank you every time I ask you for something? This isn't an English tea party!	665
	<i>KAY obviously stands her ground, because:</i>	
	... Please!	
	<i>He slams down the telephone.</i>	670

ELECTRICIAN: Where d'you want them?

STAGG *taps KRICK's table.*

STAGG: On this table.

STAGG *sits at his table and starts writing his forecast for Eisenhower.* 675

*The ELECTRICIAN places the phones on KRICK's table. He extends cable from the phones to a point on the wall.*

CAPTAIN JOHNS *pops his head round the door.*

CAPTAIN JOHNS: The C-in-Cs have arrived. They'd like to start in ten minutes.

CAPTAIN JOHNS *goes.* 680

ELECTRICIAN: Can't come a moment too soon for me, mate.

STAGG: I'm sorry, what can't?

ELECTRICIAN: The invasion. The sooner the better.

*The NAVAL METEOROLOGIST returns with more equipment: paper, pens, pencils, ink, etc.* 685

NAVAL METEOROLOGIST: [to STAGG] And these, sir?

STAGG: On the table please.

*While the ELECTRICIAN talks, ANDREW sets up the barograph, STAGG writes and the METEOROLOGIST drops off the equipment and leaves again.* 690

ELECTRICIAN: They phoned me a week ago, I live in Portsmouth, they said could I come up to Southwick House and put in some extra telephone lines.

STAGG: [not interested, he concentrates on writing his forecast] Really?

ELECTRICIAN: I said yeah if you want, I've given it all up really, but I'll do it if you pay me. They told me the hourly rate, I thought blimey I've never been paid that before, so I said yes. I couldn't work out why they picked me. I know now of course. Anyway I come up here and I put the extra lines in, in an office just down the corridor from here as it happens, and on the wall there's a huge, coloured map of Normandy, you know with tiny wooden boats crossing the Channel to these beaches, and all the beaches are labelled: Juno, Sword, is it? I can't remember the other names, but ... anyway I thought: aaah, so that's where it's going to be. It's Normandy, not Calais at all. So I finish putting in the lines, pack up my stuff, go to the door, open it and there's two of them military police waiting for me, and they say: sorry, you can't go home, apologies for the inconvenience but you know too much, you're officially detained here till after the invasion. I said when's that? They said: none of your business. 700

STAGG: [not listening] Really?

ELECTRICIAN: I bumped into the lads who put up the map of Normandy actually, they're here! Chad Valley the toy manufacturers made the map and sent these two chippies in to put it up and they were detained 705

too! They've been here longer than me. I wish they'd hurry up and invade, I wanna go home. I know why they picked me of course, I'm sixty, retired, no wife, no kids, no one'd know I'm missing. They had it all worked out. There you are, mate, all done. 715

*He lifts the receivers on both phones and listens for the dialling tone.* 720

All working. Internal calls only, of course, till after the invasion. What's your job?

STAGG *says nothing.*

All right, fair enough.

*At this moment, KAY walks in, carrying a typewriter.* 725

Let me know if there's any problems.

*The ELECTRICIAN picks up his tools.*

[To KAY.] All right, love?

KAY: Yes thanks.

*The ELECTRICIAN leaves.* 730

STAGG: One typewriter.  
He didn't stop talking from the moment he walked in to the moment he left.

KAY: What about?

STAGG: I've no idea. I wasn't listening. 735

*STAGG takes the typewriter from KAY. He puts it on a table. He mumbles under his breath:*

KAY: Thank you.  
Not at all.

*STAGG examines the typewriter. He needs paper and carbon paper. He finds paper in his briefcase. ANDREW brings him carbon. The phone rings. STAGG answers it.* 740

STAGG: [on phone] Stagg. One moment ...

*STAGG hands the phone to ANDREW.*

Take this down, will you. 745

*ANDREW grabs paper and pencil.*

ANDREW: [on phone] Hello ... 41.2 north. Yes. 46.1 west. 1010. Thank you. Falling. 2 knots. 71 degrees.

*STAGG tries to sandwich carbons between paper and insert them into the typewriter.* 750

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**[Turn over**

ANDREW *puts down the phone.*

STAGG:	Low 5?	
ANDREW:	Yes, sir.	
STAGG:	Mark it up, will you.	
ANDREW:	Me?	755
STAGG:	Aye.	

ANDREW *goes to the chart and adjusts the position of Low 5. The storm is creeping northward.*

STAGG *is battling with the typewriter. The first pieces of paper are a disaster, crumpled up before he's even started.* 760

*He rips them out, scrumples them and throws them on the floor. The second attempt is just as bad, he rips them out and throws them away. He's becoming increasingly frustrated.*

KAY: Would you like some help?

STAGG *presses a key and the carriage shoots across to the left. He pushes it back to the right and types a couple of words.* 765

STAGG: This machine's out of the Ark! I should have been allocated a typist as soon as I arrived.

KAY: Will I do?

STAGG: Do you understand these machines? 770

KAY: More or less. I'm getting better.

*The carriage shoots across again. STAGG despairs.*

STAGG: It has a life of its own.

CAPTAIN JOHNS *knocks and enters.*

CAPTAIN JOHNS: They're ready for you, sir. 775

STAGG *stands up, pushing the typewriter away and scraping his chair back. CAPTAIN JOHNS leaves. STAGG walks to the French windows and stares out at the late-afternoon sun, at the serene sky.*

*He turns back to KAY.* 780

STAGG: The weather gods are toying with us.

*A beat, then:*

KAY: Four copies?

STAGG: Is that possible?

KAY: We can try. 785

KAY *sits at the table and pulls the typewriter towards her. Efficiently, quickly, she sandwiches three carbons between four sheets of paper. She inserts them into the typewriter.*

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STAGG *walks to the table and pushes a piece of paper, the handwritten forecast, towards her. She puts on a pair of reading glasses and starts to type.* 790

STAGG *is astonished by her typing speed. Her fingers fly over the keys. For a moment he and ANDREW watch her in silence. Then:*

ANDREW: Anything else I can do, sir?  
STAGG: Will you see that all upper-air data, in or out of synoptic hours, is sent directly to me. I want to be notified of any changes in upper-wind velocity. 795

ANDREW: Yes, sir.  
STAGG: What is your extension?  
ANDREW: 231. 800  
STAGG: I'll telephone you if I need you ...  
ANDREW: Good luck, sir.

ANDREW *slips out of the room. KAY is typing away. STAGG notices her hands are black.*

STAGG: Your hands. 805

*She holds them up in front of her face and wiggles her fingers for a second.*

KAY: Oil. Impossible to get it off.  
*She returns to her typing. STAGG checks his watch. Silence, save the clack of the typewriter.* 810

STAGG *goes to the chart and examines it. He talks [half to himself, half to the absent KRICK] as KAY types.*

STAGG: 1010, 1013, 1014, it's not enough! [*Questioning himself for a second.*] Is it? Surely not. If the jet was further north you might have a point. No, not even then! Use your eyes, man, use your bloody eyes! Look at Low 2, for heaven's sake. 815

KAY *finishes typing. She removes her specs, pulls the paper out of the typewriter and extracts the carbons. She examines the fourth carbon copy.*

KAY: The fourth is rather faint. Give it to Leigh-Mallory, make him work for his supper. 820

KAY *hands the four copies to STAGG.*

STAGG: They won't like the forecast.  
Nor do I.

KAY *checks her watch, then goes to the door.* 825

KAY: I'll tell them you're ready. Don't take anything Leigh-Mallory says personally, he's got even worse manners than you.

*She leaves, closing the door. STAGG sets out some chairs, then*

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*stands in front of the chart, clutching his notes. He waits ... and waits.* 830

*Eventually the door opens. IKE leads the way, followed by GENERAL 'TOOEY' SPAATZ, ADMIRAL SIR BERTRAM 'BERTIE' RAMSAY and AIR CHIEF MARSHAL SIR TRAFFORD LEIGH-MALLORY.*

*STAGG is extremely nervous.* 835

IKE: *[introducing everyone]* Group Captain Stagg – this is Admiral Ramsay, Commander-in-Chief, Allied Naval forces, Air Chief Marshal Leigh-Mallory Commander-in-Chief Allied Expeditionary Air Force, and General Spaatz, Commander United States Air Force in Europe. General Montgomery is not attending, he assures me he's ready to go, whatever the weather. 840

*IKE gets out a cigarette and is about to light it.*

LEIGH-MALLORY: Ike?

*The cigarette sits unlit in IKE's mouth.*

IKE: *It's so difficult to concentrate in a room full of smoke.* 845  
LEIGH-MALLORY: *For you, Trafford, we'll open the windows.*  
*Cigarettes destroy one's mental acuity.*

*SPAATZ flings open the French windows, then paces impatiently at the back of the room.*

BERTIE RAMSAY: *[to STAGG]* Did you get the equipment you needed? 850  
STAGG: *Most of it, yes, sir.*  
BERTIE RAMSAY: *You could always use one of my forecast rooms. If you don't think this room is suitable.*  
IKE: *No he couldn't.*

*Outside, the familiar sound of a Spitfire overhead.* 855

*I want Stagg right here. Give him everything he wants, Bertie, but he stays here.*  
BERTIE RAMSAY: *[looking out of the French windows]* It is an enviable view.

*KAY has walked in with a tray of coffee.*

STAGG: *These ...* 860

*He coughs to clear his throat. His voice trembles.*

*These are copies of my – [Coughing again.] my forecast.*

*STAGG hands out the copies of the forecast. SPAATZ looks at his copy of the forecast vaguely, but seems uninterested.*

*KAY puts down the tray of coffee and starts to leave.* 865

- IKE: Lieutenant Summersby, where you going? Stay. Keep the coffee flowing.
- This familiarity, intimacy, does not go unnoticed.*
- SPAATZ: Ike, you know I'd trust Kay Summersby with my life, but is it appropriate she stays? 870
- IKE: Too right it is. I've given up keeping secrets from Kay. Anybody want sugar?
- LEIGH-MALLORY: *[raising a hand]* Two.
- IKE: Okay, Stagg, what have you got for us?
- SPAATZ: Where's Krick? 875
- STAGG: *[hesitating]* ... He's not attending, sir.
- SPAATZ: Why the hell not?
- STAGG: I represent the Allied Meteorological Unit.
- SPAATZ: Dr Stagg, I'm in command of over five thousand American aircraft. I've worked with Irving Krick since July '42. I wouldn't contemplate making a strategic choice without hearing his view. I want him here. 880
- IKE: In future I'd like you both to be present. Okay, what have you got?
- STAGG turns to the chart.*
- STAGG: We are faced with four ... *[He hesitates.]* We are faced with four ... 885
- SPAATZ: Speak up.
- STEGG: ... four, soon to be five, storms in the Atlantic of unprecedented intensity for the time of the year. Although ... *[Clearing his throat again.]* there exists the seductive notion that this ridge of high pressure over the Azores could extend and deflect the storms, the Allied Meteorological Unit does not believe this is likely. 890
- SPAATZ: 'Allied'? That include Irving Krick? What does he think?
- STAGG: Colonel Krick and I have discussed this in considerable detail and these are the conclusions of the AMU. 895
- SPAATZ: Okay, I'll take your word for it.
- SPAATZ looks sceptical, but STAGG battles on.*
- STAGG: My forecast, therefore, for Monday 5th June, the proposed D-Day, is as follows: Wind: west-north-west. Strong. Reaching force five to six, possibly force seven. 900
- BERTIE RAMSAY: *[shocked]* Seven? Are you sure?
- STAGG: That is my estimate.
- BERTIE RAMSAY: Throughout the day?
- STAGG: It's more than likely. Cloud: Low. Base 500 to 1000 feet. 7 to 9 10ths cover. Visibility: Poor. Rain: Very likely. The sea: Waves 6 feet to 10 feet, possibly increasing to 12 feet. Swell: Height 10 feet, wave length 750 feet. Confidence: Poor, falling to very poor through Monday 5th to Tuesday 6th. 905
- STAGG looks up. The Commanders-in-Chief are gloomy to a man.* 910
- SPAATZ: I do not believe this! 6 foot 1 of Stagg. 6 foot 2 of gloom.

*And as if to mock everything STAGG is suggesting, the sun dips*

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*lower outside, allowing a serene, golden light to pour into the room.*

- I'm not a weatherman, Dr Stagg, but you expect me to believe your forecast? Look out the window! 915
- STAGG: As I'm sure you know, sir, the weather in this part of the world can change very rapidly.
- SPAATZ: It's been like this for six weeks, I'm sure it'll last another three days. 920
- STAGG: I wish that were the case, sir.
- BERTIE RAMSAY: [to STAGG] Will the force-six winds continue through Tuesday and Wednesday?
- STAGG: Any forecast beyond twenty-four to thirty-six hours is an informed guess ... 925
- IKE: Not according to Colonel Krick.
- STAGG: No. Colonel Krick is enviably ... certain. If I had to guess, I would say 'yes'. The force-six winds will probably continue through Tuesday and Wednesday.
- BERTIE RAMSAY: You say 'poor visibility', how poor? 930
- STAGG: Less than a mile.
- LEIGH-MALLORY: What will conditions be like for my heavy bombers taking off early on Monday morning?
- STAGG: 7 to 8 10ths stratus cloud. At 3,000 feet – thick. As I said, base 500 to 1000 feet. 935
- LEIGH-MALLORY: And above the stratus?
- STAGG: Considerable cloud between 8 and 12,000 feet.
- LEIGH-MALLORY: What will the enemy have for their aircraft?
- STAGG: Inland over France, weather will be better than over England. But on the coast – much the same as us. 940

*Silence.*

- IKE: Thank you, Stagg. Tooey?
- SPAATZ: We should 'go' regardless. The lives we'll save by shortening the war, will far outnumber the lives lost on D-Day. If we sit on our backsides on this side of the Channel, the war could go on another five years. Get the men onto the beaches, somehow. Anyhow. 945
- BERTIE RAMSAY: [a dose of reality] General Spaatz, I can't land one hundred and sixty thousand men in a force-seven gale.

## Scene 2

*5.00 p.m. Friday, 2 June 1944.* 950

*The room has emptied. STAGG looks pale and exhausted. He is slumped in a chair, holding the photograph of the pregnant woman and child. That's how KAY finds him when she returns to collect the empty coffee cups.*

- KAY: [encouraging] All right, sir? 955
- STAGG: Aye, I'm fine.
- KAY: [brightly] Coffee cups.
- STAGG: Aye.

*KAY starts to clear up the cups.*

KAY: You look as if you've seen a ghost. 960  
 STAGG: I'm fine.  
 KAY: Is that your wife?  
 STAGG: Aye.

*He's about to put the photo back on the table.*

KAY: May I see? 965

*A beat, then STAGG hands her the photo.*

STAGG: Is that your daughter?  
 Son.  
 KAY: Oh, I'm sorry.  
 STAGG: He needed a haircut. 970  
 KAY: How old is he?  
 STAGG: Four.

*The phone rings. STAGG picks it up.*

Stagg ...

*He listens attentively and jots down some figures.* 975

Thank you.

*He puts down the phone, goes to the chart and makes an adjustment.*

KAY: Your wife ... is she ...?  
 STAGG: Eight months pregnant. She had our son, Peter, early. So it could be any day. 980

*KAY picks up the note of anxiety in STAGG's voice. She smiles at the photo.*

KAY: It's a lovely photograph.  
 STAGG: Could you put it back on the table. 985

*KAY replaces the photo. Silence. STAGG works on the chart, then asks a question which takes KAY by surprise.*

KAY: Do you have children?  
 [never self-pitying] No! Not me! The war rather got in the way. I'm not even married. It would have been nice. Too late now. 990  
 STAGG: Is it? Why?  
 KAY: Various reasons. [American accent.] 'Not a problem' – as the Americans would say.  
 STAGG: You're young, fine looking, plenty of time.

*KAY is astonished by the compliment. STAGG continues to work.* 995

KAY: What's your wife's name?  
 STAGG: Elizabeth.

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KAY: She'll be fine, Dr Stagg.  
 STAGG: There's no certainty of that. Childbirth doesn't agree with her.

*STAGG picks up a wooden slatted box, one of the instruments brought in by ANDREW. 1000*

KAY: I'm going to set this up. In the grounds.  
 STAGG: What is it?  
 STAGG: A Stevenson screen. Keeps instruments dry, keeps the air circulating. 1005

*He walks to the door, then stops.*

KAY: What if Krick's right? What if summer's here to stay?  
 That would be good, wouldn't it?

*STAGG nods slowly, then leaves the room. KAY walks out onto the balcony, untucks her blouse and flaps it to cool down her body. She lifts her face to the sun, closes her eyes and feels the heat on her eyelids. 1010*

*She doesn't hear IKE open the door. He stands in the open doorway watching her.*

*Eventually, KAY senses his presence and turns to face him. 1015*

IKE: I didn't know England ever got this hot.

*KAY tucks in her blouse.*

KAY: Where's Stagg?  
 Setting up equipment in the grounds.

*IKE closes the door. He takes a key out of his pocket and locks the door. 1020*

IKE: Five minutes.  
 KAY: Five whole minutes.

*They stand, eyes locked, on opposite sides of the room.*

IKE: You look so tired. 1025  
 We're all tired. Even your uniform looks tired. Would you like a new one?

KAY: Yes please!  
 IKE: Soon as we get to Paris, we'll have one made.

*KAY's face lights up. 1030*

KAY: Paris! Imagine us in Paris.

*Short silence. The sound of a ship's hooter from the harbour below. IKE walks over to the chart.*

IKE: Do you understand it?  
 KAY: [joining IKE in front of the chart] Not really, do you? 1035

IKE: I'd like to, I'd really like to.

*They stand side by side, a few feet apart, staring at the chart.*

If Stagg's right, the landing craft will capsize. Fifty, sixty, seventy thousand men will drown before they even get to the beaches. Not exaggerating, Kay, these are fair-weather vessels, they don't even have a keel, and some of them are twenty years old. If the cloud is low, the airborne won't know where to land, bombers won't see their targets, civilians will be killed. The weather has got to be good ... And we have no back-up. 1040

I don't know if it's positive thinking or foolishness, but we have no Plan B. 1045

*Another silence. KAY pulls a chair over to IKE.*

KAY: Sit.

*IKE is obedient and sits.*

IKE: How is your knee? 1050  
[shrugging] It's just a knee.

*KAY pulls another chair over and places it beside IKE's. She sits next to him. IKE checks his watch.*

KAY: How long?

IKE: Three minutes. 1055

*Their hands hang loosely between the two chairs. They sit in silence for a moment, then almost tentatively, IKE takes KAY's hand. They sit in silence for a moment.*

I have a surprise for us. As rare as nylons.

*IKE reaches into his pocket and takes out ... an orange.* 1060

KAY: An orange! How smashing!!

*She takes it from IKE and smells it.*

Mmmmmmm! Where did you get it?

IKE: A secret admirer.

KAY: You can have as many admirers as you like if they bring you oranges. 1065

*KAY starts to peel the orange. Silence, then IKE continues to unburden himself of the day's problems.*

IKE: Rommel ... has doubled his beach defences in Normandy ... Why now? Why not in Calais? Why the specific stretch of sand where we want to land? It cannot be a coincidence. He knows, Kay. [Needing an answer.] Do you think they're waiting for us? 1070

KAY: Do you?

*Silence. Eventually:*

IKE: [truthful] I don't know. I really don't know. Sixteen months we've kept this secret. 1075

*KAY has peeled the orange. Her hands are covered in juice. She holds up a large segment in front of IKE's mouth. IKE opens his mouth. KAY pops the segment in. She pops one into her own mouth too.* 1080

KAY: That is ... so ...  
 Mmmmmmmm! Mmm! Mmm!  
 IKE: Delicious! Oh, wow!  
 KAY: That is the best ... orange ... I have ever ...

*She feeds them both another segment – and another. They eat in silence for a while, relishing the heavenly taste.* 1085

IKE: We need a full moon, and dry beaches at low tide for half an hour after touchdown. Those conditions only exist on the 5th. I can't bring D-Day forward, I can't delay it, and Stagg tells me we should expect force-seven gales on Monday. We're trapped. When did a coach ever rely on one play to win a match? 1090

*KAY hands IKE a handkerchief. He wipes orange juice off his chin.*

*The ship's hooter sounds again. A solitary aircraft passes overhead.* 1095

KAY: And Winston wants to watch the invasion from *HMS Belfast*.  
 Really?  
 IKE: Can you believe that? I said to him, 'I cannot sanction you taking that risk.' He said, 'As a Minister of Defence I have a duty to take part.' 'Bull!' I said. He said, 'I will circumvent your authority and go as a crew member.' Winston Churchill! A member of the crew?! 'Dammit!' I said, 'It's D-Day minus three, haven't I got enough on my plate without having to worry about the Prime Minister's safety?' 1100

KAY: What will you do? 1105  
 IKE: Done it. I mentioned Winston's plan to the King.  
 KAY: What did he say?  
 IKE: The King sent a handwritten letter from Buckingham Palace to Ten Downing Street, saying that of course, as King, he would never interfere in the affairs of the Prime Minister, however, should the PM carry out his intentions, then as King, he would likewise feel obliged to witness the invasion as titular head of Britain's armed forces. 1110

KAY: You are very brilliant!  
 IKE: Winston read the letter and told me he was bitterly disappointed and resentful. He said to me: 'If I do defer, which I assure you is by no means certain, I will be deferring to the Crown, not to you, General Eisenhower.' 1115

KAY: He won't go. He can't risk the King's life.

*IKE looks at his watch.*

IKE: Time's up. More than up.

*IKE gets up. His knee gives way for a step or two towards the door, but then recovers. He unlocks the door and pockets the key. His hand is on the doorknob, he's about to leave, but he stops. Throughout the next speech he's facing the door, not KAY.* 1125

*[Difficult to say, hesitant.] Kay ...*

I don't know what I'd do without you ... truly I don't ... you work ... so hard ... you are so ... special to me ... if we win this war ... and History gives me some of the credit ... it will be in no small measure down to you. 1130

*IKE opens the door and leaves. The tears well up in KAY's eyes. She looks around for something to do. She pushes the two chairs back against a wall. The door opens. STAGG returns. STAGG and KAY look at each other in silence. The silence is broken by one of the phones ringing. STAGG picks it up.* 1135

STAGG: Yes ... yes ... one moment ...

*STAGG mimes to KAY to take dictation from him. KAY finds paper and pencil.*

*[Dictating.] 42.3 north. 15.4 west. Pressure sea level: 1029 millibars.* 1140

KAY: M?

STAGG: M for ... Methuselah.

KAY: *[a glimmer of a smile]* Methuselah?

STAGG: Barometric change: plus 10. 1145

Tendency: Rising.

Wind Speed: 3 knots.

Direction: South-west.

Temperature: 78 degrees.

*[Into phone.] Thank you.*

*STAGG puts down the phone. KAY gives him the dictated information. STAGG reads it, takes a red crayon and goes to the weather chart.* 1150

*He adjusts the curve of an isobar on the map north-east of the Azores. He draws a new red curve [visible to the audience] which stretches further to the north-east, towards the English Channel.* 1155

KAY: What do the figures mean?

*STAGG doesn't answer.*

Can you explain the figures to me?

*Still no answer. STAGG concentrates on the chart.*

Dr Stagg! I suspect you don't have much time for the English, but I'm not English, I'm Irish. We're both Celts, so don't take your prejudice out on me. 1160

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- STAGG: I'm not in the slightest bit prejudiced.
- STAGG *is still looking at the map.*
- KAY: What does the red curve mean? 1165
- STAGG *answers KAY's original question.*
- STAGG: We have a British weather ship north-east of the Azores. This is their latest reading. All the thin lines are isobars. Measurements of barometric pressure.
- STAGG *points to the barometer on the wall.* 1170
- No different from that barometer on the wall. The red curve is Colonel Krick's finger of high pressure pushing north-eastward towards the English Channel ... as he predicted.
- KAY: So the weather will be good on Monday?
- STAGG: I don't believe so. You can never be certain, but I don't believe he's right. It does surprise me that the curve is so pronounced. 1175
- Suddenly the door is flung open. IKE is in the room. He slams the door closed. His face is beetroot red, the veins stand out on his forehead. This is the legendary Eisenhower temper.*
- IKE: Stagg, what in hell is going on?! I wanna know now. Was the forecast you gave us the view of American *and* British forecasters? 1180
- STAGG *is silent. IKE is striding round the room, limping heavily.*
- STAGG: Answer the damn question!
- STAGG: It was the view of the Allied Meteorological Unit.
- IKE: Don't play games with me, you son-of-a-bitch! Because I've just had Spaatz on the telephone telling me that Krick's team think it's gonna be a beautiful summmer's day on Monday. 1185
- STAGG: Colonel Krick had no right to divulge ...
- IKE: He had every right to confer with his superior officer if he thought it would affect the outcome of the invasion. 1190
- The NAVAL METEOROLOGIST appears in the doorway.*
- Not now, dammit!
- The METEOROLOGIST looks uncertain ...*
- Get out!!
- NAVAL METEOROLOGIST: Sir. 1195
- The METEOROLOGIST hurries out.*
- STAGG: If you feel you can put greater trust in Colonel Krick ...
- IKE: You think I'm a damn child, Stagg?
- STAGG: I didn't think uncertainty would be useful.
- IKE: Uncertainty! You listen to me. Over the last two years Krick has saved thousands of lives because of his forecasts. Again and again he gets it right. Why do you think he's wrong now? 1200

STAGG *is silent.*

Listen, fella, you are gonna explain to me what that damn chart means and why I should trust you and not one of the unsung American heroes of this war. Why is Krick wrong? 1205

*No answer.*

Why!

STAGG: I respect Colonel Krick as a scientist ...

IKE: Answer the question! 1210

STAGG *hesitates, then:*

STAGG: Colonel Krick ... has been lucky.

IKE: Good, I like luck, don't you? Why lucky?

STAGG: [*nervous but strong*] Lucky because the weather systems when he made his forecasts were stable, so his analogous charts fitted conveniently. When patterns are predictable, charts from the past can be useful. 1215

IKE: Damn right they're useful. In North Africa, he never made a mistake.

STAGG: Of course he didn't. He only forecasts if he's absolutely certain and in Morocco and Algeria in the summer, he was as safe as houses. This is northern Europe, sir. Look at the chart: one, two, three, four, five storms which could, at any moment, erupt into terrible violence over the British Isles. 1220

IKE: [*pointing at the chart*] Why is that curve red? 1225

STAGG: It's a more recent reading.

IKE: What does it mean?

STAGG: It means ...

STAGG *trails off.* IKE *pounces.*

IKE: I can't hear ya, soldier. 1230

STAGG: It means that high pressure from the Azores is pushing north-eastwards.

IKE: As Colonel Krick predicted it would. High pressure means good weather? Right?

STAGG: Usually. Not always. 1235

IKE: In this case?

STAGG: The weather within the red curve would be calm, yes.

*The phone rings. STAGG lets it ring.*

IKE: Go ahead, answer it.

STAGG: [*answering the phone*] Staggy ... thank you ... 1240

*He picks up a pen and jots down a message.*

46.5 north. 12.3 west ... 1028 ... thank you.

*He puts down the phone.*

IKE: Interesting?

STAGG: I'll adjust it later.

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IKE: Do it now, I'm fascinated.

STAGG *freezes.*

[*Steely.*] Do it – *now.*

STAGG *takes his red crayon to the chart. His back hides what he's drawing. When he's finished, he steps away. A second red curve of high pressure, i.e. calm weather, stretches from the Azores even further north-east. Even nearer the English Channel.* 1250

Krick's good weather is on the move. Am I right?

STAGG: Weather is always on the move.

IKE: And moving in the right direction, as he predicted. 1255

STAGG: These are readings from one weather ship. Because of stormy seas, new readings from the Atlantic will take longer to come through.

IKE: When's the next chart due?

STAGG: One o'clock, tomorrow morning. 1260

IKE: That should clarify things?

STAGG: I hope so.

IKE: One of you is right.

STAGG: Yes, sir.

IKE: Before this game kicked off, it was decided the Chief Meteorological Officer should be British. 1265

STAGG: So your hands are tied?

IKE: There's no question of Krick taking over, but you know as well as I do that Allied unity is essential.

*Short silence. IKE walks to the chart and stares at the mass of curves, lines and figures.* 1270

STAGG: Sir ...

IKE *turns back to* STAGG.

British weather is uniquely complex and erratic.

IKE: I wouldn't want to book a holiday in advance. 1275

STAGG: I lived for two years on a weather ship off the west coast of Scotland. I witnessed winds of one hundred and thirty miles per hour, summer temperatures of ninety degrees, I measured a wave of sixty feet between the Isle of Arran and the Ayrshire coast. It's a climate of surprises ... of twists and turns ... you have to sense the rise and fall on the hall barometer before the arrow even moves. It's a science governed by instinct and experience as much as formulae. You'll have to trust that my instincts are good. 1280

*Silence.* 1285

IKE: You know Ayrshire well?

STAGG: I do.

IKE: You know Culzean Castle?

STAGG: Very well.

IKE: You ever watched the geese flying in from the west? 1290

STAGG: Often.

IKE: What a sound. Primeval. Fundamental.

STAGG: It's a sound I'd welcome on my deathbed. Geese will tell you as much as a barometer. 'When the geese pass over Kintyre, bring in the peats, stock up the fire.' 1295

*Long moment. IKE walks up close to STAGG.*

IKE: If there is divergence, I want to know. Is that clear?

STAGG *doesn't answer.*

[*Frightening intensity.*] Is – that – clear?

STAGG: Dr Stagg? 1300

Aye, it is.

*IKE leaves. Silence. STAGG thinking, KAY watching STAGG. A phone rings. STAGG answers it.*

STAGG: [*on phone*] ... Stagg ... Yes ...

*A second phone rings.* 1305

50.5 north ...

STAGG *gestures to KAY. She grabs paper and pencil and answers the second phone.*

KAY: [*on phone*] Lieutenant Summersby ... yes ... yes ...

STAGG: [*on phone*] ... 32.7 west ... 1310

KAY: [*on phone*] I'll pass that on to him ...

STAGG *glances at KAY, a flicker of interest, nothing more.*

STAGG: [*on phone*] 1016 ...

KAY: [*on phone*] No.

STAGG: [*on phone*] 1010 ... 1315

KAY: [*on phone*] Dr Forbes? ...

*For STAGG, the name of the doctor is like an electric shock. His attention instantly switches to KAY's call. He gestures to her, mouthing the words: 'I want to speak to him.'*

Yes I will ... yes ... yes ... 1320

STAGG *realises he hasn't heard his caller's last figures.*

STAGG: [*on phone*] I beg your pardon, could you repeat that ...

KAY: [*on phone*] Where is she ...?

STAGG: [*on phone*] 2 knots ...

KAY: [*on phone*] I see. Can we contact her? ... 1325

STAGG: [*on phone*] 2 knots rising ... aye ...

KAY: [*on phone*] That seems excessive ...

STAGG: [*on phone*] I'm sorry, could you ... repeat ... 4 knots, thank you ...

STAGG *struggles to focus on his call. He looks pale, frightened.*

KAY: [on phone] Surely you can give me a telephone number? ... 1330  
 STAGG: [on phone] 998 ...  
 KAY: [on phone] It's a hospital, not Ten Downing Street!  
 STAGG: [on phone] 1001, aye ...  
 KAY: [on phone] Well, please let us know, as soon as you hear anything ... I'd be grateful ... 1335

*STAGG gesticulates for KAY to keep the call going – too late.*

Thank you ... goodbye.

*She puts the phone down, STAGG's call trickles on. KAY waits for it to end.*

STAGG: [on phone] North-north-east ... 3 knots ... 1010, east-south-east 1340  
 2 knots rising ... thank you. Goodbye.

*STAGG is repeating the figures but failing to write them down. The call ends. He looks at KAY desperately.*

KAY: Your wife left a message with the Met Office in London ... Your 1345  
 baby's on the way.  
 STAGG: I knew this would happen.  
 KAY: She's on her way to hospital.  
 STAGG: Which one?  
 KAY: Southampton General.  
 STAGG: [extremely anxious] I need to talk to her. Did they give you a 1350  
 contact number?  
 KAY: I'm afraid 'security' blocked it.  
 STAGG: I need to see her.  
 KAY: She'll be in safe hands.  
 STAGG: What did they say about Dr Forbes? 1355  
 KAY: He's been informed.  
 STAGG: I need to speak to him, there must be a way of contacting the  
 hospital, I may have his telephone number.

*He hurries to his suitcase and opens it.*

KAY: You won't be able to call him, Dr Stagg. 1360

*STAGG is rummaging through his case.*

STAGG: Trunk calls are forbidden. They're going to leave a message with  
 the Met Office as soon as there are any developments.  
 Dr Forbes has all the information about our son Peter's birth ... 1365  
 it was not straightforward ... not at all straightforward ... did they  
 say how long Liz had been in labour?  
 KAY: She'll be fine.  
 STAGG: You know *nothing* about it! There is no certainty she will be fine,  
 none whatsoever!

*STAGG looks distraught. The phone rings again. STAGG appears 1370  
 paralysed. KAY has to answer it.*

KAY: [on phone] Thank you ... 54.2 north ... 28.6 west ... 1014 ...

*The NAVAL METEOROLOGIST enters. He holds out papers for STAGG.*

NAVAL METEOROLOGIST: New weather ship signals, sir. 1375

*STAGG looks at the METEOROLOGIST blankly, as ... a second phone rings. KAY covers her receiver with her hand.*

KAY: Dr Stagg!

*Eventually, STAGG picks up the phone, his hand is trembling. The following dialogue overlaps.* 1380

STAGG: [on phone] Stagg ...

KAY: Rising ...

STAGG: 44.3 north ...

KAY: South-south-west ...

*The NAVAL METEOROLOGIST places the papers on STAGG's table, as the third phone rings.* 1385

STAGG: 18.5 west ...

KAY: 3 knots ...

*KAY points at the third phone. The METEOROLOGIST picks up the phone.* 1390

STAGG: 1016 ...

KAY: Drizzle and fog ...

NAVAL METEOROLOGIST: [on phone] This is Group Captain Stagg's Office ...

STAGG: West-south-west 3 knots ...

KAY: Visibility, poor ...

STAGG: Visibility, good ...

1395

*The phone calls continue as the lights fade.*





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**DRAMA**

**0411/12/T/EX**

Paper 1

**May/June 2017**

COPY OF PRE-RELEASE MATERIAL

**2 hours 30 minutes**

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**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from David Haig's play *Pressure* provided in this booklet.

This clean copy of the material is for you to use in your responses.



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This document consists of **37** printed pages and **3** blank pages.



**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** *'How many fond fools serve mad jealousy!'*  
From William Shakespeare's *The Comedy of Errors* [Act 2, Scene 1]

**Stimulus 2**

**Grimms' Fairy Tales:** *Hansel and Gretel*

**Stimulus 3**

**Photograph:** *Two people working in an organic farm shop*



**EXTRACT****Taken from *Pressure*, by David Haig**

These notes are intended to help you understand the context of the drama.

David Haig's play *Pressure* was first performed in Edinburgh in 2014.

The play is set in June 1944 and explores the true story of the tensions and disagreements between two professional meteorologists, James Stagg and Irving P. Krick, weather-forecasters whose job it was to advise General Dwight D. 'Ike' Eisenhower, the Allied Supreme Commander with sole responsibility for the D-Day landings. The 'D-Day landings' is a term used to refer to the allied invasion of German-occupied France, which was a decisive factor in bringing the Second World War to an end.

The drama centres on the widely diverging views of the forecasters as to the likely weather on the day of the landings, since the lives of thousands of people depended on there being good weather that day.

The play is in two Acts, and the extract consists of Act One, Scenes One and Two.

**Characters in order of appearance**

Lieutenant Kay Summersby	Ike's chauffeur, unofficial aide and confidante
Dr James Stagg	Chief Meteorological Officer for the Allied Forces
Flight Lieutenant Andrew Carter	A junior meteorologist, assisting Stagg
Naval Meteorologist	
General Dwight D. 'Ike' Eisenhower	Allied Supreme Commander with sole responsibility for the D-Day Landings
Colonel Irving P. Krick	Chief Meteorologist for the United States Armed Forces
Naval Rating	A Junior Ordinary Seaman
Captain Johns	A British Army Adjutant
Electrician	
General 'Tooey' Spaatz	Commander, United States Air Force in Europe
Admiral Sir Bertram 'Bertie' Ramsay	Commander-in-Chief, Allied Naval Forces
Air Chief Marshall Sir Trafford Leigh-Mallory	Commander-in-Chief, Allied Expeditionary Air Force

## ACT 1

## Scene 1

1.00 p.m. Friday, 2 June 1944.

*Southwick House, Portsmouth, England. Supreme Headquarters Allied Expeditionary Force for the invasion of German-occupied France.*

*A large room dominated by floor-to-ceiling French windows leading out to a small balcony. From the balcony, a view of the staggering Naval armada packed into Portsmouth Harbour – battleships, destroyers and landing craft, rail to rail, as far as the eye can see.* 5

*A stiflingly hot, summer afternoon. The sun streams through the windows, dust motes in the air. The room looks ... transitional, as if waiting for someone to give it a purpose. Piles of wooden chairs, tables, a single telephone. There's a giant noticeboard, punctured by hundreds of drawing pins, but no notices. Leaning against this wall are two sets of library steps on wheels. There's an old upright piano in the corner.* 10  
15

LIEUTENANT KAY SUMMERSBY [*thirty-five years old*] sits at a table by the window, sorting through a huge pile of correspondence. She is attractive, vivacious, the daughter of an Irish cavalry officer. She is also General Dwight D. 'Ike' Eisenhower's chauffeur, unofficial aide and confidante. She is dressed in the uniform of the Motor Transport Corps. The uniform is worn out. 20

KAY, like all the characters in the play, looks unslept. She lifts her head to feed off the warmth of the sun, but her peace is disturbed by the sudden roar of a fleet of bombers passing overhead, heading for the French coast. Their shadows blot out the sun. 25

*The noise of the bombers masks the sound of the door opening. An ordinary-looking man with a tidy moustache enters. He is dusty, sweaty and is wearing an ill-fitting RAF uniform. He carries a suitcase and a briefcase. This is DR JAMES STAGG, Chief Meteorological Officer for the Allied Forces.* 30

*He looks around him.*

STAGG: I must be in the wrong room.

KAY jumps to her feet. 35

KAY: Good afternoon, sir.

STAGG checks the number on the door.

STAGG: Room six, first floor?

KAY: Yes, sir.

STAGG: Should you be in here? 40  
 KAY: I beg your pardon, sir.  
 STAGG: Should you be in here?

*He takes a sheet of paper out of his pocket and checks it.*

KAY: Room six. You'll need to clear your stuff out. 45  
*[demanding some sort of normal exchange]* How do you do. I'm Lieutenant Summersby.  
 STAGG: James Stagg. Is there only one telephone?  
 I'll need more than that. Who should I talk to?  
 KAY: I'll find out.  
 STAGG: *[looking around him. Shocked]* This is just a room. 50  
 KAY: I'll tell the General you've arrived.  
 STAGG: Which General?  
 KAY: General Eisenhower.

*A moment as STAGG digests this.*

STAGG: He knows I'm arriving today. 55  
 KAY: Does he? It may have slipped his mind, he's a rather busy man.  
 STAGG: It won't have slipped his mind.

*They stare at each other. STAGG, impassive. KAY, annoyed.  
 She spins on her heel and leaves the room.*

*STAGG immediately removes KAY's correspondence from her table, dumping it on the floor, then he drags the table further into the room. He does the same with the other table and places a chair behind each.* 60

*He takes out a handkerchief and mops his brow, then opens the French windows and goes out onto the balcony. Shielding his eyes from the sun, he looks up at the sky.* 65

*There is a knock on the door. STAGG returns from the balcony.*

Come in.

*A young man [ANDREW], excited and out of breath, enters in the uniform of a junior Air Force officer.* 70

ANDREW: Welcome to Southwick House, Dr Stagg.  
 STAGG: Thank you.

*STAGG claims one of the two tables as his own and starts unpacking his briefcase.*

ANDREW: It's a great honour to meet you, sir. 75

*STAGG says nothing. He sets out mathematical instruments and an array of pencils and coloured pens on his table.*

STAGG: I so enjoyed your paper on the Coriolis effect.  
 It's a fascinating subject.  
 ANDREW: I'm a great admirer of the Bergen School. Upper-air structures. 80

STAGG: You're on the right lines then.

*A young NAVAL METEOROLOGIST hurries past the open door, but stops when he sees ANDREW. He hands ANDREW a piece of paper.*

NAVAL METEOROLOGIST: Latest thermograms, sir. Stevenson screen two. 85  
ANDREW: Thank you.

*The METEOROLOGIST marches off. [Whenever the door is open, we're aware of voices, footsteps, doors slamming. A constant buzz of urgent activity.]*

[To STAGG.] I'm seconded to you, sir, for as long as you're here, 90  
if there's anything you need ...  
STAGG: [tension in his voice] I need everything. Look at this room. I need  
an anemometer, a Stevenson screen, thermometers, barograph,  
barometer, telephones.

ANDREW: Admiral Ramsay has a forecast room downstairs, I'll see what I 95  
can find.

STAGG: I'd be grateful.

*The NAVAL METEOROLOGIST returns. He salutes sharply and hands STAGG a rolled-up chart.*

NAVAL METEOROLOGIST: Synoptic chart, sir. 1300 GMT. 100

STAGG takes it.

STAGG: Very good. How frequently are you producing charts?

NAVAL METEOROLOGIST: Every six hours, sir.

STAGG: Normal synoptic hours?

NAVAL METEOROLOGIST: Yes sir. 0100, 0700, 1300 and 1800. 105

STAGG: And intermediates at 0400, 1000 and 1600?

NAVAL METEOROLOGIST: Yes, sir.

STAGG: Thank you.

*The METEOROLOGIST leaves. STAGG wheels a set of library steps to the giant notice board and climbs the steps.* 110

ANDREW: Shall I give you a hand, sir?

*ANDREW wheels the other steps over and climbs them. STAGG hands him one end of the chart.*

I'm Andrew Carter, by the way. From the Met Office. Flight-  
Lieutenant Carter I should say. They plonked me in the Air Force, 115  
I've no idea why.

STAGG: No. [A beat, then:] I'm a Group Captain, I've never been near an  
aeroplane.

STAGG pins the top of the chart.

ANDREW: Good journey, sir? 120

STAGG: Eighteen miles in seven and a half hours. An average of 2.4 miles  
per hour.

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- ANDREW: The roads are impossibly busy.
- Short silence.*
- STAGG: Apparently, there are so many extra tanks and troops in the country, only the barrage balloons stop Britain from sinking. 125
- ANDREW: Aye, so I heard. It's a fine, sunny day, I should have walked. Bit warm for walking, sir. We have a screen in the grounds. The midday reading was 92.4.
- STAGG *has finished pinning the chart.* 130
- STAGG: You can let go.
- They release the chart which unrolls down the noticeboard. It's a massive synoptic weather chart, stretching from Newfoundland in the west to Central Europe in the east, from Greenland in the north to the North African Coast in the south. Written along the top is the caption: '1300 GMT FRIDAY JUNE 2 1944.'* 135
- For STAGG, a new weather chart is like a Christmas present. He is instantly absorbed. ANDREW could be a million miles away. STAGG gently touches the chart, then traces his finger along one of the finely drawn lines.* 140
- The chart could be big enough to be seen clearly by the whole audience.*
- A high-ranking American officer appears in the open doorway below them. He looks up at STAGG.*
- IKE: Good news? 145
- STAGG is too absorbed to reply. He glances briefly at the American officer, then turns back to the chart. ANDREW, on the other hand, scuttles down his library steps and slams to attention.*
- ANDREW: Sir!
- STAGG continues to examine the chart, he places his hand over the Arctic Circle.* 150
- STAGG: [*half to himself*] Full of menace ...
- He climbs down a few steps and places his hand on the middle of the Atlantic Ocean.*
- ... these are formidable ... 155
- He climbs off the steps and pushes them to one side. He places his hand over the Azores at the bottom of the chart.*
- ... this is gentler ... but interesting.
- IKE: Good prognosis?
- STAGG: When Colonel Krick arrives, we'll confer, then I believe I report to General Eisenhower. 160
- IKE: I am General Eisenhower.

GENERAL DWIGHT D. 'IKE' EISENHOWER, *Allied Supreme Commander with sole responsibility for the D-Day landings.*

ANDREW *remains rigidly at attention. STAGG looks genuinely amazed.* 165

STAGG: I thought your voice was familiar. It's seeing you in the flesh, rather than just speaking to you on the telephone ... and in your photographs you seem to have more hair than you actually have.

IKE *cannot find a suitable response.* 170

ANDREW: [to STAGG] I'll see what I can find downstairs, Dr Stagg.

ANDREW *leaves. IKE closes the door. The buzz of voices in the corridor is muted.*

IKE *takes a packet of cigarettes out of his pocket.*

IKE: You got an ashtray in here? 175

STAGG: I've got very little of anything in here.

IKE: Not a problem. What do you need?

STAGG: Everything. A forecast room is a specific environment, this is just a room. It's certainly not good enough for the purpose.

IKE: Give Lieutenant Summersby a list of what you want. 180

IKE *walks towards the balcony.*

I need you to be close. I'm a couple of doors down.

*Suddenly his right knee buckles under him.*

Dammit!!

*He grabs one of the tables to support himself.* 185

I have a knee. Damn!

IKE *gently flexes his leg.*

Boring! Cartilage. Football injury.

*Gingerly, IKE takes a couple of steps.*

STAGG: Not talking about soccer, Dr Stagg, I'm talking about American football ... more like your 'rugby', am I right? You ever play rugby? 190  
On occasion, sir.

IKE: If we ever get a spare moment, you're gonna tell me what in heck is going on in that game. I saw a match once and I sure didn't know. 195

IKE *limps out onto the balcony.*

What a beautiful day. Flaming June!  
What part of Scotland are you from?

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- STAGG: Dalkieth, sir. A wee town by Edinburgh.  
 IKE: I just love that city! First time I saw the castle on the rock – man! 200  
 I'm from Kansas, I didn't see a hill till I was twelve years old.
- IKE looks down at Portsmouth Harbour.*
- Seven thousand Naval vessels, Dr Stagg.
- He turns back to STAGG.*
- Seven thousand vessels, one hundred and sixty thousand ground 205  
 troops, two hundred thousand Naval personnel, fifteen hospital  
 ships, eight thousand doctors, four airborne divisions. The biggest  
 amphibious landing in history. And let me tell you, every piece of  
 the jigsaw is in place. Every man and woman involved is ready  
 and waiting. There's no more to learn. It's time to run with the ball. 210  
*But ... there is still one uncertainty, one imponderable that can  
 stop this thing happening ... that's why I've put you in this room. I  
 want you right beside me for the next four days.*
- STAGG: I worry ...  
 IKE: Not your job. 215
- But STAGG persists.*
- STAGG: I worry that what you require of me is scientifically impossible.
- IKE waits for STAGG to continue.*
- Long-term forecasting is only ever informed guesswork.  
 IKE: Monday isn't long term, for Pete's sake. 220
- STAGG checks his watch.*
- STAGG: Sixty-five hours to go. In this part of the world, anything more than  
 twenty-four hours is long term.
- IKE: You listen to me, soldier. Your Met Office tells me you're a genius,  
 you're tearing up the rulebooks. I don't care how you do it, but I'm 225  
 relying on you and Colonel Krick to tell me if the weather's gonna  
 be good on Monday.
- STAGG: And on Sunday I will be able to offer you a degree of certainty.  
 IKE: Sunday's too late, you understand? I need to know *now*. You got  
 me? 230
- STAGG is silent.*
- We've got one chance, Dr Stagg. One chance only to get this  
 right.
- IKE walks towards the door, still limping slightly.*
- Ask them to bring up a bed, you're gonna need it. 235
- IKE is almost out of the door, then he turns back.*
- For the next four days, you're part of the family. Same team, same  
 'end zone'. Pardon me, wrong game. What would you call the end  
 zone?

STAGG:	The try line?	240
IKE:	Sounds good. Same team, Stagg, same try line.	
	<i>IKE leaves, closing the door. STAGG mops his brow again. Another fleet of bombers roars overhead.</i>	
	<i>STAGG opens his suitcase and takes out a framed photograph of a heavily pregnant woman holding a child. He stares at the picture for a moment, then sits at his table, placing the photo in front of him.</i>	245
	<i>He concentrates on the chart on the wall and starts to make notes.</i>	
	<i>A knock on the door.</i>	250
STAGG:	Come.	
	<i>KAY enters.</i>	
KAY:	I've brought the 'little blue book'.	
	<i>She flicks through to the correct page.</i>	
	If we lost this, the Allies would probably lose the war! Your first meeting will be at 1500 hours. General Eisenhower, Air Chief Marshal Leigh-Mallory, Admiral Ramsay and General Spaatz will be present. They would like to meet you here. In this room.	255
	<i>STAGG nods, concentrating on the chart. He changes pencil and draws a series of lines.</i>	260
STAGG:	Does that give you enough time? If Krick arrives soon.	
	<i>Silence. STAGG continues to draw lines, rub them out, refine them, make notes. KAY watches him work. KAY is not sure whether STAGG is talking to her, but suddenly he expresses his thoughts out loud.</i>	265
	What he ignores is the third dimension, vertical structures, the upper air. This jet is thin, rapid, straight. No meandering, no Rossby waves. Freezing tongues of disruption pushing south. Vicious extrusions of cold air. He cannot ignore that.	270
KAY:	Who's ignoring it?	
	<i>STAGG looks up, surprised. He had forgotten KAY was in the room. He stares at her, then returns to his work.</i>	
STAGG:	Sooner or later, the Arctic air will penetrate the westerly flow. Low 2 and Low 3 will be reinvigorated. But he won't see it.	275
	<i>STAGG falls silent again, making further notes. Then, suddenly:</i>	
	I sent Flight Lieutenant Carter in search of equipment. There's been	

- no foresight at all, the set-up's amateur! These tables should have sloping tops, I need paper, ink, pencils, thermometers, barograph, barometer ... telephones, I must have more telephones. 280
- KAY: I'll see what I can do.
- STAGG: It's urgent.
- KAY: Everything, Dr Stagg, is urgent. I'll do my best.
- It's at this moment that KAY notices the correspondence she was working on, piled up on the floor. She marches over and starts to pick it up, placing it on top of a filing cabinet. She is furious, but her tone is controlled and polite.* 285
- Dr Stagg, this is the Supreme Allied Commander's personal correspondence. These are heartfelt, handwritten letters, sent from all over the world to General Eisenhower ... 290
- The NAVAL METEOROLOGIST enters and hands STAGG some papers.*
- NAVAL METEOROLOGIST: Radio soundings for the past twenty-four hours, sir. From the weather ships.
- KAY continues brightly: 295
- KAY: ... As soon as I find another room in which I can work, I will do so.
- STAGG: [to the METEOROLOGIST] Thank you. I'd like all readings relating to Low 5 and the Azores anti-cyclone to be isolated and telephoned directly to me.
- NAVAL METEOROLOGIST: Yes, sir. 300
- KAY: In the meantime, for a few more hours, I would appreciate it if I could leave all this here. Somewhere safe ... and not just ...
- The NAVAL METEOROLOGIST leaves, closing the door.*
- ... dumped on the bloody floor.
- STAGG looks up, surprised by KAY's sudden vehemence. 305
- STAGG: I'm sorry, what was your name?
- KAY: Lieutenant Summersby, sir.
- STAGG: Lieutenant Summersby, this is a forecast room.
- A short icy silence.*
- KAY: Do you ever smile, Dr Stagg? 310
- STAGG: Smile?
- He considers the question deeply.*
- I hope I do. If there's something to smile about.
- The door opens. A good-looking, but overfed man in his late thirties, breezes into the room. He has luxuriant hair and a well-trimmed moustache. This is COLONEL IRVING P. KRICK, Chief Meteorologist for the United States Armed Forces and STAGG's 'second-in-command'.* 315

KRICK: Man, it's hot out there!

KRICK *wipes the sweat off his brow.* 320

Dr Stagg, I presume! Do we salute each other? I don't think so, do you?

*They don't.*

Fascinating to attach a face to the voice.  
You're taller than I imagined. 325  
You're rounder than I imagined.

STAGG: *A momentary beat as KRICK digests STAGG's bluntness/ rudeness. KRICK looks around him.*

KRICK: Do they call this a forecast room?

KAY *steps forward.* 330

KAY: Sir.

KRICK *smiles. He embraces KAY and kisses her on the cheek.*

KRICK: Hey! Kay Summersby! Long time, no see. Kay and I are old buddies. [To KAY.] Right, sweetheart? August '39, Stagg, David Selznik calls me in California, he's shooting a movie. Wants a forecast for a three-day period in Beverly Hills. The scene is the burning of Atlanta. Wants to burn the stage set to the ground. And of course he does *not want* precipitation. Great movie! Kay drove me and Ike to the London premiere. True, sweetheart? 335

KAY: Correct, sir. 340

*At this point, the NAVAL METEOROLOGIST and a RATING enter pushing trollies, laden high with large black leather folders – perhaps as many as a hundred. Each folder has a series of dates on it. E.G. 'MAY-JUNE 1912', 'MAY-JUNE 1923', etc.*

KRICK: [to the METEOROLOGIST] Put 'em over there. 345  
NAVAL METEOROLOGIST: Sir!

KRICK: Selznik said to me: 'Irv, I don't want to see a drop of rain for three days.' MGM give me dates, I forecast a dry spell, they shoot the scenes – beautiful weather, movie's a hit, I'm on the front page of the *LA Times* and I get to meet Clark Gable. Movie called *Gone with the Wind*. You see it, Stagg? 350

STAGG: No.

*The METEOROLOGIST and RATING leave.*

KAY: Did you meet Vivien Leigh?  
KRICK: I did. 355  
KAY: What was she like?  
KRICK: Cute, of course. Kinda ... remote ... beautiful skin, but too fragile for my taste, she looked breakable.  
KAY: How exciting!

STAGG *picks up one of KRICK's folders.* 360

KRICK: [explaining the folders] Analogues.  
 STAGG: I realise that.  
 KRICK: I guess you know, Kay, Staggs and I have been talking on the telephone since the middle of March. This is the first time we've actually met. 365

STAGG: Shall we start? The meeting is at 1500 hours.

*The phone rings. STAGG answers it.*

[On phone.] Staggs ... one moment please ...

STAGG *grabs paper and pencil.*

KRICK: [to KAY] You still driving Ike round in a Buick? 370  
 KAY: No, the Buick died, the gears went haywire.  
 STAGG: [on phone] 40.2 north ...

KAY *focuses on STAGG as she and KRICK talk.*

KRICK: What do you drive now?  
 KAY: A Packard Clipper. 375  
 STAGG: [on phone] 46.7 west ...  
 KRICK: Good motor car?  
 KAY: The brakes are a perfect bore, I spend my life attaching bleeder hoses to the wheel cylinders.  
 STAGG: [on phone] 1011 millibars ... rising ... 2 knots. Thank you. 380

STAGG *puts the phone down.*

Low 5 is moving north.

STAGG *goes to the chart and, with a red crayon, adjusts the position of storm Low 5 a fraction further north.*

*A British Army Adjutant in his forties, CAPTAIN JOHNS, appears at the door.* 385

CAPTAIN JOHNS: Lieutenant Summersby?  
 KAY: Would you excuse me, Colonel?  
 KRICK: Irving, please.

KAY *gets a card out of her pocket. She gives it to STAGG.* 390

KAY: [to STAGG] Please ring this internal extension if you need to speak to General Eisenhower. He'd like you to call at any time, day or night, if it's important.  
 STAGG: Is this a direct line to General Eisenhower?  
 KAY: No, sir, it's a direct line to me. 395

*They hold each other's gaze for a moment. STAGG pockets the card. KAY marches smartly out of the room, followed by CAPTAIN JOHNS.*

KRICK: Now we can actually see each other, maybe things'll improve.

STAGG: [checking his watch] Sixty-four hours. We should start. 400

STAGG *stands in front of the chart and begins his analysis.*

A family of four low-pressure centres, four aggressive storms, stretching from Jutland, Low 1 –

*He points to Low 1 on the chart.*

– across the Atlantic Ocean to Low 4 south of Nova Scotia. A fifth storm, Low 5, lurks here. 405

*He points to Low 5.*

KRICK: Already on the move.

STAGG: Aye, but yet to be drawn into the bosom of the family. We also have a formidable, unforgiving mass of high pressure extending a third of the way round the Arctic Circle, from the Rocky Mountains to the White Sea. 410

KRICK: Sure.

STAGG: Finally, an area of high pressure over the Azores ...

*He points to the anti-cyclone over the Azores.* 415

KRICK: That's what interests me.

STAGG: ... gentler than its polar cousin, it's moving lethargically ...

KRICK: Your word, not mine.

STAGG: ... north-eastward towards Europe. What you see on this chart is precisely what I anticipated ... 420

KRICK: I'm not interested in what you anticipated.

STAGG: I mention that I was correct, as a statement of fact ...

KRICK: But you had to tell me.

STAGG: ... to support the forecast I'm about to give.

KRICK: Just talk about the weather ... 425

STAGG: You diminish yourself, Colonel Krick ...

KRICK: Talk about the weather not yourself, okay?

STAGG: ... by accusing me of self-interest.

KRICK: Talk about the damn weather, will ya?

*Tense silence.* 430

STAGG: [voice trembling with intensity] If we continue like this, we will fail. We – will – FAIL. And thousands of men will die because of our failure.

KRICK: What is your forecast for D-Day?

STAGG *collects himself and begins his forecast.* 435

STAGG: My forecast is not only based on weather at the surface ...

*There's a knock on the door. STAGG tries to ignore it.*

... I've also considered upper-air currents within the troposphere, at the tropopause, and in the lower stratosphere ...

*Another knock on the door.*

One moment! The most powerful of these currents, measured two hours ago at twenty-eight thousand feet, is three hundred miles wide and three miles deep. I'll refer to it as the jet stream ...

KRICK: There's no proof the jet stream exists.

STAGG: It definitely exists. 445

KRICK: Who says?

STAGG: *[on his way to answer the door]* Last week two B17s flying from New York to Prestwick found the jet stream and cut their travel time by one third. The tail wind was measured at 120 knots.

KRICK: You're taking the word of two pilots? That's not proof. 450

STAGG *opens the door, the NAVAL METEOROLOGIST hands him some papers.*

NAVAL METEOROLOGIST: More signals from the weather ships, sir.

*The METEOROLOGIST leaves.*

STAGG: Colonel Krick, you think two-dimensionally. *[Glancing at the papers.]* Low 5 is still moving. 455

*He puts the papers on his table.*

You know as well as I do that upper-air structures determine weather at surface level.

KRICK: To an extent. 460

STAGG: And the jet stream is no exception. It is now moving very straight and very fast ...

KRICK: Sure, but at twenty-eight thousand feet.

STAGG: ... driving storms 2, 3 and 4 at great speed towards Europe.

KRICK: Not from twenty-eight thousand feet it isn't. 465

STAGG: Because of the energy of this current, our storms are moving more rapidly than the surface chart would imply. Low 2 will move east or south-eastward. Low 3 will follow quickly, east-north-east to the latitude of Lerwick.

KRICK: Where's Lerwick, for crying out loud? 470

STAGG: *[pointing it out on the chart]* The capital of the Shetlands.

KRICK: Which is a thousand miles north of the English Channel.

STAGG: The speed of movement of these depressions ...

KRICK: A thousand miles, Stagg!

STAGG: ... will bring to southern England and the English Channel, 475  
a stream of humid air with considerable amounts of low cloud, substantial rainfall and, at times, strong winds.

KRICK: I don't think so.

STAGG: This weather is likely to last at least two to three days. Saturday, Sunday, and most likely Monday ... D-Day. 480

KRICK: I don't agree.

STAGG: The poor weather on D-Day, will, I suggest, make the landings extremely problematic, if not impossible. Low cloud, base five hundred feet, seven to nine-tenths complete cover. Poor visibility. Considerable swell. Waves six to ten feet. Wind speeds, force 485  
five to six, occasionally, force seven.

STAGG *has finished.*

KRICK: You done?

KRICK *takes a chart from his black-leather folder and hands it to STAGG.* 490

Okay. This is the weather chart for June 2nd, 1923. And I could have given you June 3rd 1919, or June 10th 1926, all three identical to the chart on this wall.

STAGG: Not identical.

KRICK: Virtually. 495

*He points to the main chart on the wall.*

Same depressions in the Atlantic. Same ridge of high pressure over the Arctic Circle. And *most* importantly, the same high pressure over the Azores ... here.

*He taps the Azores on the chart, then hands STAGG another analogue chart.* 500

... now move forward three days ... to June 5th 1923, D-Day if you like, but twenty-one years ago.

*He uses the main chart to demonstrate.*

The ridge of high pressure over the Azores has strengthened and pushed north-eastwards, pressing Low 2, 3 and 4 northwards towards Iceland, thereby *protecting* the English Channel from any direct onslaught by the Atlantic storms. 505

STAGG: Because the storms in 1923 were less intense.

KRICK: Not true. It's a classic battle between good and evil! And let me tell you, Stagg, 'good' will prevail, as it did in 1919, '23 and '26. The proof is in the past. I anticipate calm seas and clear skies on Monday – perfect conditions for the Normandy landings. 510

*Complete impasse. The two men stare at each other.*

STAGG: In less than half an hour, I have to present an agreed forecast to General Eisenhower. How can I do that when you predict a glorious sunny day, and I predict storm-force winds and rain. For the sake of the three hundred and fifty thousand men who will cross the Channel on Monday, is there no room for compromise? 515

KRICK: You tell me. 520

STAGG: Nothing would please me more than to agree with you, but I can't. Your system is flawed ...

KRICK: Garbage!

STAGG: You have to think three-dimensionally. Surface weather is not enough on its own. 525

KRICK: Let me tell you something, thousands of lives were saved in the Torch campaign, using analogues.

STAGG: You were lucky.

KRICK: [*incensed*] I was not lucky! The Air Force and the Army needed long-term predictions – and they got them, and the predictions were right – every time. 530

STAGG: Except, of course, at Anzio. On that occasion your analogues were completely inaccurate, if they had followed your advice not mine, the landings would never have happened.

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KRICK *and* STAGG *are boiling with frustration.* 535

KRICK: We need to compromise.  
Compromise requires movement on both sides.

STAGG *gestures to* KRICK's *leather folders full of weather charts going back fifty years.*

STAGG: Where are those charts from? 540

KRICK: What do you mean, 'where are they from'?

STAGG: They come from Washington DC. Drawn up by men and women who've never even been to Europe, let alone stood on a beach on the south coast of England. Have you ever done that, Colonel Krick? Have you ever been to the beaches of Hastings, or Brighton, or Portsmouth? 545

KRICK: I'm a physicist, Stagg, not a tourist.

STAGG: Ten o'clock in the morning it's baking hot, the beach is packed. By midday, there's a howling wind and the Punch and Judy man has packed up for the day. 550

KRICK: For crying out loud!

STAGG: By two o'clock, the rain is horizontal, but by four o'clock ... the sun is beating down again and it's eighty degrees. Nothing is predictable about British weather, that's why we love to talk about it. 555

KRICK: So, I have to get wet to know why it's raining?

STAGG: We're not on a film set in Beverly Hills, we are in northern Europe. Your analogue charts do not even begin to replicate what we have here.

KRICK: In identical scenarios in the past ... 560

STAGG: Not identical ...

KRICK: ... high pressure over the Azores repelled similar storms ...

STAGG: Lesser storms.

KRICK: ... and drove them north. Scotland may have terrible weather on D-Day, the Channel will be fine and sunny. 565

*Impasse again.*

STAGG: Colonel Krick, it's Friday. The invasion is on Monday. What we decide now, *together*, will determine whether the invasion goes ahead or not. Let's remember why we've been picked. You're American. I'm British. If D-Day fails because of a bad weather forecast, it fails because of an *Allied* blunder, no *one* side must be seen to be blamed. Hence the need for us to agree – [*Urgent.*] on – some – level. 570

*Long silence. KRICK doesn't budge an inch. STAGG checks his watch.* 575

[*Suddenly on his feet, active.*] I've decided to meet the Commanders-in-Chief alone.

KRICK: You can't do that.

STAGG: The last thing Eisenhower needs at the moment is uncertainty.

KRICK: Or a mistake. 580

STAGG: Final decision.

KRICK: He needs to know there's more than one possible outcome.

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STAGG: The forecast for D-Day is my responsibility.  
 KRICK: I'm gonna talk to Spaatz.  
 STAGG: By all means. 585  
 KRICK: Have you any idea of the consequences of postponement?  
 STAGG: Of course I have.  
 KRICK: Can you imagine the effect on morale?  
 STAGG: I am offering the C-in-Cs a weather forecast in good faith. It's up to them how they choose to respond to it. 590  
 KRICK: [*deliberately*] Which is why they should be made aware of both arguments.  
  
*A final impasse.*  
  
 STAGG: We'll reconvene at midnight for the next chart.  
  
*A beat in which KRICK decides whether to object further. He doesn't. He goes to the door and opens it, he's confronted by ANDREW coming the other way, laden with meteorological equipment. KRICK barges past him. ANDREW staggers into the room, dumping the equipment on the floor.* 595  
  
*STAGG appears oblivious to ANDREW's presence, absorbed in his own thoughts.* 600  
  
 ANDREW: We've done rather well, sir ... Where shall I put these?  
 STAGG: [*suddenly active, urgent*] Come and look at this chart with me.  
  
*STAGG practically drags ANDREW to the chart.*  
  
 ANDREW: I want your opinion. 605  
 STAGG: I don't think I'm ...  
 STAGG: I want to know what you think. Will this anti-cyclone over the Azores extend and deflect 2, 3 and 4?  
 ANDREW: I don't really think I'm the one to ...  
 STAGG: I want to know what you think. 610  
  
*ANDREW leans nervously into the chart.*  
  
 ANDREW: I think it ... I think it could go either way.  
 STAGG: It could, so what would tilt the balance one way or the other?  
  
*ANDREW looks reluctant to be drawn in, but carries on.*  
  
 ANDREW: I would look at the intensity of the Atlantic storms ... 615  
 STAGG: Aye, and ...?  
  
*The NAVAL METEOROLOGIST and the NAVAL RATING enter, carrying more equipment.*  
  
 NAVAL METEOROLOGIST: [*to STAGG*] Where do you want these, sir?  
 STAGG: On the floor. Anywhere. [*To ANDREW.*] And ...? 620  
 ANDREW: I would look at the strength of the pressure gradient ...  
 STAGG: Aye.  
 ANDREW: ... and the thickness charts ...  
 STAGG: Good. [*To the METEOROLOGIST.*] That'll be all. [*To ANDREW.*] What else? 625

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ANDREW:	... the velocity of the upper winds.	
STAGG:	Exactly!	
	<i>STAGG picks up the papers that were delivered earlier in the scene. He reads out a series of figures.</i>	
	Look at these. 22,000 feet – 115 knots. 26,000 feet – 120 knots. 28,000 feet – 135 knots. Extraordinary readings. Readings you'd associate with December not June.	630
ANDREW:	They could have a huge impact on the speed of the storms.	
STAGG:	But how do I convince someone who doesn't even believe the jet stream exists? How do I persuade General Eisenhower that the man he trusts relies on a fallacious, archaic system?	635
ANDREW:	I'm sure you'll find a way, sir.	
STAGG:	Are you? I'm not. And should I be trying to persuade him anyway? There's only one other date this year when spring tide coincides with first light, and on that night there's no full moon. Can he afford to postpone? He may <i>have</i> to go on Monday.	640
ANDREW:	They should listen to you, of all people.	
STAGG:	Why? Would you, in their shoes? Not a cloud in the sky, not a breath of wind. The last thing they want to hear is what I've got to tell them ... [ <i>A sudden change of tone, honest.</i> ] And I may be wrong, his anti-cyclone is a plausible theory, he's always been lucky. I'm a scientist, not a gambler. But that's what they're making us do ... gamble, with three hundred and fifty thousand lives at stake.	645
ANDREW:	[ <i>disappointed in his hero</i> ] It's more than gambling, sir.	650
	<i>STAGG picks a barometer off the top of the pile of equipment and hangs it from an exposed nail on the wall. STAGG taps the glass and adjusts the brass arrow.</i>	
STAGG:	Set up the barograph, will you?	
ANDREW:	Sir.	655
	<i>A sixty-year-old civilian ELECTRICIAN appears in the doorway, carrying two telephones and a mass of cable.</i>	
ELECTRICIAN:	Two telephones.	
STAGG:	How long will it take?	
ELECTRICIAN:	Five minutes.	660
STAGG:	If you're quick.	
	<i>A sudden thought strikes STAGG. He takes KAY's card out of his pocket and rings her internal extension.</i>	
STAGG:	[ <i>on phone</i> ] Lieutenant Summersby ... I need a typewriter urgently ... for goodness sake, do you really care if I say please or thank you every time I ask you for something? This isn't an English tea party!	665
	<i>KAY obviously stands her ground, because:</i>	
	... Please!	
	<i>He slams down the telephone.</i>	670

ELECTRICIAN: Where d'you want them?

STAGG *taps* KRICK's table.

STAGG: On this table.

STAGG *sits at his table and starts writing his forecast for Eisenhower.* 675

*The ELECTRICIAN places the phones on KRICK's table. He extends cable from the phones to a point on the wall.*

CAPTAIN JOHNS *pops his head round the door.*

CAPTAIN JOHNS: The C-in-Cs have arrived. They'd like to start in ten minutes.

CAPTAIN JOHNS *goes.* 680

ELECTRICIAN: Can't come a moment too soon for me, mate.

STAGG: I'm sorry, what can't?

ELECTRICIAN: The invasion. The sooner the better.

*The NAVAL METEOROLOGIST returns with more equipment: paper, pens, pencils, ink, etc.* 685

NAVAL METEOROLOGIST: [to STAGG] And these, sir?

STAGG: On the table please.

*While the ELECTRICIAN talks, ANDREW sets up the barograph, STAGG writes and the METEOROLOGIST drops off the equipment and leaves again.* 690

ELECTRICIAN: They phoned me a week ago, I live in Portsmouth, they said could I come up to Southwick House and put in some extra telephone lines.

STAGG: [not interested, he concentrates on writing his forecast] Really?

ELECTRICIAN: I said yeah if you want, I've given it all up really, but I'll do it if you pay me. They told me the hourly rate, I thought blimey I've never been paid that before, so I said yes. I couldn't work out why they picked me. I know now of course. Anyway I come up here and I put the extra lines in, in an office just down the corridor from here as it happens, and on the wall there's a huge, coloured map of Normandy, you know with tiny wooden boats crossing the Channel to these beaches, and all the beaches are labelled: Juno, Sword, is it? I can't remember the other names, but ... anyway I thought: aaah, so that's where it's going to be. It's Normandy, not Calais at all. So I finish putting in the lines, pack up my stuff, go to the door, open it and there's two of them military police waiting for me, and they say: sorry, you can't go home, apologies for the inconvenience but you know too much, you're officially detained here till after the invasion. I said when's that? They said: none of your business. 700

STAGG: [not listening] Really?

ELECTRICIAN: I bumped into the lads who put up the map of Normandy actually, they're here! Chad Valley the toy manufacturers made the map and sent these two chippies in to put it up and they were detained 705

710

too! They've been here longer than me. I wish they'd hurry up and invade, I wanna go home. I know why they picked me of course, I'm sixty, retired, no wife, no kids, no one'd know I'm missing. They had it all worked out. There you are, mate, all done. 715

*He lifts the receivers on both phones and listens for the dialling tone.* 720

All working. Internal calls only, of course, till after the invasion. What's your job?

STAGG *says nothing.*

All right, fair enough.

*At this moment, KAY walks in, carrying a typewriter.* 725

Let me know if there's any problems.

*The ELECTRICIAN picks up his tools.*

[To KAY.] All right, love?

KAY: Yes thanks.

*The ELECTRICIAN leaves.* 730

STAGG: One typewriter.  
He didn't stop talking from the moment he walked in to the moment he left.

KAY: What about?

STAGG: I've no idea. I wasn't listening. 735

*STAGG takes the typewriter from KAY. He puts it on a table. He mumbles under his breath:*

KAY: Thank you.  
Not at all.

*STAGG examines the typewriter. He needs paper and carbon paper. He finds paper in his briefcase. ANDREW brings him carbon. The phone rings. STAGG answers it.* 740

STAGG: [on phone] Stagg. One moment ...

*STAGG hands the phone to ANDREW.*

Take this down, will you. 745

*ANDREW grabs paper and pencil.*

ANDREW: [on phone] Hello ... 41.2 north. Yes. 46.1 west. 1010. Thank you. Falling. 2 knots. 71 degrees.

*STAGG tries to sandwich carbons between paper and insert them into the typewriter.* 750

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**[Turn over**

ANDREW *puts down the phone.*

STAGG: Low 5?

ANDREW: Yes, sir.

STAGG: Mark it up, will you.

ANDREW: Me?

STAGG: Aye.

755

ANDREW *goes to the chart and adjusts the position of Low 5. The storm is creeping northward.*

STAGG *is battling with the typewriter. The first pieces of paper are a disaster, crumpled up before he's even started.*

760

*He rips them out, scrumples them and throws them on the floor. The second attempt is just as bad, he rips them out and throws them away. He's becoming increasingly frustrated.*

KAY: Would you like some help?

STAGG *presses a key and the carriage shoots across to the left. He pushes it back to the right and types a couple of words.*

765

STAGG: This machine's out of the Ark! I should have been allocated a typist as soon as I arrived.

KAY: Will I do?

STAGG: Do you understand these machines?

KAY: More or less. I'm getting better.

770

*The carriage shoots across again. STAGG despairs.*

STAGG: It has a life of its own.

CAPTAIN JOHNS *knocks and enters.*

CAPTAIN JOHNS: They're ready for you, sir.

775

STAGG *stands up, pushing the typewriter away and scraping his chair back. CAPTAIN JOHNS leaves. STAGG walks to the French windows and stares out at the late-afternoon sun, at the serene sky.*

*He turns back to KAY.*

780

STAGG: The weather gods are toying with us.

*A beat, then:*

KAY: Four copies?

STAGG: Is that possible?

KAY: We can try.

785

KAY *sits at the table and pulls the typewriter towards her. Efficiently, quickly, she sandwiches three carbons between four sheets of paper. She inserts them into the typewriter.*

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STAGG *walks to the table and pushes a piece of paper, the handwritten forecast, towards her. She puts on a pair of reading glasses and starts to type.* 790

STAGG *is astonished by her typing speed. Her fingers fly over the keys. For a moment he and ANDREW watch her in silence. Then:*

ANDREW: Anything else I can do, sir?  
STAGG: Will you see that all upper-air data, in or out of synoptic hours, is sent directly to me. I want to be notified of any changes in upper-wind velocity. 795

ANDREW: Yes, sir.  
STAGG: What is your extension?  
ANDREW: 231. 800  
STAGG: I'll telephone you if I need you ...  
ANDREW: Good luck, sir.

ANDREW *slips out of the room. KAY is typing away. STAGG notices her hands are black.*

STAGG: Your hands. 805

*She holds them up in front of her face and wiggles her fingers for a second.*

KAY: Oil. Impossible to get it off.

*She returns to her typing. STAGG checks his watch. Silence, save the clack of the typewriter.* 810

STAGG *goes to the chart and examines it. He talks [half to himself, half to the absent KRICK] as KAY types.*

STAGG: 1010, 1013, 1014, it's not enough! [*Questioning himself for a second.*] Is it? Surely not. If the jet was further north you might have a point. No, not even then! Use your eyes, man, use your bloody eyes! Look at Low 2, for heaven's sake. 815

*KAY finishes typing. She removes her specs, pulls the paper out of the typewriter and extracts the carbons. She examines the fourth carbon copy.*

KAY: The fourth is rather faint. Give it to Leigh-Mallory, make him work for his supper. 820

*KAY hands the four copies to STAGG.*

STAGG: They won't like the forecast.  
Nor do I.

*KAY checks her watch, then goes to the door.* 825

KAY: I'll tell them you're ready. Don't take anything Leigh-Mallory says personally, he's got even worse manners than you.

*She leaves, closing the door. STAGG sets out some chairs, then*

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*stands in front of the chart, clutching his notes. He waits ... and waits.* 830

*Eventually the door opens. IKE leads the way, followed by GENERAL 'TOOEY' SPAATZ, ADMIRAL SIR BERTRAM 'BERTIE' RAMSAY and AIR CHIEF MARSHAL SIR TRAFFORD LEIGH-MALLORY.*

*STAGG is extremely nervous.* 835

IKE: *[introducing everyone]* Group Captain Stagg – this is Admiral Ramsay, Commander-in-Chief, Allied Naval forces, Air Chief Marshal Leigh-Mallory Commander-in-Chief Allied Expeditionary Air Force, and General Spaatz, Commander United States Air Force in Europe. General Montgomery is not attending, he assures me he's ready to go, whatever the weather. 840

*IKE gets out a cigarette and is about to light it.*

LEIGH-MALLORY: Ike?

*The cigarette sits unlit in IKE's mouth.*

IKE: *It's so difficult to concentrate in a room full of smoke.* 845  
LEIGH-MALLORY: *For you, Trafford, we'll open the windows.*  
*Cigarettes destroy one's mental acuity.*

*SPAATZ flings open the French windows, then paces impatiently at the back of the room.*

BERTIE RAMSAY: *[to STAGG]* Did you get the equipment you needed? 850  
STAGG: *Most of it, yes, sir.*  
BERTIE RAMSAY: *You could always use one of my forecast rooms. If you don't think this room is suitable.*  
IKE: *No he couldn't.*

*Outside, the familiar sound of a Spitfire overhead.* 855

*I want Stagg right here. Give him everything he wants, Bertie, but he stays here.*  
BERTIE RAMSAY: *[looking out of the French windows]* It is an enviable view.

*KAY has walked in with a tray of coffee.*

STAGG: *These ...* 860

*He coughs to clear his throat. His voice trembles.*

*These are copies of my – [Coughing again.] my forecast.*

*STAGG hands out the copies of the forecast. SPAATZ looks at his copy of the forecast vaguely, but seems uninterested.*

*KAY puts down the tray of coffee and starts to leave.* 865

- IKE: Lieutenant Summersby, where you going? Stay. Keep the coffee flowing.
- This familiarity, intimacy, does not go unnoticed.*
- SPAATZ: Ike, you know I'd trust Kay Summersby with my life, but is it appropriate she stays? 870
- IKE: Too right it is. I've given up keeping secrets from Kay. Anybody want sugar?
- LEIGH-MALLORY: *[raising a hand]* Two.
- IKE: Okay, Stagg, what have you got for us?
- SPAATZ: Where's Krick? 875
- STAGG: *[hesitating]* ... He's not attending, sir.
- SPAATZ: Why the hell not?
- STAGG: I represent the Allied Meteorological Unit.
- SPAATZ: Dr Stagg, I'm in command of over five thousand American aircraft. I've worked with Irving Krick since July '42. I wouldn't contemplate making a strategic choice without hearing his view. I want him here. 880
- IKE: In future I'd like you both to be present. Okay, what have you got?
- STAGG turns to the chart.*
- STAGG: We are faced with four ... *[He hesitates.]* We are faced with four ... 885
- SPAATZ: Speak up.
- STAGG: ... four, soon to be five, storms in the Atlantic of unprecedented intensity for the time of the year. Although ... *[Clearing his throat again.]* there exists the seductive notion that this ridge of high pressure over the Azores could extend and deflect the storms, the Allied Meteorological Unit does not believe this is likely. 890
- SPAATZ: 'Allied'? That include Irving Krick? What does he think?
- STAGG: Colonel Krick and I have discussed this in considerable detail and these are the conclusions of the AMU. 895
- SPAATZ: Okay, I'll take your word for it.
- SPAATZ looks sceptical, but STAGG battles on.*
- STAGG: My forecast, therefore, for Monday 5th June, the proposed D-Day, is as follows: Wind: west-north-west. Strong. Reaching force five to six, possibly force seven. 900
- BERTIE RAMSAY: *[shocked]* Seven? Are you sure?
- STAGG: That is my estimate.
- BERTIE RAMSAY: Throughout the day?
- STAGG: It's more than likely. Cloud: Low. Base 500 to 1000 feet. 7 to 9 10ths cover. Visibility: Poor. Rain: Very likely. The sea: Waves 6 feet to 10 feet, possibly increasing to 12 feet. Swell: Height 10 feet, wave length 750 feet. Confidence: Poor, falling to very poor through Monday 5th to Tuesday 6th. 905
- STAGG looks up. The Commanders-in-Chief are gloomy to a man.* 910
- SPAATZ: I do not believe this! 6 foot 1 of Stagg. 6 foot 2 of gloom.
- And as if to mock everything STAGG is suggesting, the sun dips*

*lower outside, allowing a serene, golden light to pour into the room.*

I'm not a weatherman, Dr Stagg, but you expect me to believe your forecast? Look out the window! 915

STAGG: As I'm sure you know, sir, the weather in this part of the world can change very rapidly.

SPAATZ: It's been like this for six weeks, I'm sure it'll last another three days. 920

STAGG: I wish that were the case, sir.

BERTIE RAMSAY: [to STAGG] Will the force-six winds continue through Tuesday and Wednesday?

STAGG: Any forecast beyond twenty-four to thirty-six hours is an informed guess ... 925

IKE: Not according to Colonel Krick.

STAGG: No. Colonel Krick is enviably ... certain. If I had to guess, I would say 'yes'. The force-six winds will probably continue through Tuesday and Wednesday.

BERTIE RAMSAY: You say 'poor visibility', how poor? 930

STAGG: Less than a mile.

LEIGH-MALLORY: What will conditions be like for my heavy bombers taking off early on Monday morning?

STAGG: 7 to 8 10ths stratus cloud. At 3,000 feet – thick. As I said, base 500 to 1000 feet. 935

LEIGH-MALLORY: And above the stratus?

STAGG: Considerable cloud between 8 and 12,000 feet.

LEIGH-MALLORY: What will the enemy have for their aircraft?

STAGG: Inland over France, weather will be better than over England. But on the coast – much the same as us. 940

*Silence.*

IKE: Thank you, Stagg. Tooey?

SPAATZ: We should 'go' regardless. The lives we'll save by shortening the war, will far outnumber the lives lost on D-Day. If we sit on our backsides on this side of the Channel, the war could go on another five years. Get the men onto the beaches, somehow. Anyhow. 945

BERTIE RAMSAY: [a dose of reality] General Spaatz, I can't land one hundred and sixty thousand men in a force-seven gale.

## Scene 2

*5.00 p.m. Friday, 2 June 1944.* 950

*The room has emptied. STAGG looks pale and exhausted. He is slumped in a chair, holding the photograph of the pregnant woman and child. That's how KAY finds him when she returns to collect the empty coffee cups.*

KAY: [encouraging] All right, sir? 955

STAGG: Aye, I'm fine.

KAY: [brightly] Coffee cups.

STAGG: Aye.

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*KAY starts to clear up the cups.*

KAY: You look as if you've seen a ghost. 960  
 STAGG: I'm fine.  
 KAY: Is that your wife?  
 STAGG: Aye.

*He's about to put the photo back on the table.*

KAY: May I see? 965

*A beat, then STAGG hands her the photo.*

STAGG: Is that your daughter?  
 Son.  
 KAY: Oh, I'm sorry.  
 STAGG: He needed a haircut. 970  
 KAY: How old is he?  
 STAGG: Four.

*The phone rings. STAGG picks it up.*

Stagg ...

*He listens attentively and jots down some figures.* 975

Thank you.

*He puts down the phone, goes to the chart and makes an adjustment.*

KAY: Your wife ... is she ...?  
 STAGG: Eight months pregnant. She had our son, Peter, early. So it could be any day. 980

*KAY picks up the note of anxiety in STAGG's voice. She smiles at the photo.*

KAY: It's a lovely photograph.  
 STAGG: Could you put it back on the table. 985

*KAY replaces the photo. Silence. STAGG works on the chart, then asks a question which takes KAY by surprise.*

KAY: Do you have children?  
 [never self-pitying] No! Not me! The war rather got in the way. I'm not even married. It would have been nice. Too late now. 990  
 STAGG: Is it? Why?  
 KAY: Various reasons. [American accent.] 'Not a problem' – as the Americans would say.  
 STAGG: You're young, fine looking, plenty of time.

*KAY is astonished by the compliment. STAGG continues to work.* 995

KAY: What's your wife's name?  
 STAGG: Elizabeth.

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KAY: She'll be fine, Dr Stagg.  
 STAGG: There's no certainty of that. Childbirth doesn't agree with her.

*STAGG picks up a wooden slatted box, one of the instruments brought in by ANDREW. 1000*

KAY: I'm going to set this up. In the grounds.  
 STAGG: What is it?  
 STAGG: A Stevenson screen. Keeps instruments dry, keeps the air circulating. 1005

*He walks to the door, then stops.*

KAY: What if Krick's right? What if summer's here to stay?  
 That would be good, wouldn't it?

*STAGG nods slowly, then leaves the room. KAY walks out onto the balcony, untucks her blouse and flaps it to cool down her body. She lifts her face to the sun, closes her eyes and feels the heat on her eyelids. 1010*

*She doesn't hear IKE open the door. He stands in the open doorway watching her.*

*Eventually, KAY senses his presence and turns to face him. 1015*

IKE: I didn't know England ever got this hot.

*KAY tucks in her blouse.*

KAY: Where's Stagg?  
 Setting up equipment in the grounds.

*IKE closes the door. He takes a key out of his pocket and locks the door. 1020*

IKE: Five minutes.  
 KAY: Five whole minutes.

*They stand, eyes locked, on opposite sides of the room.*

IKE: You look so tired. 1025  
 We're all tired. Even your uniform looks tired. Would you like a new one?

KAY: Yes please!  
 IKE: Soon as we get to Paris, we'll have one made.

*KAY's face lights up. 1030*

KAY: Paris! Imagine us in Paris.

*Short silence. The sound of a ship's hooter from the harbour below. IKE walks over to the chart.*

IKE: Do you understand it?  
 KAY: [joining IKE in front of the chart] Not really, do you? 1035

IKE: I'd like to, I'd really like to.

*They stand side by side, a few feet apart, staring at the chart.*

If Stagg's right, the landing craft will capsize. Fifty, sixty, seventy thousand men will drown before they even get to the beaches. Not exaggerating, Kay, these are fair-weather vessels, they don't even have a keel, and some of them are twenty years old. If the cloud is low, the airborne won't know where to land, bombers won't see their targets, civilians will be killed. The weather has got to be good ... And we have no back-up. 1040

I don't know if it's positive thinking or foolishness, but we have no Plan B. 1045

*Another silence. KAY pulls a chair over to IKE.*

KAY: Sit.

*IKE is obedient and sits.*

IKE: How is your knee? 1050  
[shrugging] It's just a knee.

*KAY pulls another chair over and places it beside IKE's. She sits next to him. IKE checks his watch.*

KAY: How long?

IKE: Three minutes. 1055

*Their hands hang loosely between the two chairs. They sit in silence for a moment, then almost tentatively, IKE takes KAY's hand. They sit in silence for a moment.*

I have a surprise for us. As rare as nylons.

*IKE reaches into his pocket and takes out ... an orange.* 1060

KAY: An orange! How smashing!!

*She takes it from IKE and smells it.*

Mmmmmmm! Where did you get it?

IKE: A secret admirer.

KAY: You can have as many admirers as you like if they bring you oranges. 1065

*KAY starts to peel the orange. Silence, then IKE continues to unburden himself of the day's problems.*

IKE: Rommel ... has doubled his beach defences in Normandy ... Why now? Why not in Calais? Why the specific stretch of sand where we want to land? It cannot be a coincidence. He knows, Kay. [Needing an answer.] Do you think they're waiting for us? 1070

KAY: Do you?

*Silence. Eventually:*

IKE: [truthful] I don't know. I really don't know. Sixteen months we've kept this secret. 1075

*KAY has peeled the orange. Her hands are covered in juice. She holds up a large segment in front of IKE's mouth. IKE opens his mouth. KAY pops the segment in. She pops one into her own mouth too.* 1080

KAY: That is ... so ...  
Mmmmmmm! Mmm! Mmm!  
IKE: Delicious! Oh, wow!  
KAY: That is the best ... orange ... I have ever ...

*She feeds them both another segment – and another. They eat in silence for a while, relishing the heavenly taste.* 1085

IKE: We need a full moon, and dry beaches at low tide for half an hour after touchdown. Those conditions only exist on the 5th. I can't bring D-Day forward, I can't delay it, and Stagg tells me we should expect force-seven gales on Monday. We're trapped. When did a coach ever rely on one play to win a match? 1090

*KAY hands IKE a handkerchief. He wipes orange juice off his chin.*

*The ship's hooter sounds again. A solitary aircraft passes overhead.* 1095

KAY: And Winston wants to watch the invasion from *HMS Belfast*. Really?  
IKE: Can you believe that? I said to him, 'I cannot sanction you taking that risk.' He said, 'As a Minister of Defence I have a duty to take part.' 'Bull!' I said. He said, 'I will circumvent your authority and go as a crew member.' Winston Churchill! A member of the crew?! 'Dammit!' I said, 'It's D-Day minus three, haven't I got enough on my plate without having to worry about the Prime Minister's safety?' 1100

KAY: What will you do? 1105

IKE: Done it. I mentioned Winston's plan to the King.

KAY: What did he say?

IKE: The King sent a handwritten letter from Buckingham Palace to Ten Downing Street, saying that of course, as King, he would never interfere in the affairs of the Prime Minister, however, should the PM carry out his intentions, then as King, he would likewise feel obliged to witness the invasion as titular head of Britain's armed forces. 1110

KAY: You are very brilliant!

IKE: Winston read the letter and told me he was bitterly disappointed and resentful. He said to me: 'If I do defer, which I assure you is by no means certain, I will be deferring to the Crown, not to you, General Eisenhower.' 1115

KAY: He won't go. He can't risk the King's life.

*IKE looks at his watch.*

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IKE: Time's up. More than up.

*IKE gets up. His knee gives way for a step or two towards the door, but then recovers. He unlocks the door and pockets the key. His hand is on the doorknob, he's about to leave, but he stops. Throughout the next speech he's facing the door, not KAY.*

1125

*[Difficult to say, hesitant.] Kay ...*

I don't know what I'd do without you ... truly I don't ... you work ... so hard ... you are so ... special to me ... if we win this war ... and History gives me some of the credit ... it will be in no small measure down to you.

1130

*IKE opens the door and leaves. The tears well up in KAY's eyes. She looks around for something to do. She pushes the two chairs back against a wall. The door opens. STAGG returns. STAGG and KAY look at each other in silence. The silence is broken by one of the phones ringing. STAGG picks it up.*

1135

STAGG: Yes ... yes ... one moment ...

*STAGG mimes to KAY to take dictation from him. KAY finds paper and pencil.*

*[Dictating.]* 42.3 north. 15.4 west.  
Pressure sea level: 1029 millibars.

1140

KAY: M?

STAGG: M for ... Methuselah.

KAY: *[a glimmer of a smile]* Methuselah?

STAGG: Barometric change: plus 10.

Tendency: Rising.

1145

Wind Speed: 3 knots.

Direction: South-west.

Temperature: 78 degrees.

*[Into phone.]* Thank you.

*STAGG puts down the phone. KAY gives him the dictated information. STAGG reads it, takes a red crayon and goes to the weather chart.*

1150

*He adjusts the curve of an isobar on the map north-east of the Azores. He draws a new red curve [visible to the audience] which stretches further to the north-east, towards the English Channel.*

1155

KAY: What do the figures mean?

*STAGG doesn't answer.*

Can you explain the figures to me?

*Still no answer. STAGG concentrates on the chart.*

Dr Stagg! I suspect you don't have much time for the English, but I'm not English, I'm Irish. We're both Celts, so don't take your prejudice out on me.

1160

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- STAGG: I'm not in the slightest bit prejudiced.
- STAGG *is still looking at the map.*
- KAY: What does the red curve mean? 1165
- STAGG *answers KAY's original question.*
- STAGG: We have a British weather ship north-east of the Azores. This is their latest reading. All the thin lines are isobars. Measurements of barometric pressure.
- STAGG *points to the barometer on the wall.* 1170
- No different from that barometer on the wall. The red curve is Colonel Krick's finger of high pressure pushing north-eastward towards the English Channel ... as he predicted.
- KAY: So the weather will be good on Monday?
- STAGG: I don't believe so. You can never be certain, but I don't believe he's right. It does surprise me that the curve is so pronounced. 1175
- Suddenly the door is flung open. IKE is in the room. He slams the door closed. His face is beetroot red, the veins stand out on his forehead. This is the legendary Eisenhower temper.*
- IKE: Stagg, what in hell is going on?! I wanna know now. Was the forecast you gave us the view of American *and* British forecasters? 1180
- STAGG *is silent. IKE is striding round the room, limping heavily.*
- STAGG: Answer the damn question!
- IKE: It was the view of the Allied Meteorological Unit. Don't play games with me, you son-of-a-bitch! Because I've just had Spaatz on the telephone telling me that Krick's team think it's gonna be a beautiful summmer's day on Monday. 1185
- STAGG: Colonel Krick had no right to divulge ...
- IKE: He had every right to confer with his superior officer if he thought it would affect the outcome of the invasion. 1190
- The NAVAL METEOROLOGIST appears in the doorway.*
- Not now, dammit!
- The METEOROLOGIST looks uncertain ...*
- Get out!!
- NAVAL METEOROLOGIST: Sir. 1195
- The METEOROLOGIST hurries out.*
- STAGG: If you feel you can put greater trust in Colonel Krick ...
- IKE: You think I'm a damn child, Stagg?
- STAGG: I didn't think uncertainty would be useful.
- IKE: Uncertainty! You listen to me. Over the last two years Krick has saved thousands of lives because of his forecasts. Again and again he gets it right. Why do you think he's wrong now? 1200

STAGG *is silent.*

Listen, fella, you are gonna explain to me what that damn chart means and why I should trust you and not one of the unsung American heroes of this war. Why is Krick wrong? 1205

*No answer.*

Why!

STAGG: I respect Colonel Krick as a scientist ...

IKE: Answer the question! 1210

STAGG *hesitates, then:*

STAGG: Colonel Krick ... has been lucky.

IKE: Good, I like luck, don't you? Why lucky?

STAGG: [*nervous but strong*] Lucky because the weather systems when he made his forecasts were stable, so his analogous charts fitted conveniently. When patterns are predictable, charts from the past can be useful. 1215

IKE: Damn right they're useful. In North Africa, he never made a mistake.

STAGG: Of course he didn't. He only forecasts if he's absolutely certain and in Morocco and Algeria in the summer, he was as safe as houses. This is northern Europe, sir. Look at the chart: one, two, three, four, five storms which could, at any moment, erupt into terrible violence over the British Isles. 1220

IKE: [*pointing at the chart*] Why is that curve red? 1225

STAGG: It's a more recent reading.

IKE: What does it mean?

STAGG: It means ...

STAGG *trails off.* IKE *pounces.*

IKE: I can't hear ya, soldier. 1230

STAGG: It means that high pressure from the Azores is pushing north-eastwards.

IKE: As Colonel Krick predicted it would. High pressure means good weather? Right?

STAGG: Usually. Not always. 1235

IKE: In this case?

STAGG: The weather within the red curve would be calm, yes.

*The phone rings. STAGG lets it ring.*

IKE: Go ahead, answer it.

STAGG: [*answering the phone*] Staggy ... thank you ... 1240

*He picks up a pen and jots down a message.*

46.5 north. 12.3 west ... 1028 ... thank you.

*He puts down the phone.*

IKE: Interesting?

STAGG: I'll adjust it later.

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IKE: Do it now, I'm fascinated.

STAGG *freezes.*

[*Steely.*] Do it – *now.*

STAGG *takes his red crayon to the chart. His back hides what he's drawing. When he's finished, he steps away. A second red curve of high pressure, i.e. calm weather, stretches from the Azores even further north-east. Even nearer the English Channel.* 1250

Krick's good weather is on the move. Am I right?

STAGG: Weather is always on the move.

IKE: And moving in the right direction, as he predicted. 1255

STAGG: These are readings from one weather ship. Because of stormy seas, new readings from the Atlantic will take longer to come through.

IKE: When's the next chart due?

STAGG: One o'clock, tomorrow morning. 1260

IKE: That should clarify things?

STAGG: I hope so.

IKE: One of you is right.

STAGG: Yes, sir.

IKE: Before this game kicked off, it was decided the Chief Meteorological Officer should be British. 1265

STAGG: So your hands are tied?

IKE: There's no question of Krick taking over, but you know as well as I do that Allied unity is essential.

*Short silence. IKE walks to the chart and stares at the mass of curves, lines and figures.* 1270

STAGG: Sir ...

IKE *turns back to* STAGG.

British weather is uniquely complex and erratic.

IKE: I wouldn't want to book a holiday in advance. 1275

STAGG: I lived for two years on a weather ship off the west coast of Scotland. I witnessed winds of one hundred and thirty miles per hour, summer temperatures of ninety degrees, I measured a wave of sixty feet between the Isle of Arran and the Ayrshire coast. It's a climate of surprises ... of twists and turns ... you have to sense the rise and fall on the hall barometer before the arrow even moves. It's a science governed by instinct and experience as much as formulae. You'll have to trust that my instincts are good. 1280

*Silence.* 1285

IKE: You know Ayrshire well?

STAGG: I do.

IKE: You know Culzean Castle?

STAGG: Very well.

IKE: You ever watched the geese flying in from the west? 1290

STAGG: Often.

IKE: What a sound. Primeval. Fundamental.

STAGG: It's a sound I'd welcome on my deathbed. Geese will tell you as much as a barometer. 'When the geese pass over Kintyre, bring in the peats, stock up the fire.' 1295

*Long moment. IKE walks up close to STAGG.*

IKE: If there is divergence, I want to know. Is that clear?

STAGG *doesn't answer.*

[*Frightening intensity.*] Is – that – clear?

STAGG: Dr Stagg? 1300  
Aye, it is.

*IKE leaves. Silence. STAGG thinking, KAY watching STAGG. A phone rings. STAGG answers it.*

STAGG: [*on phone*] ... Stagg ... Yes ...

*A second phone rings.* 1305

50.5 north ...

STAGG *gestures to KAY. She grabs paper and pencil and answers the second phone.*

KAY: [*on phone*] Lieutenant Summersby ... yes ... yes ...  
STAGG: [*on phone*] ... 32.7 west ... 1310  
KAY: [*on phone*] I'll pass that on to him ...

STAGG *glances at KAY, a flicker of interest, nothing more.*

STAGG: [*on phone*] 1016 ...  
KAY: [*on phone*] No.  
STAGG: [*on phone*] 1010 ... 1315  
KAY: [*on phone*] Dr Forbes? ...

*For STAGG, the name of the doctor is like an electric shock. His attention instantly switches to KAY's call. He gestures to her, mouthing the words: 'I want to speak to him.'*

Yes I will ... yes ... yes ... 1320

STAGG *realises he hasn't heard his caller's last figures.*

STAGG: [*on phone*] I beg your pardon, could you repeat that ...  
KAY: [*on phone*] Where is she ...?  
STAGG: [*on phone*] 2 knots ...  
KAY: [*on phone*] I see. Can we contact her? ... 1325  
STAGG: [*on phone*] 2 knots rising ... aye ...  
KAY: [*on phone*] That seems excessive ...  
STAGG: [*on phone*] I'm sorry, could you ... repeat ... 4 knots, thank you ...

STAGG *struggles to focus on his call. He looks pale, frightened.*

KAY: [on phone] Surely you can give me a telephone number? ... 1330  
 STAGG: [on phone] 998 ...  
 KAY: [on phone] It's a hospital, not Ten Downing Street!  
 STAGG: [on phone] 1001, aye ...  
 KAY: [on phone] Well, please let us know, as soon as you hear anything ... I'd be grateful ... 1335

*STAGG gesticulates for KAY to keep the call going – too late.*

Thank you ... goodbye.

*She puts the phone down, STAGG's call trickles on. KAY waits for it to end.*

STAGG: [on phone] North-north-east ... 3 knots ... 1010, east-south-east 1340  
 2 knots rising ... thank you. Goodbye.

*STAGG is repeating the figures but failing to write them down. The call ends. He looks at KAY desperately.*

KAY: Your wife left a message with the Met Office in London ... Your baby's on the way. 1345  
 STAGG: I knew this would happen.  
 KAY: She's on her way to hospital.  
 STAGG: Which one?  
 KAY: Southampton General.  
 STAGG: [extremely anxious] I need to talk to her. Did they give you a contact number? 1350  
 KAY: I'm afraid 'security' blocked it.  
 STAGG: I need to see her.  
 KAY: She'll be in safe hands.  
 STAGG: What did they say about Dr Forbes? 1355  
 KAY: He's been informed.  
 STAGG: I need to speak to him, there must be a way of contacting the hospital, I may have his telephone number.

*He hurries to his suitcase and opens it.*

KAY: You won't be able to call him, Dr Stagg. 1360

*STAGG is rummaging through his case.*

STAGG: Trunk calls are forbidden. They're going to leave a message with the Met Office as soon as there are any developments.  
 Dr Forbes has all the information about our son Peter's birth ... it was not straightforward ... not at all straightforward ... did they say how long Liz had been in labour? 1365  
 KAY: She'll be fine.  
 STAGG: You know *nothing* about it! There is no certainty she will be fine, none whatsoever!

*STAGG looks distraught. The phone rings again. STAGG appears paralysed. KAY has to answer it.* 1370

KAY: [on phone] Thank you ... 54.2 north ... 28.6 west ... 1014 ...

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*The NAVAL METEOROLOGIST enters. He holds out papers for STAGG.*

NAVAL METEOROLOGIST: New weather ship signals, sir. 1375

*STAGG looks at the METEOROLOGIST blankly, as ... a second phone rings. KAY covers her receiver with her hand.*

KAY: Dr Stagg!

*Eventually, STAGG picks up the phone, his hand is trembling. The following dialogue overlaps.* 1380

STAGG: [on phone] Stagg ...

KAY: Rising ...

STAGG: 44.3 north ...

KAY: South-south-west ...

*The NAVAL METEOROLOGIST places the papers on STAGG's table, as the third phone rings.* 1385

STAGG: 18.5 west ...

KAY: 3 knots ...

*KAY points at the third phone. The METEOROLOGIST picks up the phone.* 1390

STAGG: 1016 ...

KAY: Drizzle and fog ...

NAVAL METEOROLOGIST: [on phone] This is Group Captain Stagg's Office ...

STAGG: West-south-west 3 knots ...

KAY: Visibility, poor ...

STAGG: Visibility, good ...

1395

*The phone calls continue as the lights fade.*

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**DRAMA**

**0411/13/T/PRE**

Paper 1

**May/June 2017**

PRE-RELEASE MATERIAL

**To be given to candidates on receipt by the Centre.**

**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Rona Munro's play *Little Eagles* provided in this booklet.

You may do any preparatory work that is considered appropriate. It is recommended that you perform the extract, at least informally.

You will **not** be permitted to take this copy of the material **or** any other notes or preparation into the examination. A clean copy of the pre-release material will be provided with the Question Paper.

This document consists of **34** printed pages and **2** blank pages.

**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** *'It is a wise father that knows his own child.'*  
From William Shakespeare's *The Merchant of Venice* [Act 2, Scene 2]

**Stimulus 2**

**Grimms' Fairy Tales:** *Little Red Riding Hood*

**Stimulus 3**

**Photograph:** *Family on a trip out in the country*



## EXTRACT

**Taken from *Little Eagles*, by Rona Munro**

These notes are intended to help you understand the context of the drama.

Rona Munro's play *Little Eagles* was commissioned by the Royal Shakespeare Company and first performed in April 2011 at Hampstead Theatre, London.

The play is set initially in 1938 and then in the 1950s. Following the death of Stalin in 1953, the Soviet Union went through a significant regime change, culminating in the rise to power of Khrushchev, and the acceleration of the Soviet space programme.

It explores the historically true but little-known story of Sergei Pavlovich Korolyov, engineer and Chief Designer of the space programme. Under Korolyov's leadership, the 'little eagles' of the Soviet Union beat the Americans in the early stages of the space race, achieving a series of firsts, including the first manned space flight. The history books have focused on the person who made that first flight, the cosmonaut Yuri Gagarin. However, *Little Eagles* charts the progress of Korolyov from his status as 'enemy of the people' to Chief Designer of the Sputnik programme.

The term 'comrade' was required as a formal mode of address by the Soviet Union.

The play is in three Acts. The extract consists of the whole of Act One, the first scene of Act Two and part of the second scene of Act Two.

**Characters in order of appearance. Capitals indicate the name by which the character is identified as a speaker in the text.**

STALIN	First Secretary of the Communist Party (the Soviet 'president') Died 1953, and was succeeded by KHRUSHCHEV
Sergei Pavlovich KOROLYOV	Chief Designer of the Soviet Space Programme
OLD MAN	Prisoner in the Gulag (labour camp)
GUARD ONE	
GUARD TWO	
CONDEMNED MAN	
DOCTOR	Female. Works in the Gulag, and later on the space programme
XENIA	Wife of KOROLYOV
NATASHA Kuralyeva	Daughter of KOROLYOV
GLUSHKO	Head of the design team, initially; later sacked by KHRUSHCHEV
Vassily MISHIN	Deputy Chief Designer
IVANOVSKY	Second Designer
Nikita KRUSHCHEV	Incoming First Secretary of the Communist Party (the Soviet 'president'), from 1953 onwards
BREZHNEV	Rising official of the Communist Party
GULAG WORKER	
YURI Gagarin	Trainee cosmonaut ('Little Eagle'), also the first man in space
VALYA	Girlfriend, then wife, of YURI
KOMAROV	Trainee cosmonaut ('Little Eagle')
TITOV	Trainee cosmonaut ('Little Eagle')
LEONOV	Trainee cosmonaut ('Little Eagle')
OFFICER	
GULAG PRISONER	
GENERAL GELADZE	Senior military officer on the space programme

## ACT 1

## Scene 1

*Kolyma Gulag (prison camp) 1938. Sound of wind howling.*

STALIN *stands high above the frozen steppes.*

STALIN:

Comrades.

Our country is attacked from within. Only the most naive among you can doubt that our enemies are right in the heart of our great nation, like rats in a barrel of wheat. We all know that the agents of all the bourgeois countries prey upon each other, sowing war and creating discord inside each other's borders. We know too that these same bourgeois countries consider us, the Soviet people, to be their greatest enemy. Of course they have sent their agents, their spies among us. Who can doubt it?

5

10

And even as we struggle against this foreign disease we still have failed to root out every germ of our own illnesses, Trotskyites and other double-dealers are living amongst us. [*Muted applause*]

*As STALIN speaks, the GULAG WORKERS enter one by one. The Gulag is a frozen wasteland, an icy, open-cast gold mine. It's just after sunset. The GULAG WORKERS are scraping at the icy earth. They are all sick, very weak.*

15

Some have accused our loyal agents of using excessive physical pressure against those who have been arrested. Some have even said that these faithful comrades have behaved like criminals themselves. But a party directive, made in 1937, indicated such force could be used in exceptional cases. I ask those who criticise this action to tell us how otherwise we are to defend ourselves against blatant enemies of the people. Enemies who, when interrogated by humane methods, defiantly refuse to turn over the names of co-conspirators. Enemies who refuse for months on end to provide any evidence. Enemies who try to thwart the unmasking of co-conspirators still at large, and who thereby continue, even from prison, to wage a struggle against the Soviet regime. The use of force requires courage but our experience has taught us no other method can produce results. The defence of the Soviet people demands all our strength.

20

25

There is no other case to answer.

30

What is done is done by the will of the people as all their actions demonstrate.

STALIN *exits but his presence remains onstage in some visible form.*

*One by one the GULAG PRISONERS stop working, some collapsing altogether, others struggling to continue. Wind howling, then still.*

*One of them, KOROLYOV, looks up at the sky. He smiles. The worker beside him, an OLD MAN, sees him.*

35

OLD MAN:

Who's up there?

KOROLYOV:

Venus. The evening star. Close and bright in the blue dusk. You can see the shape of her.

OLD MAN:

You got a biscuit, comrade?

40

KOROLYOV:

What?

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OLD MAN: They fed you, there was none left for an old man, I couldn't reach it in time. Were there biscuits? I'll lick the crumbs off your fingers, comrade, anything.

Something sweet. I'd give my soul for something sweet on my tongue, comrade.

KOROLYOV: There's never any biscuits, you old fool.

I've nothing.

*Two GUARDS drag on another WORKER; an execution. They position him and then aim their guns. The DOCTOR follows them on.*

DOCTOR: Wait ... ! I didn't mean ...

*The CONDEMNED MAN raises his arms to STALIN.*

CONDEMNED MAN: Long live Comrade Stalin!

GUARD ONE: [*meaning it*] Well said, comrade!

*They shoot him.*

*They turn to the DOCTOR. The DOCTOR is in her late twenties. She has never seen anyone shot before.*

DOCTOR: You were saying.

I didn't mean ... I didn't mean ...

GUARD TWO: You said he was dead.

DOCTOR: I didn't mean ...

GUARD ONE: You said he was as good as dead already.

DOCTOR: I didn't ... !

GUARD TWO: You said,

[*Looks at notes.*] 'If he's under sentence of death you might as well shoot him now and get it over with ...'

GUARD ONE: '... it'd be kinder.'

That's what you said.

GUARD TWO: And he was under sentence of death. So we did.

GUARD ONE: [*pushing paperwork at her*] Sign.

GUARD TWO: We did your kindness for you.

GUARD ONE: Sign.

GUARD TWO: Put your name to it. Put your name to your recommendation, as medical officer in charge.

GUARD ONE: Go on, sign.

*They're closing in on the DOCTOR, intimidating her.*

GUARD TWO: Sign it!

GUARD ONE: Put your name on the paper, comrade!

KOROLYOV: [*to the DOCTOR*] They can't make you do that.

DOCTOR: What?

KOROLYOV: Someone needs to be responsible, for the paperwork, death must be recorded, execution quotas must be precise, they've acted without paperwork ...

GUARD ONE *silences him. A vicious blow.*

GUARD TWO:	Sign.	
	<i>The DOCTOR signs.</i>	85
DOCTOR:	What I said ... What I meant ... there is only enough medicine to treat one person ... I only have enough to save one of them ... but no one should die from this disease, no one deserves that death ... it's too cruel ...	
GUARD ONE:	So treat them.	
DOCTOR:	I only have enough for one person!	90
GUARD TWO:	So pick one!	
DOCTOR:	We have to requisition supplies! I need you to contact your superior officers and tell them we need more supplies!	
GUARD ONE:	[to GUARD TWO] When did she get here?	
GUARD TWO:	I'm guessing yesterday.	95
GUARD ONE:	[to DOCTOR] You are the last new, clean and healthy thing whose feet will break the dirty snow here till next May. No drugs. No daylight. No escape ...	
	<i>[Moving in on her.] Nothing else sweet and soft and fresh for a thousand miles ...</i>	
DOCTOR:	Stay away from me! I'll report you, comrade.	100
GUARD ONE:	I don't think so, it's a long way to Moscow, sweetheart. Pick one and save his life. Just make sure it's worth saving.	
GUARD TWO:	Yeah, the vermin have got to be able to work, that's why they're here.	
GUARD ONE:	[calling out to GULAG WORKERS] Hey! We've got one dose of the stuff that could save your worthless life. One dose for a worker. Who's fit to work?	105
	<i>Some of the GULAG WORKERS call out, stumbling to their feet.</i>	
	Well, will you look at that? It's a medical miracle, they have all made a miraculous recovery!	
	<i>[To GUARD TWO] Move them out to break the new site.</i>	110
GUARD TWO:	Move.	
	<i>Starts pushing the GULAG WORKERS out, clearing away the dead body.</i>	
GUARD ONE:	Pick one. Make sure he's worth saving. You're the angel of life and death. Enjoy.	
DOCTOR:	You have the fever already.	115
	<i>The DOCTOR is left with KOROLYOV, the OLD MAN and another GULAG WORKER. It is bitter cold. Only KOROLYOV is fit to speak, the other two are far gone. The DOCTOR looks at the OLD MAN. Checks his pulse.</i>	
	You look like my father.	
	<i>Moves to KOROLYOV. Checks his pulse.</i>	120
KOROLYOV:	What's your name, comrade?	
DOCTOR:	Sergei Pavlovich Korolyov.	
DOCTOR:	What did you do, Sergei? Before they sent you here?	
KOROLYOV:	I ... made ... I flew ...	
	I made ... rockets ... rockets.	125
DOCTOR:	Fireworks or bombs?	

KOROLYOV: To fly ... we flew ... I can't remember ...

Let me live ...

DOCTOR: Your heart's weak. They've cracked your ribs ...

KOROLYOV: Help me, let me live, help me. 130

DOCTOR: Lie still, you're bleeding.

KOROLYOV: Help me see the sky ...

DOCTOR: Careful ... alright ... gently ...

*She helps him. He looks up at the sky. Sound of wind.*

[*Treating his wounds.*] I've been posted here indefinitely. What does that mean? How long do doctors work here? 135

KOROLYOV: I don't know. A long time.

DOCTOR: I can't stay here.

KOROLYOV: I could have flown us both out of here.

DOCTOR: On a rocket. 140

KOROLYOV: Beyond the edge of the air, out into the sparkling dark and out of the reach of gravity ... to the other side of the Moon. We would fly on forever.

DOCTOR: Good. Dream of that.

KOROLYOV: It's not a dream. It's not. I could do that.

DOCTOR: Not today you can't. 145

[*Starting to crack.*] How will I live here?

KOROLYOV: You breathe.

Don't cry.

DOCTOR: I'm not ... I ...

KOROLYOV: No. You have to stop. You have to stop crying if you want to live. One day you'll work somewhere else again. Keep thinking that. You'll escape. 150

DOCTOR: I don't deserve escape.

KOROLYOV: That's got nothing to do with it, comrade.

DOCTOR: No ... No! I'm an idiot. He was a General. He promised me an apartment. Oh, I so wanted an apartment! I thought I could suffer a few kisses and caresses... 155

I couldn't do it twice! I couldn't bear it when he came back for more. He knew he made me feel sick. I couldn't hide it. I'm here because I'm only half a liar. If I knew how to be properly wicked I'd be safe by a stove in Spiridonovka.

I wanted an apartment! That's all! A window sill with sun on it! A pot of flowers. A cat. My own little bed with fresh sheets and someone pretty lying under them. What's so wrong with that!? Why am I punished for that ... Why am I here? I ... Please ... please ... I didn't do anything wrong. I don't want to be here. I don't ... I can't ... I want to go home ... I want a home ...! I want a yellow painted wall and a kettle! 160

*She gets herself together. She opens her medical bag and gets a needle ready.*

I'm so sorry. I'm so sorry. I don't know what to do, Sergei Pavlovich.

KOROLYOV: Give it to him.

DOCTOR: He's old. He's barely breathing. 170

KOROLYOV: [*Gestures towards the other worker*] Then give it to him.

DOCTOR: The fever's high in him already.

KOROLYOV: Then give it to me! Just do it!

DOCTOR:	Promise me you're not a traitor, comrade.	
	Promise me you'll do no more harm.	175
KOROLYOV:	I'm a man! If I'm alive I'll do harm!	
DOCTOR:	Then say you forgive me!	
KOROLYOV:	For what?	
DOCTOR:	For choosing who lives and who dies.	
KOROLYOV:	You're the one with the fur-lined boots.	180
	<i>The DOCTOR pulls away from him. She goes to inject the OLD MAN but at the last moment turns back and gives KOROLYOV the life-saving vaccine.</i>	
DOCTOR:	You rotting traitor. Live then, for all the good it'll do you. You owe me one, Sergei Pavlovich.	185
	<i>The DOCTOR exits.</i>	
KOROLYOV:	Witch.	
	<i>The OLD MAN groans. KOROLYOV struggles to him.</i>	
OLD MAN:	Is it time to go in? Help me in, son, I'll die out here.	
KOROLYOV:	I can't.	190
OLD MAN:	Oh ...	
	Oh ... that's it, then.	
KOROLYOV:	Here.	
	<i>He gives something to the OLD MAN.</i>	
OLD MAN:	Sugar!	195
KOROLYOV:	She had a lump in her pocket. I lifted it.	
OLD MAN:	The last sweet thing in Kolyma Gulag. You've been a good apprentice, Sergei Pavlovich. My time's not been wasted. You came here an enemy of the people and I've made an honest thief out of you. Did they hurt you?	
KOROLYOV:	I'll live.	200
OLD MAN:	See that you do. One day you might go south again, eh? Make something of yourself. Live a bit of life for me.	
KOROLYOV:	I'll build a rocket ... I'll send your fame all over the sky. 'The last honest thief' – you can steal a piece of the Moon.	
OLD MAN:	A rocket?	205
	A rocket is no memorial is it, Sergei?	
	Sergei Pavlovich, you know full well all I wanted was another sugar lump.	
	Dip it in vodka, melt it on your tongue, then drain the rest and think of me.	
	What a waste.	
KOROLYOV:	Hold onto me, comrade. Just hold on.	210
OLD MAN:	You're right ...	
	This isn't the time. I'm feeling lucky.	
	I could steal my own soul back from death if I put my mind to it.	

But they tell me men have no souls these days.

KOROLYOV: You know who the devil is, Sergei? 215  
 OLD MAN: Who?  
 [laughing] A bad boy from Smolensk, just like me.

Oh, look at that night ...

KOROLYOV: So much ice in the air even the stars are shivering with it. 220  
 OLD MAN: Hold on. You'll be alright.  
 KOROLYOV: If you say so, son. Just don't forget me, eh?  
 OLD MAN: Never.  
 Good. That's good.

*The OLD MAN dies.*

*Time passes. The night passes. Wind stills. The sun is coming up. KOROLYOV still sits with the frozen corpse of the OLD MAN.* 225

*GUARD TWO enters. He has some papers in his hand.*

GUARD TWO: Sergei Pavlovich Korolyov ...

KOROLYOV *says nothing.*

They want you in Moscow. 230

*Holds up papers.*

Official release for reassignment of labour. They want him to stop breaking ice and rock and sit by a stove somewhere doing sums ...

I'm not joking.

KOROLYOV: Alright, I might be joking. I might just be waiting for the poor sod to stick his 235  
 hand up so I can shoot the traitor in the head. We'll never know unless he takes a gamble, will we ...  
 [cuts him off] I'm Korolyov.

*The GUARD raises his gun. Then he roars with laughter as KOROLYOV flinches and drops the papers beside him.* 240

GUARD TWO: Better get yourself to Moscow, comrade.

KOROLYOV *struggles up. He just looks at the GUARD, dazed and confused.*

What? You thought they'd send you a car? Better get walking, comrade. Only nine thousand kilometres to go.

KOROLYOV *turns to face the rising sun. He starts to walk towards it, blinded by the light, stumbling, freezing.* 245

*Behind him the GULAG WORKERS enter and are labouring again. Some of them drag the body of the OLD MAN offstage. Sounds of work fading.*

KOROLYOV *keeps walking. He doesn't look back.*

## Scene 2

*The DESIGN ENGINEERS' room. Tables. Large plans.* 250

XENIA, NATASHA and GLUSHKO come on, XENIA and NATASHA looking round at their unfamiliar surroundings.

NATASHA: Why are we here?  
 GLUSHKO: This is where your father works, Natasha ...  
 XENIA: Why are we here? Why haven't we been taken to the visiting room?  
 GLUSHKO: I'll explain. In a minute. [*glances at clipboard*] 255

Is it what you imagined, Natasha?  
 NATASHA: [*looking round*] No. This bit doesn't look like a prison.  
 GLUSHKO: Natasha Kuralyeva, you know this isn't really a prison, your father is working for his country ... 260

XENIA: He's still a prisoner: there are guards, he's under lock and key. Why are we in here?

GLUSHKO: Sergei Pavlovich has a busy day today. It wouldn't be possible for him to stop work and see you today. So. I've brought you to him.

XENIA: He asked for us to come in here? 265

GLUSHKO: I'll explain. One of my assistants will give you a tour. We'll show you the living quarters, the kitchens, the dormitories ... there's a very pretty wood ... just beyond the fence ... do you see? I don't suppose you've had time to explore it, Natasha, would you like to?

XENIA: Comrade Glushko, we've been on a train for three days. Am I to be permitted to see my husband? 270

GLUSHKO: This is a very important day, for the whole programme. I want you to know that I will do everything I can to ensure Sergei Pavlovich's pardon ... We'll give you a tour. We'll show you the family apartments.

XENIA: Family apartments? 275

GLUSHKO: For employees of course, rather than the prisoners but ... Well, I'm certain I can obtain you permission to occupy one. Almost definitely.

XENIA: What are you talking about?

GLUSHKO: You could see him ... every day. And in time ... if all goes well, if he's free ... he could live with you. Everything would be as it was. 280

XENIA: We have an apartment. In Moscow. Why are you offering us an apartment here?

GLUSHKO: I need you to talk to Sergei. I need you to explain the advantages, to all of us, of success here today. You can see the advantages, Xenia ...

XENIA: Why can't you talk to him? 285

I don't understand, Comrade Glushko, you've known him since you were students. You've worked together for nearly twenty years ...

GLUSHKO: Not quite. No. We weren't able to work together, for many years, and I regret that, I want you ... I want Sergei to understand, at last, how much I regret that ... 290

*Pause.*

XENIA: [*gets it*] Ah. This is why he hates you.

GLUSHKO: Sergei and I have ...

XENIA: [*interrupts*] You kept your job.

GLUSHKO: Yes, but ... 295

XENIA: You kept your job. You have an apartment ... You walk around under the sky, free to turn your face up to the sun or the snow, any time you like.

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... you denounced him. Didn't you, Comrade Glushko?

*Pause [GLUSHKO looks down at clipboard].*

GLUSHKO: Look, you don't have much time, Xenia, I thought you would have arrived yesterday ... 300

XENIA: *[interrupts]* You denounced him. You sent him to the Gulag.

And now you're his boss.

GLUSHKO: *[Laughs.]* Yes, I can see why conversation might be difficult. You could be together again. A family! Xenia, we don't have time for this. 305  
Sergei's work today is too important ...

XENIA: Have you asked Sergei if he wants a family?

GLUSHKO: Why wouldn't he want his family! Xenia ...

XENIA: Comrade Glushko. Look at me. Do I look well? Do I look healthy?

GLUSHKO: What? 310

*[Floundering.]* Of course ... you're a very ... yes ... you look well, you look wonderful! He'll be delighted to ...

XENIA: I kept my job, Comrade Glushko. I kept my apartment. I'm still working in the same medical research department as I was when Sergei was arrested but, like you, I've been promoted. 315

GLUSHKO: Yes, but ... what are you saying?

XENIA: That I understand why you can't talk freely with Sergei. It's difficult, isn't it? When you've betrayed him. Of course you had to. You had to live. You had to work. I understand ... They keep you so long in the dark, don't they? Shouting, questions, questions, questions ... Is Sergei Pavlovich a traitor? Is he a traitor, comrade? Tell us ... It was so dark. Was it dark where they kept you? 320

I thought. Natasha wouldn't like the dark. I didn't know what might happen to Natasha. Children need sun to grow straight, don't they. They need it for healthy bones. 325

NATASHA: *[quiet]* Mother, please don't ...

GLUSHKO: You denounced him?

XENIA: Of course I did. I called him a traitor. And that word lies between us every time I see him, like a rotting fish. We can hardly bear to be in the same room with it. You didn't know? Well ... why would he confide in you, of all people. I understand. Sergei doesn't talk freely with me either. No. I don't think we can be a family, Comrade Glushko. 330

GLUSHKO: Oh, but ... surely ... we'll give you the tour ... we ...

XENIA: No.

NATASHA: Mother, we can still visit him! I want to visit him. We can see him today. I'm glad we're here. I'm glad I'm seeing where he works. 335

*Pause.*

XENIA: Alright. Alright.

GLUSHKO: Would you like to freshen up? Come with me.

NATASHA, XENIA and GLUSHKO move out of the way as WORKERS and DESIGN ENGINEERS are brought on by GUARD TWO. They take their places at work stations. The convention of the engineers' room is established. A level of intense concentration, of calculations, an impression of endless paperwork, hundreds of blueprints. A work space where all activity centres on one place – the place KOROLYOV will occupy. 340  
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- GUARD TWO: Alright! Get working!
- The WORKERS/DESIGN ENGINEERS start working, low-level activity. There is a gentle buzz of machinery. They're watching a central point, waiting for some other signal.*
- KOROLYOV *is brought on by* GUARD TWO. *He takes his place at the centre of activity.* 350
- KOROLYOV: Alright! Let's get working!
- Instantly all the activity goes into hyperdrive. Everything is fed to KOROLYOV, checked by him and passed out again.*
- KOROLYOV *is completely absorbed in checking the figures. He throws the papers down.* 355
- Which diseased piece of mule dung is responsible for this!
- Everyone goes still, terrified. His deputy, MISHIN, turns to the second designer, IVANOVSKY.*
- MISHIN: I told you! I told you it wasn't ready! 360
- IVANOVSKY *looks at the paperwork.*
- IVANOVSKY: That would be my work.  
KOROLYOV: You're a lying worm,
- MISHIN: *[Indicating MISHIN.] ... it was this tub of rancid sausage.*  
*[simultaneous]* Yes ... but, SP, it wasn't my fault ... we knew the deadline was ... 365
- IVANOVSKY: *[simultaneous]* No, no, I take responsibility for the initial calculations ...  
KOROLYOV: *[cutting over both of them]* You're both fired! Both of you! Get out of here!
- MISHIN *and IVANOVSKY look at each other uncertainly then go back to the work stations.* 370
- IVANOVSKY: I said get out of here! Go on!  
MISHIN: But we can't, SP ...  
MISHIN: Come on, SP ... it's a big day ...  
KOROLYOV: I know what day it is, Mishin! It's the day I finally kick your sorry backside out of my workroom. Get out! 375
- IVANOVSKY: You know you can't fire us, no one can reassign a prisoner's labour except ...
- MISHIN: *[to IVANOVSKY, warning]* Oleg!  
IVANOVSKY: *[under MISHIN]* ... Comrade Glushko ...
- GLUSHKO *is approaching them. KOROLYOV sees him and beyond him, waiting, XENIA and NATASHA.* 380
- KOROLYOV: *[quiet]* Why's no one working?
- [Louder.]* Move, you drowsy excuses for engineers! Work!
- The WORKERS/DESIGN ENGINEERS get going again.*

GLUSHKO: Comrade Korolyov, is everything ready? 385  
 KOROLYOV: No.  
 GLUSHKO: What?  
 KOROLYOV: The figures are wrong. I told you we needed more time.  
 GLUSHKO: Then you'll have to ... you'll have to ...

KOROLYOV: Look, your family is here. You have to present this as a success, you have to 390  
 tell them we've succeeded already!  
 XENIA: I know what you want, Glushko.  
 What does he want?

*Pause.*

GLUSHKO: I'll let you ... I'll let you all ... Natasha, talk to your father ... 395  
 We don't have much time, Sergei!

GLUSHKO *moves off, anxiously checking the work.*

KOROLYOV: It's a big day for us. This is the day we have been told to present our 400  
 completed work to the Politburo. Today is the triumphant conclusion to years  
 of expensive labour.  
 XENIA: [*picks up on his tone, looking round*] You're not ready.  
 KOROLYOV: A few weeks away.  
 XENIA: The design isn't working?  
 KOROLYOV: My part of the design is working.  
 XENIA: [*gets it, indicating GLUSHKO*] Ah ... so. The boss needs you to make him 405  
 look good.  
 KOROLYOV: Yes.

XENIA: How are you?  
 As you see.  
 KOROLYOV: Natasha. Look at you. 410  
 NATASHA: I'm so glad, you've got windows.  
 KOROLYOV: What's that?  
 NATASHA: Every time I think of you working here I wonder if you can see the sun. And  
 you can.  
 KOROLYOV: We've got windows. Rather dirty windows of course but ... 415  
 NATASHA: I'm glad.

IVANOVSKY *sidles up, hesitant.*

IVANOVSKY: Excuse me ... Comrade Korolyov ...  
*He offers papers. KOROLYOV looks at them.*

KOROLYOV: Well done, well done, good man. 420  
 [To XENIA.] Why did they bring you in here?  
 IVANOVSKY *moves away.*

XENIA: You want us to leave?  
 KOROLYOV: No! No of course not. How are you? How was the journey?  
 XENIA: Cold. The train was delayed longer than usual. 425  
 KOROLYOV: Have you eaten? Did you have enough food for the train?

MISHIN's turn to sidle up.

MISHIN: Sergei, I'm so sorry ...  
 KOROLYOV: It's alright, Vassily. Show me.  
 MISHIN: [offering papers] I think we can suggest a probable solution to determining an accurate trajectory if ... 430  
 KOROLYOV: [cutting him off; quiet] Vassily, you think the idiots can count their own toes? It's fine. You've done well. We're ready for this.

MISHIN moves away.

[To XENIA] It's very good to see you. 435

XENIA: I didn't expect to see you here.  
 KOROLYOV: In the middle of your work. We're disturbing you.  
 XENIA: No! It's ... you look well, Xenia. You look ... I'm glad to see you. Natasha, you look thin! Are you getting enough to eat?  
 KOROLYOV: Comrade Glushko has offered us an apartment here. 440  
 XENIA: Here?  
 KOROLYOV: Yes. Here. In the middle of your work.  
 XENIA: But how ... why?  
 KOROLYOV: So you see the advantages of making him look good.  
 XENIA: You'd come here? 445  
 KOROLYOV: You're asking us to come? That's what you want?

Pause.

KOROLYOV: What about Natasha's studies?  
 NATASHA: I'm finished this summer.  
 XENIA: Do you want us here? 450  
 KOROLYOV: Yes. Would you come?  
 XENIA: I don't know.  
 GLUSHKO: It's nearly time. We need to be ready.  
 KOROLYOV: It's too sudden. We can ... we'll have to talk about this later.

A bell. The GUARDS rush the WORKERS/DESIGN ENGINEERS off apart from MISHIN and IVANOVSKY. 455

XENIA: Glushko says you might be pardoned?  
 KOROLYOV: I've another ten years on my sentence. That hasn't changed.  
 XENIA: If they released you ... if you were free, would you really come back to Moscow? 460  
 KOROLYOV: I don't understand you.  
 GLUSHKO: They're early! The cars! The cars are arriving!  
 XENIA: You didn't have to leave Moscow, Sergei.  
 KOROLYOV: I was asleep. We were asleep! How could I get away? They dragged me downstairs. They threw me in a van, Xenia! 465  
 XENIA: Sergei ... you saw what was coming. All your colleagues were being arrested ... all their families taken away ...  
 KOROLYOV: So I should have denounced them first?  
 XENIA: Yes! For us! For our sake.  
 KOROLYOV: And our work? I should have just let it all be destroyed? 470  
 XENIA: Oh, your work!  
 NATASHA: Please. Please. Mother said you asked her to marry you over and over for six years.  
 XENIA: He did. He never stopped asking.

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NATASHA:	And at last you had to say yes.	475
XENIA:	I had to say yes. He'd never have stopped asking. He never stops. Of course I said yes.	
KOROLYOV:	I was sure from the moment I saw you that I wanted to share my life with you. I'm still sure.	
GLUSHKO:	They have to go. Xenia, you have to go now.	480
	<i>WORKERS and DESIGN ENGINEERS are clearing up, frantically getting ready. A bell.</i>	
XENIA:	I'm glad you asked me, Sergei. I'll always be glad you made me say yes. But you have to understand, I made my choice ten years ago. I won't move here. I won't leave my life. I can't bring Natasha to live under the shadow of a prison wall, with the smell of death and gunpowder in her nose. But your home is still your home, if you're free, if you want it.	485
GLUSHKO:	If it all goes well, if we keep meeting our targets he'll be home with you soon.	
XENIA:	If his work can spare him.	490
GLUSHKO:	Yes, yes, yes ... we'll all be on holiday soon. I promise you both. I promise you, Sergei, if today goes well it'll be picnics by the Volga for all of us, now say goodbye.	
XENIA:	Goodbye.	
KOROLYOV:	Goodbye.	495
	Goodbye, Natasha.	
GLUSHKO:	Goodbye, goodbye, goodbye! Go! Go!	
	<i>He shoos them off. Turns to KOROLYOV.</i>	
	Line up! Line up! Come on.	
	KOROLYOV, IVANOVSKY, MISHIN <i>and the other</i> WORKERS/DESIGN ENGINEERS <i>form a welcoming committee.</i>	500
	Are we alright? Do I look alright?	
	IVANOVSKY <i>straightens</i> GLUSHKO's tie.	
	Thank you. And Sergei, nothing about space today, you understand me? Not a word!	505
	KHRUSHCHEV <i>and</i> BREZHNEV <i>enter, followed by members of the</i> POLITBURO.	
GLUSHKO:	Comrade First Secretary, honoured comrades ... welcome ... welcome. You'll take some tea? Vodka?	
KHRUSHCHEV:	[ <i>looking round</i> ] Later, later, show us what we're paying for first.	510
GLUSHKO:	Of course. Of course, as you can see our engineers have prepared for your visit. Everything is on schedule. We have exceeded Comrade Stalin's expectations ...	
KHRUSHCHEV:	Comrade Stalin's dead.	
GLUSHKO:	Eh ...	515
KHRUSHCHEV:	Isn't he?	
GLUSHKO:	Yes.	
KHRUSHCHEV:	You noticed? You heard the news maybe?	
GLUSHKO:	Yes.	

KHRUSHCHEV: So let's see if you can satisfy Comrade Khrushchev's expectations. On you go. 520

*GLUSHKO is trying to hand out papers to KHRUSHCHEV and the others.*

GLUSHKO: The eh ... the initial work ... the initial planning ... has proceeded as we anticipated ...

KHRUSHCHEV: What work? What planning? 525

*[Re: the papers.]* These are pages of numbers! Why are you showing me your numbers?

KOROLYOV: Is someone going to tell me what's going on here!?  
Comrade Khrushchev, if I may ...

*KOROLYOV leads them to the base of a rocket. They look up.* 530

*A beat while they take it in.*

KHRUSHCHEV: Why is it so big?

KOROLYOV: What you are looking at is our latest prototype developed to carry liquid fuel. With this missile we hope to increase our range by a factor of ten, allowing us to select targets many thousands of miles away with reasonable accuracy. As you know our deadline for completion was this year ... 535

KHRUSHCHEV: As you know? As you know? I don't know anything. What is this thing?

KOROLYOV: It is an intercontinental ballistic missile.

KHRUSHCHEV: So what can it do?

KOROLYOV: This is our test model. We hope it can deliver a warhead over a much longer distance than would previously have been possible ... 540

KHRUSHCHEV: How long?

KOROLYOV: It could reach America in just a few minutes.

KHRUSHCHEV: America? America?

KOROLYOV: Yes. 545

KHRUSHCHEV: *[laughing, to the POLITBURO]* You hear that! You hear that? We've just made toy boats of their warships! Those guns of theirs are going to be good for nothing but salutes!

*[To GLUSHKO.]* Is it true!?

GLUSHKO: Yes, Comrade Khrushchev. 550

KHRUSHCHEV: Well, how many of these things do we have?

GLUSHKO: The Politburo, as you know, approved ...

KHRUSHCHEV: *[interrupts]* Look, you seem like a man who can understand plain talking, yes? I don't know what you were expecting today but this is how it is – the old man told me nothing. I don't know a bloody thing. 555

*[pointing at the MEMBERS OF THE POLITBURO.]* They don't know a bloody thing.

Tell me again, slowly, so I can understand.

KOROLYOV: Comrade Stalin had a dream.

KHRUSHCHEV: Yes. 560

KOROLYOV: *[as if quoting]* His dream was to plant missiles like saplings of a new forest, bent by the winds of the world to point wherever they were needed.

Their flight paths would be dotted lines of death threatening our enemies even in their own homes, as they threaten us now. He wanted to guard our whole, huge sky with fire and steel. 565

KHRUSHCHEV: He said that.  
 KOROLYOV: No. He had that written. But that was the idea.  
 KHRUSHCHEV: That was his dream.  
 KOROLYOV: Yes.  
 KHRUSHCHEV: The old devil never told me he had dreams. 570

*Suddenly he bangs on the rocket.*

[*To the MEMBERS OF THE POLITBURO.*] Look at this! Look at this thing, will you?!

KOROLYOV: [*To KOROLYOV, suddenly anxious.*] Oh, can I do that? It won't ...?  
 It's quite safe. 575

KHRUSHCHEV *hits the rocket again.*

KHRUSHCHEV: That explains it, that explains the secret smile. You know the one I mean? Just peeking round the edges of his moustache with so much iron behind it. I thought death was the twinkle in the eye, the big punchline to every joke he ever told ... But this is the big joke, isn't it? Ha! 580

KHRUSHCHEV *gives the rocket several more blows, laughing. The hammering reverberates around.*

*He turns from examining the rocket to examining KOROLYOV.*

Well. Well then.

What's your name? 585

KOROLYOV: Sergei Pavlovich Korolyov.

KHRUSHCHEV: And how are conditions in the missile-builders' prison, Sergei Pavlovich? Food alright is it? Plenty of fresh air?

KOROLYOV: Conditions are ...

KHRUSHCHEV: [*interrupts*] A hell of a lot better than the Gulag. No, no, you're a lucky man, I can see that. And what was your sentence? 590

*Pause.*

KOROLYOV: Hard labour or death, Comrade Khrushchev.

KHRUSHCHEV: Comrade Stalin's rocket fuel. Got us all leaping forward, didn't it? Did you cry when he died? 595

KOROLYOV: I was ... sad of course I ...

KHRUSHCHEV: I wept like a child. He was our father. Now we're just children running from wolves ...

He was right, of course he was right, the Americans are watching us from every wave of the sea. They're peering down on us from every patch of blue sky, ready to drop death on us whenever they like. 600

MISHIN: [*Suddenly to MISHIN.*] What did you do in the Great Patriotic War, comrade? I ...

I was in Czechoslovakia, Comrade First Secretary. I was a master of horses, in the cavalry ... 605

KHRUSHCHEV: Wounded?

MISHIN: Yes, comrade.

KHRUSHCHEV: Show me.

*Hesitant, MISHIN pulls up his shirt to show his scar.*

MISHIN: Shrapnel. 610  
The shell exploded right beside our position ... I was the only one who survived ...

KHRUSHCHEV: *[stopping him]* It's alright soldier. We've all got our wounds, eh?

We've given the world enough of our dead. We gave millions to win their war for them while they ate chocolate and chewed gum. The crops in our fields 615  
are still rich with the Russian blood that soaked into the earth – the blood of millions of farmers and soldiers who died winning that war. We broke the world's enemy for them and then the world turned round and threatened us?! Well, no more! No more! Ha! We'll show them! You'll show them, Sergei!

KOROLYOV: You've beaten the Americans and their pet Germans? They can't do this? 620  
They're developing the German V2. But we don't think their design is yet capable of ...

KHRUSHCHEV: *[interrupts]* Oh, let me tell them! Let me tell them we can see a fly on a grain of wheat on their great plains and kill the fly and the whole plain with it ...

KOROLYOV: Our accuracy is not yet ... 625

KHRUSHCHEV: No! No, let me tell them that! I want to see their faces! Let them try and frighten our mothers and children now!

KOROLYOV: Do you have family, Sergei?

I've got a daughter.

KHRUSHCHEV: Wife and daughter, eh? Lovely. They let you see them? 630

*Pause.*

KOROLYOV: Yes, Comrade Khrushchev.

KHRUSHCHEV: Good, good, you'll spend days with them soon. Now your work's done.

KOROLYOV: The work is not completed.

GLUSHKO: *[simultaneous]* Comrade Khrushchev ... 635

KHRUSHCHEV: *[simultaneous]* What!?

KOROLYOV: We do not have a working mathematical model, as yet. But if the work proceeds to our plan, the missile will fly within the month. I guarantee that.

KHRUSHCHEV: You guarantee that personally?

KOROLYOV: Yes, comrade. 640

KHRUSHCHEV: You know what I think then, Sergei Pavlovich? I think the people are going to pardon you. I think you'd still love Mother Russia even if you weren't staring down the barrel of a gun. Am I right?

KOROLYOV: You're right, comrade.

KHRUSHCHEV: So go and get your wife ... You're a free man! 645

You can go out and buy your daughter a new pair of shoes. Have you got an apartment here for them?

GLUSHKO: Yes, Comrade Khrushchev ...

KOROLYOV: No.

KHRUSHCHEV: What do you mean, 'No'? 650

KOROLYOV: They wouldn't come here.

They won't come, Comrade Khrushchev.

GLUSHKO: Comrade Khrushchev doesn't want to hear ...

KHRUSHCHEV: She told you that?

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KOROLYOV: Yes. 655  
 KHRUSHCHEV: Well ... a man needs his family. Go to her.  
 GLUSHKO: We do need Sergei Pavlovich if the work is to proceed, Comrade Khrushchev ...  
 KHRUSHCHEV: What about these other boys in white coats? They can finish the job without this lad here, can't they? 660  
 GLUSHKO: No.  
 KOROLYOV: No, Comrade Khrushchev.  
 GLUSHKO: Comrade Korolyov is indispensable. At the moment.  
 KHRUSHCHEV: [*laughs*] And you're not?  
 Well. 665  
 Well, what are we going to do?  
 [To KOROLYOV.] All these plans, all these dreams of fire and steel in one little head? Is that wise? Is there room in there, comrade?  
 KOROLYOV: One mind can hold a million ideas, a million actions, as many possibilities as specks of light in the night sky. 670  
 KHRUSHCHEV: But put a bullet in his brain and you lose the lot. I can see how you managed to stay alive, comrade. Very clever.  
 Well, I'm still offering you a choice. You're pardoned. Take your freedom and go home to your wife if you like ...  
 GLUSHKO: [*cutting in*] Comrade Khrushchev ... 675  
 KHRUSHCHEV: Shut up! I'm not talking to you!  
 [To KOROLYOV.] You decide, comrade. Do you need a holiday?  
*Pause.*  
 KOROLYOV: No, comrade. I need to finish my work.  
 KHRUSHCHEV: Course you do. 680  
 KOROLYOV: I need Mishin, I need Ivanovsky. I need my team.  
 KHRUSHCHEV: Your team. Your team.  
 All enemies of the people?  
*No one answers.*  
 Well ... well, if a man has given his blood for the people I think that's all we need to know. I think that's all that counts in this new world, in these new days where our enemies want to bring us down while our wounds are still wet. 685  
 Let's try another way to fuel the rocket, comrades. The people will give you all their pardon. Do your work. 690  
 MISHIN *breaks down abruptly.*  
 KOROLYOV: Vassily ...  
 KHRUSHCHEV: It's alright. Give him a drink.  
 [To MISHIN.] Take a drink, soldier.  
 Let's all have a drink. 695

MISHIN *is still weeping.*

That's enough, that's enough now, we're celebrating now. You've done a good job, Sergei Pavlovich.

[To GLUSHKO.] He's done a good job for you, hasn't he? He's been a good deputy for your little rocket-building team. 700

[To KOROLYOV.] Who do you want as your deputy then?

[Indicating GLUSHKO.] Him?

KOROLYOV: [thrown] Eh ... I don't ...

KHRUSHCHEV: You should be running this team, shouldn't you?

GLUSHKO: Comrade First Secretary ... 705

KHRUSHCHEV: [cutting him off] Shut up, we're not talking to you, Sergei and me are making a new plan now.

[Indicating GLUSHKO.] Do you need him?

*Beat.* KOROLYOV *looks at* GLUSHKO.

KOROLYOV: For what? 710

GLUSHKO: Everything we've done was dependent on my design for ...

KHRUSHCHEV: [interrupts, just speaking to KOROLYOV] So you can run your team and you have this one, unless you want him for your deputy?

GLUSHKO: No! No, the committee must approve any reorganisation in our working structure and ... 715

KHRUSHCHEV: [turns on GLUSHKO] Oh, must they? Which committee? Do I know them, have they bought me a drink recently, have any of them had their feet up on my chairs?

[To KOROLYOV.] You don't want him? You don't trust him?

*When KOROLYOV says nothing, KHRUSHCHEV indicates BREZHNEV.* 720

I trust this man to stand here, you see? Just behind me. He doesn't say much do you, Comrade Brezhnev?

BREZHNEV: No, comrade.

KHRUSHCHEV: He never has. He watches, and he sees it all, don't you?

BREZHNEV: Yes, comrade. 725

KHRUSHCHEV: And no one sees him. No one saw him until I did. I saw a boy who could learn what I had. I saw a young man who could follow me up the party. I saw a man who could take the trust I offered him and stand at my shoulder, my eyes and ears. Watching and listening until the blood and fire and bullets had passed us both by. 730

We understand each other, don't we? We understand what we must do now, for the people.

BREZHNEV: Yes, comrade.

KHRUSHCHEV: So, who do you want to stand beside you, Sergei?

*Pause.* 735

KOROLYOV: Vassily ...

Comrade Mishin.

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KHRUSHCHEV: The man who can stare down the barrel of a German tank! Yes! Good choice!  
 GLUSHKO: Am I required here then?  
 KHRUSHCHEV: Those damn Nazis! Every one of them in bed with Uncle Sam now. But 740  
 Sergei Pavlovich and the Soviet workers can beat them!  
 KOROLYOV: That's right, comrade, and we could beat them into space too.  
 GLUSHKO: Am I still required here!?

*Pause.*

KHRUSHCHEV: Are you drinking? No. Clear off then. 745

Into space? What are you talking about? Take a drink, man.

GLUSHKO *exits*.

KOROLYOV: In a moment perhaps, Comrade Khrushchev, thank you. Can I show you something, Nikita Sergeyevich, can I show you my dream?

[*Drawing him over to the rocket again.*] Look, look, it's nearly touching the 750  
 sky already. Over five million horsepower thrusting it up into the stars. Five tons of warhead soaring higher than any human thing ever made. We could escape gravity itself! We could send a satellite around the Earth!

KHRUSHCHEV: Why?

Why would we do that?

KOROLYOV: Because we must! It would be a first step, Comrade First Secretary. Before 755  
 this, the idea of moving off the Earth, travelling beyond our little world has just been a dream. But we could make it real. Here, today, we could take that first step no one has dared to believe was possible. It would change what it means to be human. 760

*No response.*

Think of it, to take mankind so high, so high that we can look back and see what we are, look beyond the curve of the Earth to see what we can become!

*No response.*

For Mother Russia! For the love of our black earth and memory of our dead. 765

*No response.*

KHRUSHCHEV: America will claim the first satellite very soon if we don't ...

[*cuts him off*] You're ready to do this?

KOROLYOV: Almost immediately. We replace the warhead with a satellite, the plans have 770  
 been submitted to the committee ...

KHRUSHCHEV: Alright. Send everything to my office as well.

[*To BREZHNEV.*] You'll keep an eye on this?

BREZHNEV: Yes, comrade.

KHRUSHCHEV: You can have your dream, Sergei Pavlovich, as long as I have my missiles.

KHRUSHCHEV and BREZHNEV *exit*. Once they are clear, KOROLYOV, 775  
 IVANOVSKY, MISHIN and the others roar with delight, dancing and hugging each other.

MISHIN: A toast! A toast! To the new chief designer! Need a home tutor? Visit [smiletutor.sg](http://smiletutor.sg)

KOROLYOV: You're excused. You're all excused. No more work today.

*The GUARDS exit followed by WORKERS and DESIGN ENGINEERS whooping. MISHIN, IVANOVSKY and KOROLYOV remain.* 780

KOROLYOV: [to IVANOVSKY] How come this wet baboon cries with joy at the thought of working with me and you don't even blink?

IVANOVSKY: I've no tears left in me, SP, you know that.

KOROLYOV: Oh, I'll find your tears. The way I'll work you now ... 785

Bring her out. Let's look at her.

*From a hiding place, IVANOVSKY produces a scale model of Sputnik. A beautiful shining silver ball.*

*He holds it up.*

We're going to make you real, beautiful. We're going to let you grow and fire you up where you belong. 790

*They're passing the Sputnik among them. MISHIN kisses it.*

MISHIN: You little darling.

KOROLYOV: Hey! Hey! No marks!

*He polishes the model with his sleeve.* 795

We're going to polish the skin till it blazes with all the light of the sun, so we can see her pass over us with our own eyes, the star we made.

IVANOVSKY: I have to tell the others, can I tell them, Sergei?

KOROLYOV: Yes! Go on!

*IVANOVSKY runs off.* 800

MISHIN: That was your daughter?

KOROLYOV: Yes. That was Natasha.

MISHIN: She's lovely. A lovely girl.

KOROLYOV: Yes.

MISHIN: Take a drink, Sergei. 805

*MISHIN exits.*

*KOROLYOV raises his little shining Sputnik.*

KOROLYOV: You're lovely. A lovely thing.

Fly up and see who chases you. If the race starts we'll all run to the other side of the Moon. 810

*KOROLYOV throws the Sputnik up into the sky.*

*Lights down.*

*The silver sound of Sputnik overhead.*

*A parade ground, Central Russia, An autumn night. October 4th 1957.*

SOLDIERS from the local barracks and YOUNG WOMEN from a textile factory dancing together. YURI is dancing with VALYA. KOMAROV, TITOV and LEONOV are dancing with other WOMEN or, in the absence of partners, boisterously with each other. The dance finishes, an OFFICER shouts over the end. 815

OFFICER: Last dance! One more then flying officers report back to barracks! 820

*The music begins again, they dance.*

YURI is talking to VALYA.

YURI: So I'll see you next week then.

VALYA *laughs*.

VALYA: What? 825  
Every time!

Have you asked me if I want to see you next week?

YURI: No.

VALYA: Are you going to?

YURI: No. 830

VALYA: Why not?

YURI: Because I know the answer.

VALYA: You're very sure of yourself.

YURI: No, I'm sure of you.

VALYA: You ...! 835

*Words fail her, she starts to pull away.*

YURI: [*stopping her*] No, you don't get it.

If I asked if you wanted to see me next week you'd say you didn't know, wouldn't you?

VALYA *hesitates*. 840

But I know. I'm sure.

VALYA: Of what?

YURI: That I want to see you.

VALYA: And that's enough, is it?

YURI: Isn't it? You don't trust me? 845

VALYA: Why should I trust you?

YURI: Look at me. I'm so sure I want you, Valya. Look, can't you see it in my eyes?

VALYA: Let me see your hands.

*He offers them. She looks at them.* 850

My mother taught me how to read a man's hands.

[*Studying them*] If there's dirt under the nails the man will bring his working day home to make your nights a misery.

YURI: I'm clean.

VALYA: If the nails are clean but there are cracks in his skin, his working day will 855

break him in the end.  
YURI: Clean and smooth.  
VALYA: And those are the hands of a thief who lives off the work of others ...

[*Seeing something.*] What is this? On your skin?  
YURI: What are you seeing? 860  
VALYA: It's silver.  
YURI: Oh, it's from the engines, little flakes of metal.  
VALYA: You clean the engines of the planes?  
YURI: No, no, I stroke them, before I fly. Like horses.  
VALYA: Horses? 865  
YURI: A jet engine's a tricky thing. You don't know how it might decide to kill you. A wild horse is an easier beast to tame than a MiG landing on a frozen runway. So I always pat the engines before I throw my life into the sky. I ask them to be sweet one more time. It can't hurt, can it? I'm still here, aren't I? [*Sound of a whistle*]. 870

OFFICER: That's it, Lieutenant! Time's up!  
VALYA: You have to go.  
YURI: No. We've got a moment.  
VALYA: It's cold. Can you smell it, in the air? Snow. Smells like smoke and sugar. There'll be no more dancing on the parade ground after tonight. Just you squaddies stamping up and down, kicking the ice off your boots. 875  
YURI: Flying officers don't stamp, we walk on air.

So I'll see you next week.  
VALYA: I don't know. I don't know how to be sure.  
YURI: What did your mother say about men with metal hands? 880  
VALYA: She doesn't know any.  
YURI: Need to make up your own mind then.

LEONOV *runs on, waving a radio over his head. He's shouting over the music.*

LEONOV: Sputnik! Sputnik! Sputnik!

*The music dies away as LEONOV reaches YURI.* 885

Yuri, it's Sputnik!

[*Shouting the noise down.*] Listen! Listen!

*Silence. The silvery sound of Sputnik, faint through the radio, growing louder.*

VALYA: What is it?  
LEONOV: The world's first satellite! 890  
TITOV: Good heavens, it's up there now. It's above us!  
KOMAROV: Can you see it?  
TITOV: It's too small. It won't be visible to the naked eye.  
LEONOV: There! Look! Shining!  
VALYA: It's a star, a moving star. 895  
KOMAROV: [*pointing*] No it's there!  
VALYA: I'm seeing it everywhere. The whole sky's full of moving stars.  
TITOV: It's snow. It's snowing.

*Snow starts to fall on their upturned faces.*

OFFICER: Fall in, men, fall in, it's time. 900  
KOMAROV: Everyone else is lined up.

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- LEONOV: Yuri, we have to go.  
*The others move off, still looking up till only YURI and VALYA are left.*
- YURI: They'll hear it over all of Russia. Over the whole world. The sky is ours.  
VALYA: Is it really true? 905  
YURI: I'll bring you a piece of sky, a star to hang round your neck. I'll pick it next time I fly up there.  
VALYA: Listen to you. Next you'll tell me that's stardust on your hands.  
YURI: No. It's just oil and metal.  
  
[Takes her hands.] But the thing about metal ... 910  
  
The thing about metal is, you make it one shape and that's how it'll be. It's true. The only thing that wears metal out is time and it'll last a whole life before that happens.  
  
So what do you want, Valya Goryacheva?  
  
VALYA kisses him. 915
- OFFICER: Lieutenant Gagarin!  
YURI: Coming, sir!  
  
YURI exits. VALYA exits slowly in the opposite direction, still looking up at the sky.  
  
The following scenes flow into this one, characters from one entering as the previous actor is still exiting. 920  
  
A park, Moscow, continuous.  
  
The snow is falling a little quicker. NATASHA walks through the park, across the stage, a radio in her hands, listening to the sound of Sputnik, watching the sky. 925  
  
The Gulag, Kolyma, continuous. Strong wind.  
  
As NATASHA exits, a GULAG PRISONER crawls onstage, breath rasping. The snow is falling fast and fierce now. The DOCTOR enters, wrapped up against the weather. She has a radio too, the sound of Sputnik is replaced by a patriotic commentary explaining the triumph of Sputnik, it's in Russian, the commentator rousing and excited, the signal is fading in and out. The DOCTOR is trying to get another channel, banging the radio and muttering. She doesn't see the GULAG PRISONER at first. 930
- DOCTOR: Come on! Come on! Some music, not this rubbish! I want music. I'll settle for a military band, come on! 935  
  
She sees the GULAG PRISONER.  
  
Where are you going?  
  
Where are you going, come back to the infirmary, you'll die out here.

GULAG PRISONER: Leave me alone ...

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DOCTOR: I want to die ... in the clean air ... I don't want ... your medicine ... poison ... 940  
I don't have any medicine. I just count the dead. Come on, don't die yet.  
Come inside.

*She pulls at him.*

GULAG PRISONER: Bitch.

DOCTOR: Yeah, yeah ... 945

*She tries to heave him up. He cries out in pain.*

Come on. Come on, you fool! Fight, damn you ...!

*She can't lift him.*

GULAG PRISONER: I want ... to die ... under ... the open sky ...

*She lets him drop.* 950

DOCTOR: I'm so sorry. I'm sorry. Why should you stay alive to make me feel better?  
What's your name? What's your name?

*The GULAG PRISONER mumbles something indistinct.*

That's your prison number. What's your name?

Never mind. Never mind. Think about ... something happy ... something 955  
warm. Did you love your mother?

GULAG PRISONER: Mum ...

DOCTOR: Yes. Can you see her? Where is she?

GULAG PRISONER: My mother ... My mother sat me on ... a red rug ... in the window ... she 960  
pulled me close ...

DOCTOR: That's right. That's right and nothing's going to hurt any more ...

GULAG PRISONER: I could see ... the reflections of the candle flames in the glass. I could  
see ... the candles above in the dark ... a thousand candles ... stars in the  
sky ...

*She's got the dose ready to inject him.* 965

DOCTOR: It's alright. It'll be warm, it'll be quiet and I'll hold you till you get there.

GULAG PRISONER: She said ... she said ... you can't touch the stars, Pavel ... they're too  
far away ... you'll have to travel miles through the dark to reach them.

DOCTOR: *[rolling up his sleeve]* Shhhh ...

GULAG PRISONER: And I said ... then I will ... 970

*The DOCTOR injects him. The GULAG WORKER stiffens then goes still.*

*The patriotic voice on the radio rises to a crescendo.*

RADIO: Sputnik! Sputnik!

*The silvery sound of Sputnik.*

*The DOCTOR looks up into the falling snow.* 975

DOCTOR: Sputnik.

*She spits.*

## ACT 2

## Scene 1

*The DESIGN ENGINEERS' room.*

MISHIN, IVANOVSKY and KOROLYOV are watching a piece of archive film.  
Patriotic music, interspersed with voice-over.

980

*We don't see the film itself.*

MISHIN: Where is this?  
IVANOVSKY: America.  
MISHIN: Yes but where?  
IVANOVSKY: Oh, like you'd know. 985  
KOROLYOV: Florida.  
MISHIN: Florida? Are you sure? It looks very dry.  
ANNOUNCER: '... in the heart of the Florida desert ...'  
KOROLYOV: This is their most recent unmanned prototype. It's still basically the V2, don't  
you think? 990  
IVANOVSKY: I don't know.  
MISHIN: Do they farm there? It looks too dry. They have a lot of cattle, don't they ...  
the Americans. I think that land's too dry for cattle.  
IVANOVSKY: I'd say they've changed the fuel.  
KOROLYOV: That's what the intelligence says, but ... 995  
MISHIN: Maybe a different kind of cow. Do you think that's it?  
IVANOVSKY: I don't understand why they've changed the shape.  
MISHIN: They've only put two engines on the thing, so they must have about 120,000  
kilo thrust, kerosene oxygen fuel maybe?  
KOROLYOV: This is why he's second in command. 1000  
IVANOVSKY: Oh, is that why?  
MISHIN: Enough to get them into orbit.  
KOROLYOV: Maybe. Let's see.  
IVANOVSKY: Here she goes.  
KOROLYOV: That is an elegant shape, look at that white slender nose ... 1005  
MISHIN: She's wobbling.  
IVANOVSKY: No, she's going up.  
KOROLYOV: Beautiful aristocratic American nose, sniffing out the Moon ...  
MISHIN: Sergei, you already know if they launched successfully, just tell us.  
IVANOVSKY: She's still going up, steady as a piston ... 1010  
MISHIN: I think there's a tremor ... there ... no?  
IVANOVSKY: No ... Maybe ... Oooh!

*They all groan in horror and delight.*

MISHIN: Did you see that!  
ANNOUNCER: '... early days for the space programme ...' 1015  
IVANOVSKY: Boom! Look at her burn!  
MISHIN: They can't do it!  
IVANOVSKY: Boom!  
MISHIN: Forget it, forget it, America, spend your money on new cars. You haven't got  
the rocket engineers to match Oleg and Vassily! 1020  
KOROLYOV: It's old film.  
ANNOUNCER: '... as AMERICA advances into space ...'  
MISHIN: We've beaten them!  
KOROLYOV: Intelligence kept it for months. It's old.

- IVANOVSKY: But we've beaten them. 1025  
 KOROLYOV: They're bound to have made some progress since then ...  
 MISHIN: But ... !!??  
 KOROLYOV: But right now ... *we've beaten them!*
- IVANOVSKY: America is lying in the dirt staring up at our vapour trail! The first man in  
 KOROLYOV: space is going to be a good Soviet citizen, no question. 1030  
 Yes!  
 KOROLYOV: Alright. Run it again. Let's work out what they might have done next.
- GENERAL GELADZE *enters. He salutes.*
- GELADZE: The cosmonauts are ready for your inspection, Comrade Chief Designer.  
 KOROLYOV: Yes, yes ... 1035
- GELADZE: In a minute.  
 All good boys. Trained and ready ...
- KOROLYOV, MISHIN *and* IVANOVSKY *are ignoring him, absorbed in the film again.*
- KOROLYOV: There is something about that nose. Why make it like that? 1040  
 GELADZE: One metre seventy-eight tall, as requested, all trained, you'll see ...
- IVANOVSKY: Though we're all puzzling about that one. One metre seventy ...  
 It's just vanity. There's no reason. There can't be an aerodynamic benefit at that thrust.
- GELADZE: As Uncle Joe would say, 'Do the work, comrade, and ask the party for the reason ...' 1045
- They all look at him.*
- KOROLYOV: What?  
 GELADZE: Our Uncle Joe Stalin would have got the reason out of you, eh?  
 KOROLYOV: What are you talking about? 1050  
 GELADZE: Why are all the cosmonauts to be under one metre seventy-eight?
- KOROLYOV: And seventy-five kilos?  
 To fit in the capsule.  
 GELADZE: Of course. Of course.
- [*Laughing.*] Stupid of me. 1055
- They ignore him again.*
- MISHIN: [*re: the film*] You see the tremor starts as soon as it's cleared the gantry ...  
 GELADZE: Well, you've got a good bunch. They're the right height and they're ready to die.
- KOROLYOV: That won't be required. 1060  
 GELADZE: If it is they're ready. They are heroes. Heroes of the Soviet people.  
 KOROLYOV: Good.
- GELADZE: I'll be with you in a moment.  
 Of course. 'Scuse me, 'scuse me, comrades, getting in your way. You're busy men. Excuse me. 1065

I'll wait for you outside, Comrade Chief Designer.

GELADZE *exits*.

KOROLYOV: I better get this over with. Tell me what you think when I get back later. Work it out for me.

MISHIN: Heroes of the Soviet people, eh? Is that what you ordered, Sergei? 1070

KOROLYOV: Of course.

MISHIN: Of course you did. Just what we need. More of those.

IVANOVSKY *shushes him, laughing but shocked. They exit.*

*The COSMONAUTS' training room.*

*The COSMONAUTS, LEONOV, KOMAROV, TITOV and YURI, are standing, waiting, rigidly at attention.* 1075

*After a few motionless moments, YURI looks at his fellow COSMONAUTS. He looks round.*

*There's something really hot and metal right beside them. A heating pipe, a piece of equipment, a samovar. YURI reaches out and touches it briefly, looking at the others. He winces in pain at the heat, blowing on his fingers. He touches it again, checking he's got everyone's attention. Snatches his hand off again.* 1080

YURI: Five roubles says I last two minutes.

*He waits, hand poised expectantly. An uncertain moment then all the COSMONAUTS break ranks, slapping one hand on the same bit of metal. They hold the hot metal, wincing and gasping in discomfort.* 1085

*LEONOV breaks first, dancing away, waving his heated fingers.*

*KOMAROV follows seconds later. YURI and TITOV are still holding it.*

LEONOV: Go on, Yuri! 1090

KOMAROV: Titov's steady.

LEONOV: Go on, Yuri!

KOMAROV: Ten roubles on Titov.

LEONOV: You've got him! You've got him! You ...

*YURI lets go.* 1095

YURI: Ugh, comrade, what happened?  
Yeah, like you were still in there.

Nice one, Titov.

*TITOV is still holding on.*

LEONOV: Titov? 1100

KOMAROV: Titov, you've won.

YURI: Look at him!

KOMAROV: Titov, drop it.

YURI: He's going purple, look.

LEONOV: You've won! 1105

KOMAROV: You've won!

YURI: You beat me, man, come on!

TITOV *lets go.*

TITOV: 'Upon the brink of the wild stream  
He stood, and dreamt a mighty dream.' 1110

LEONOV: Who did?

TITOV: Pushkin.

KOMAROV: It's a quote.

LEONOV: Right.

YURI *slaps out his damaged hand.* 1115

YURI: Well done!

TITOV *returns the shake with force.*

Ow! Ow!

[*Laughing.*] Alright, you got me again.

TITOV *lets him go.* 1120

Can you still bend your fingers? Hell, that was stupid, they might have us trying out the instrument panel.

TITOV: I used my left hand.

YURI: [*to others*] See?

He wins again. Can't get past you, can we, Titov? 1125

TITOV: You can try if you like.

YURI *tries to step past TITOV, TITOV blocks him. They move, block, move, block – faster and faster till they are actually wrestling each other.*

GELADZE *enters with KOROLYOV.*

GELADZE: Cosmonauts! 1130

*They quickly get back in line, standing to attention.*

KOROLYOV: So, here you all are. My little eagles.

Relax. Come on, I'm just going to explain things to you.

GELADZE: At ease.

*The COSMONAUTS relax.* 1135

KOROLYOV: This is how it works, boys. We're building you a craft to take you out of the Earth's atmosphere.  
You're all top pilots but all you have to do is monitor its performance.

As you know we've tested the rocket with dogs. The dogs that orbited and landed again all lived. Some of them did not land. 1140

*The DOCTOR enters and stands, watching and listening.*

But if I've done my job this one will. Don't worry, boys. I'm good at my job.

So we've tested our design. You'll get a chance to sit in the capsule in a moment.

*YURI starts to take off his shoes.* 1145

You'll see it is a simple practical structure. I can show you the blueprints so you understand everything. We design the parts. We send the designs to the factory. They send us back the parts. We fit them together. Simple. Like building a tractor or one of your MiGs we ...

*Sees YURI.* 1150

What are you doing, comrade?

GELADZE: Lieutenant Gagarin, get up, what are you doing?

YURI: You said we were going to get in the capsule, comrade. So I thought ...

KOROLYOV: What?

YURI: Well ... we've got to take our shoes off, comrade ... it's only polite ... 1155

GELADZE: You brainless excuse for a flying officer, Gagarin! What do you think you're going to do, fly the designer's machine in your socks?

KOROLYOV: He's thinking about keeping the farm dirt off the floor.

[To YURI.] Is that it?

You'd take your shoes off before you went in your uncle's house, wouldn't you, Gagarin? 1160

YURI: Of course.

KOROLYOV: Good for you, farm boy.

*The other COSMONAUTS look at each other then drop and start pulling off their boots. KOROLYOV talks to YURI over this.* 1165

Where are you from?

YURI: Smolensk.

KOROLYOV: A farmer's boy from Smolensk. Of course. I've heard they're all thieves in Smolensk, what do you say?

YURI: It's a hard life farming that earth. If you're not born into luck maybe you need to steal some. 1170

KOROLYOV: So you're all thieves?

YURI: We're all lucky.

KOROLYOV: And how far do you think your luck will get you here? You'll have to learn something here, Lieutenant. 1175

[To all of them.] We can't tell you everything in one day. We're going to prepare classes so you can learn the system thoroughly. You'll attend lectures and then we'll set you some exams.

*YURI has raised his hand.*

Yes?

1180

YURI: Will you be marking us, Comrade Chief Designer?

KOROLYOV: Yes and I'll throw you out! Stop smiling! What are you smiling at, you featherless sparrow!?

*He waits, face close to YURI. YURI keeps his eyes front. Face blank.*

Alright. 1185

Alright, go through, little eagles. My boys and girls will get you ready.

*The COSMONAUTS exit carrying their boots.*

One of those boys is going to see beyond the edges of the world.

GELADZE: Lieutenant Gagarin is the perfect proletarian candidate.

KOROLYOV: Is he?

GELADZE: A tractor driver's son ...

1190

[*Showing KOROLYOV.*] You see I've kept extensive notes on all the cosmonauts ... see here, Gagarin ... honourable proletarian background ... good performance in all tests ... you see? Here and ... here ...

KOROLYOV: He's good but he's not the best, is he?

GELADZE: Well, in a sense, comrade, he is the best because he ...

KOROLYOV: [*interrupts, pointing*] Here ... and here ... and here ... Titov ... first ... best performance, first, first, best, best ...

1195

*Beat.*

GELADZE: Titov. Of course. Of course. An able candidate. But Gagarin is my recommendation. 1200

KOROLYOV: Well ... I'll consider your recommendation.

GELADZE: I am responsible for the military personnel, comrade. As Uncle Joe would say, each man has only one part to play in the revolution so play it well.

KOROLYOV *starts to leave.* 1205

If I could make another suggestion, comrade?

KOROLYOV: Yes?

GELADZE: Your team ... at their current rate of progress the launch will be delayed.

KOROLYOV: It might.

GELADZE: Then they should sleep less.

1210

KOROLYOV: What?

GELADZE: Men can work quite efficiently with six hours' sleep in every forty-eight. That's been proven in combat.

KOROLYOV: Has it?

GELADZE: I've witnessed it myself.

1215

KOROLYOV: Well. Thank you for sharing your valuable experience, comrade. However, I'm responsible for the timetable my team work to, or I was last time I checked.

GELADZE: Of course, of course, comrade, stupid of me ...

What are the chances of success, Comrade Chief Designer?

*Pause.*

1220

KOROLYOV: Fifty-fifty.

GELADZE: That's good. Yes.

KOROLYOV: Good enough to try? Yes. I hope so.

*KOROLYOV is exiting. He sees the DOCTOR. He stops dead, staring at her.*

DOCTOR: Shall I set up the next tests, General?

1225

GELADZE: Yes. They'll be back with you shortly.

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KOROLYOV *is still staring at the* DOCTOR.

Comrade Chief Designer?

GELADZE *exits*.

Scene 2 (abridged)

KOROLYOV:	I know you ... don't I?	1230
DOCTOR:	Do you?	
KOROLYOV:	Yes. Yes.	
	It's you.	
DOCTOR:	Is it?	
KOROLYOV:	Yes.	1235
DOCTOR:	I doubt it. I doubt I'm who you think I am.	
KOROLYOV:	No. No it is you! I'm certain.	
DOCTOR:	If you say so. You look well, Sergei Pavlovich.	
KOROLYOV:	I am well.	
DOCTOR:	You look happy.	1240
KOROLYOV:	I am happy. You on the other hand look as miserable as a toothless cat in a bucket of fish.	
DOCTOR:	I did twenty years in the Gulag, Sergei, long years, war years, you only had to suffer five. No. I don't think I'm who you think I am any more.	
KOROLYOV:	I'll do what I can.	1245
DOCTOR:	Who for?	
KOROLYOV:	For you.	
DOCTOR:	I was promised an apartment.	
KOROLYOV:	Alright ... Alright, I'll look into it.	
DOCTOR:	Three rooms.	1250
KOROLYOV:	No one gets three rooms.	
DOCTOR:	Not even if they've saved the life of the chief designer?	
KOROLYOV:	And how many did you kill?	
DOCTOR:	Don't you talk to me about death. Don't you dare talk to me about death, Sergei Pavlovich!	1255
	I have an army whispering at my back and they're all saying the same thing. 'Why is he breathing when we're not? Why is he sucking our air into his lungs? Who is he? Who is he?'	
KOROLYOV:	I'm your boss and you'll be reassigned.	
DOCTOR:	I answer to the medical team. They answer to General Geladze. What's the matter, Sergei? You worried I'll kill one of your precious eagle chicks before you do?	1260
	Have you decided who you're sending up first?	
	KOROLYOV <i>doesn't answer</i> .	
DOCTOR:	Well, they're in great condition. They're all superb pilots. They all have regular bowel movements and great shoulders. Flip a coin.	1265
KOROLYOV:	I'm not sending anyone up there to get killed.	
DOCTOR:	Can you be certain they won't? Life and death, Comrade Chief Designer. How does it feel? How will you choose?	
KOROLYOV:	I'll send a lucky man.	1270

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**DRAMA**

**0411/13/T/EX**

Paper 1

**May/June 2017**

COPY OF PRE-RELEASE MATERIAL

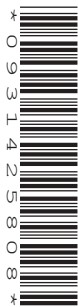
**2 hours 30 minutes**

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**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Rona Munro's play *Little Eagles* provided in this booklet.

This clean copy of the material is for you to use in your responses.



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This document consists of **34** printed pages and **2** blank pages.



**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** *'It is a wise father that knows his own child.'*  
From William Shakespeare's *The Merchant of Venice* [Act 2, Scene 2]

**Stimulus 2**

**Grimms' Fairy Tales:** *Little Red Riding Hood*

**Stimulus 3**

**Photograph:** *Family on a trip out in the country*



## EXTRACT

**Taken from *Little Eagles*, by Rona Munro**

These notes are intended to help you understand the context of the drama.

Rona Munro's play *Little Eagles* was commissioned by the Royal Shakespeare Company and first performed in April 2011 at Hampstead Theatre, London.

The play is set initially in 1938 and then in the 1950s. Following the death of Stalin in 1953, the Soviet Union went through a significant regime change, culminating in the rise to power of Khrushchev, and the acceleration of the Soviet space programme.

It explores the historically true but little-known story of Sergei Pavlovich Korolyov, engineer and Chief Designer of the space programme. Under Korolyov's leadership, the 'little eagles' of the Soviet Union beat the Americans in the early stages of the space race, achieving a series of firsts, including the first manned space flight. The history books have focused on the person who made that first flight, the cosmonaut Yuri Gagarin. However, *Little Eagles* charts the progress of Korolyov from his status as 'enemy of the people' to Chief Designer of the Sputnik programme.

The term 'comrade' was required as a formal mode of address by the Soviet Union.

The play is in three Acts. The extract consists of the whole of Act One, the first scene of Act Two and part of the second scene of Act Two.

**Characters in order of appearance. Capitals indicate the name by which the character is identified as a speaker in the text.**

STALIN	First Secretary of the Communist Party (the Soviet 'president') Died 1953, and was succeeded by KHRUSHCHEV
Sergei Pavlovich KOROLYOV	Chief Designer of the Soviet Space Programme
OLD MAN	Prisoner in the Gulag (labour camp)
GUARD ONE	
GUARD TWO	
CONDEMNED MAN	
DOCTOR	Female. Works in the Gulag, and later on the space programme
XENIA	Wife of KOROLYOV
NATASHA Kuralyeva	Daughter of KOROLYOV
GLUSHKO	Head of the design team, initially; later sacked by KHRUSHCHEV
Vassily MISHIN	Deputy Chief Designer
IVANOVSKY	Second Designer
Nikita KRUSHCHEV	Incoming First Secretary of the Communist Party (the Soviet 'president'), from 1953 onwards
BREZHNEV	Rising official of the Communist Party
GULAG WORKER	
YURI Gagarin	Trainee cosmonaut ('Little Eagle'), also the first man in space
VALYA	Girlfriend, then wife, of YURI
KOMAROV	Trainee cosmonaut ('Little Eagle')
TITOV	Trainee cosmonaut ('Little Eagle')
LEONOV	Trainee cosmonaut ('Little Eagle')
OFFICER	
GULAG PRISONER	
GENERAL GELADZE	Senior military officer on the space programme

## ACT 1

## Scene 1

*Kolyma Gulag (prison camp) 1938. Sound of wind howling.*

STALIN *stands high above the frozen steppes.*

STALIN:

Comrades.

Our country is attacked from within. Only the most naive among you can doubt that our enemies are right in the heart of our great nation, like rats in a barrel of wheat. We all know that the agents of all the bourgeois countries prey upon each other, sowing war and creating discord inside each other's borders. We know too that these same bourgeois countries consider us, the Soviet people, to be their greatest enemy. Of course they have sent their agents, their spies among us. Who can doubt it?

5

10

And even as we struggle against this foreign disease we still have failed to root out every germ of our own illnesses, Trotskyites and other double-dealers are living amongst us. [*Muted applause*]

*As STALIN speaks, the GULAG WORKERS enter one by one. The Gulag is a frozen wasteland, an icy, open-cast gold mine. It's just after sunset. The GULAG WORKERS are scraping at the icy earth. They are all sick, very weak.*

15

Some have accused our loyal agents of using excessive physical pressure against those who have been arrested. Some have even said that these faithful comrades have behaved like criminals themselves. But a party directive, made in 1937, indicated such force could be used in exceptional cases. I ask those who criticise this action to tell us how otherwise we are to defend ourselves against blatant enemies of the people. Enemies who, when interrogated by humane methods, defiantly refuse to turn over the names of co-conspirators. Enemies who refuse for months on end to provide any evidence. Enemies who try to thwart the unmasking of co-conspirators still at large, and who thereby continue, even from prison, to wage a struggle against the Soviet regime. The use of force requires courage but our experience has taught us no other method can produce results. The defence of the Soviet people demands all our strength.

20

25

There is no other case to answer.

30

What is done is done by the will of the people as all their actions demonstrate.

STALIN *exits but his presence remains onstage in some visible form.*

*One by one the GULAG PRISONERS stop working, some collapsing altogether, others struggling to continue. Wind howling, then still.*

*One of them, KOROLYOV, looks up at the sky. He smiles. The worker beside him, an OLD MAN, sees him.*

35

OLD MAN:

Who's up there?

KOROLYOV:

Venus. The evening star. Close and bright in the blue dusk. You can see the shape of her.

OLD MAN:

You got a biscuit, comrade?

40

KOROLYOV:

What?

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OLD MAN: They fed you, there was none left for an old man, I couldn't reach it in time. Were there biscuits? I'll lick the crumbs off your fingers, comrade, anything.

Something sweet. I'd give my soul for something sweet on my tongue, comrade.

KOROLYOV: There's never any biscuits, you old fool.

I've nothing.

*Two GUARDS drag on another WORKER; an execution. They position him and then aim their guns. The DOCTOR follows them on.*

DOCTOR: Wait ... ! I didn't mean ...

*The CONDEMNED MAN raises his arms to STALIN.*

CONDEMNED MAN: Long live Comrade Stalin!

GUARD ONE: [*meaning it*] Well said, comrade!

*They shoot him.*

*They turn to the DOCTOR. The DOCTOR is in her late twenties. She has never seen anyone shot before.*

DOCTOR: You were saying.

I didn't mean ... I didn't mean ...

GUARD TWO: You said he was dead.

DOCTOR: I didn't mean ...

GUARD ONE: You said he was as good as dead already.

DOCTOR: I didn't ... !

GUARD TWO: You said,

[*Looks at notes.*] 'If he's under sentence of death you might as well shoot him now and get it over with ...'

GUARD ONE: '... it'd be kinder.'

That's what you said.

GUARD TWO: And he was under sentence of death. So we did.

GUARD ONE: [*pushing paperwork at her*] Sign.

GUARD TWO: We did your kindness for you.

GUARD ONE: Sign.

GUARD TWO: Put your name to it. Put your name to your recommendation, as medical officer in charge.

GUARD ONE: Go on, sign.

*They're closing in on the DOCTOR, intimidating her.*

GUARD TWO: Sign it!

GUARD ONE: Put your name on the paper, comrade!

KOROLYOV: [*to the DOCTOR*] They can't make you do that.

DOCTOR: What?

KOROLYOV: Someone needs to be responsible, for the paperwork, death must be recorded, execution quotas must be precise, they've acted without paperwork ...

GUARD ONE *silences him. A vicious blow.*

GUARD TWO:	Sign.	
	<i>The DOCTOR signs.</i>	85
DOCTOR:	What I said ... What I meant ... there is only enough medicine to treat one person ... I only have enough to save one of them ... but no one should die from this disease, no one deserves that death ... it's too cruel ...	
GUARD ONE:	So treat them.	
DOCTOR:	I only have enough for one person!	90
GUARD TWO:	So pick one!	
DOCTOR:	We have to requisition supplies! I need you to contact your superior officers and tell them we need more supplies!	
GUARD ONE:	[to GUARD TWO] When did she get here?	
GUARD TWO:	I'm guessing yesterday.	95
GUARD ONE:	[to DOCTOR] You are the last new, clean and healthy thing whose feet will break the dirty snow here till next May. No drugs. No daylight. No escape ...	
	<i>[Moving in on her.] Nothing else sweet and soft and fresh for a thousand miles ...</i>	
DOCTOR:	Stay away from me! I'll report you, comrade.	100
GUARD ONE:	I don't think so, it's a long way to Moscow, sweetheart. Pick one and save his life. Just make sure it's worth saving.	
GUARD TWO:	Yeah, the vermin have got to be able to work, that's why they're here.	
GUARD ONE:	[calling out to GULAG WORKERS] Hey! We've got one dose of the stuff that could save your worthless life. One dose for a worker. Who's fit to work?	105
	<i>Some of the GULAG WORKERS call out, stumbling to their feet.</i>	
	Well, will you look at that? It's a medical miracle, they have all made a miraculous recovery!	
	<i>[To GUARD TWO] Move them out to break the new site.</i>	110
GUARD TWO:	Move.	
	<i>Starts pushing the GULAG WORKERS out, clearing away the dead body.</i>	
GUARD ONE:	Pick one. Make sure he's worth saving. You're the angel of life and death. Enjoy.	
DOCTOR:	You have the fever already.	115
	<i>The DOCTOR is left with KOROLYOV, the OLD MAN and another GULAG WORKER. It is bitter cold. Only KOROLYOV is fit to speak, the other two are far gone. The DOCTOR looks at the OLD MAN. Checks his pulse.</i>	
	You look like my father.	
	<i>Moves to KOROLYOV. Checks his pulse.</i>	120
KOROLYOV:	What's your name, comrade?	
DOCTOR:	Sergei Pavlovich Korolyov.	
DOCTOR:	What did you do, Sergei? Before they sent you here?	
KOROLYOV:	I ... made ... I flew ...	
	I made ... rockets ... rockets.	125
DOCTOR:	Fireworks or bombs?	

KOROLYOV: To fly ... we flew ... I can't remember ...

Let me live ...

DOCTOR: Your heart's weak. They've cracked your ribs ...

KOROLYOV: Help me, let me live, help me. 130

DOCTOR: Lie still, you're bleeding.

KOROLYOV: Help me see the sky ...

DOCTOR: Careful ... alright ... gently ...

*She helps him. He looks up at the sky. Sound of wind.*

[*Treating his wounds.*] I've been posted here indefinitely. What does that mean? How long do doctors work here? 135

KOROLYOV: I don't know. A long time.

DOCTOR: I can't stay here.

KOROLYOV: I could have flown us both out of here.

DOCTOR: On a rocket. 140

KOROLYOV: Beyond the edge of the air, out into the sparkling dark and out of the reach of gravity ... to the other side of the Moon. We would fly on forever.

DOCTOR: Good. Dream of that.

KOROLYOV: It's not a dream. It's not. I could do that.

DOCTOR: Not today you can't. 145

[*Starting to crack.*] How will I live here?

KOROLYOV: You breathe.

Don't cry.

DOCTOR: I'm not ... I ...

KOROLYOV: No. You have to stop. You have to stop crying if you want to live. One day you'll work somewhere else again. Keep thinking that. You'll escape. 150

DOCTOR: I don't deserve escape.

KOROLYOV: That's got nothing to do with it, comrade.

DOCTOR: No ... No! I'm an idiot. He was a General. He promised me an apartment. Oh, I so wanted an apartment! I thought I could suffer a few kisses and caresses... 155

I couldn't do it twice! I couldn't bear it when he came back for more. He knew he made me feel sick. I couldn't hide it. I'm here because I'm only half a liar. If I knew how to be properly wicked I'd be safe by a stove in Spiridonovka.

I wanted an apartment! That's all! A window sill with sun on it! A pot of flowers. A cat. My own little bed with fresh sheets and someone pretty lying under them. What's so wrong with that!? Why am I punished for that ... Why am I here? I ... Please ... please ... I didn't do anything wrong. I don't want to be here. I don't ... I can't ... I want to go home ... I want a home ...! I want a yellow painted wall and a kettle! 160

*She gets herself together. She opens her medical bag and gets a needle ready.*

I'm so sorry. I'm so sorry. I don't know what to do, Sergei Pavlovich.

KOROLYOV: Give it to him.

DOCTOR: He's old. He's barely breathing. 170

KOROLYOV: [*Gestures towards the other worker*] Then give it to him.

DOCTOR: The fever's high in him already.

KOROLYOV: Then give it to me! Just do it!

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DOCTOR:	Promise me you're not a traitor, comrade.	
	Promise me you'll do no more harm.	175
KOROLYOV:	I'm a man! If I'm alive I'll do harm!	
DOCTOR:	Then say you forgive me!	
KOROLYOV:	For what?	
DOCTOR:	For choosing who lives and who dies.	
KOROLYOV:	You're the one with the fur-lined boots.	180
	<i>The DOCTOR pulls away from him. She goes to inject the OLD MAN but at the last moment turns back and gives KOROLYOV the life-saving vaccine.</i>	
DOCTOR:	You rotting traitor. Live then, for all the good it'll do you. You owe me one, Sergei Pavlovich.	185
	<i>The DOCTOR exits.</i>	
KOROLYOV:	Witch.	
	<i>The OLD MAN groans. KOROLYOV struggles to him.</i>	
OLD MAN:	Is it time to go in? Help me in, son, I'll die out here.	
KOROLYOV:	I can't.	190
OLD MAN:	Oh ...	
	Oh ... that's it, then.	
KOROLYOV:	Here.	
	<i>He gives something to the OLD MAN.</i>	
OLD MAN:	Sugar!	195
KOROLYOV:	She had a lump in her pocket. I lifted it.	
OLD MAN:	The last sweet thing in Kolyma Gulag. You've been a good apprentice, Sergei Pavlovich. My time's not been wasted. You came here an enemy of the people and I've made an honest thief out of you. Did they hurt you?	
KOROLYOV:	I'll live.	200
OLD MAN:	See that you do. One day you might go south again, eh? Make something of yourself. Live a bit of life for me.	
KOROLYOV:	I'll build a rocket ... I'll send your fame all over the sky. 'The last honest thief' – you can steal a piece of the Moon.	
OLD MAN:	A rocket?	205
	A rocket is no memorial is it, Sergei?	
	Sergei Pavlovich, you know full well all I wanted was another sugar lump.	
	Dip it in vodka, melt it on your tongue, then drain the rest and think of me.	
	What a waste.	
KOROLYOV:	Hold onto me, comrade. Just hold on.	210
OLD MAN:	You're right ...	
	This isn't the time. I'm feeling lucky.	
	I could steal my own soul back from death if I put my mind to it.	

But they tell me men have no souls these days.

KOROLYOV: You know who the devil is, Sergei? 215  
 OLD MAN: Who?  
 [laughing] A bad boy from Smolensk, just like me.

Oh, look at that night ...

KOROLYOV: So much ice in the air even the stars are shivering with it. 220  
 OLD MAN: Hold on. You'll be alright.  
 KOROLYOV: If you say so, son. Just don't forget me, eh?  
 OLD MAN: Never.  
 OLD MAN: Good. That's good.

*The OLD MAN dies.*

*Time passes. The night passes. Wind stills. The sun is coming up. KOROLYOV still sits with the frozen corpse of the OLD MAN.* 225

*GUARD TWO enters. He has some papers in his hand.*

GUARD TWO: Sergei Pavlovich Korolyov ...

KOROLYOV *says nothing.*

They want you in Moscow. 230

*Holds up papers.*

Official release for reassignment of labour. They want him to stop breaking ice and rock and sit by a stove somewhere doing sums ...

I'm not joking.

KOROLYOV: Alright, I might be joking. I might just be waiting for the poor sod to stick his 235  
 hand up so I can shoot the traitor in the head. We'll never know unless he takes a gamble, will we ...  
 [cuts him off] I'm Korolyov.

*The GUARD raises his gun. Then he roars with laughter as KOROLYOV flinches and drops the papers beside him.* 240

GUARD TWO: Better get yourself to Moscow, comrade.

KOROLYOV *struggles up. He just looks at the GUARD, dazed and confused.*

What? You thought they'd send you a car? Better get walking, comrade. Only nine thousand kilometres to go.

KOROLYOV *turns to face the rising sun. He starts to walk towards it, blinded by the light, stumbling, freezing.* 245

*Behind him the GULAG WORKERS enter and are labouring again. Some of them drag the body of the OLD MAN offstage. Sounds of work fading.*

KOROLYOV *keeps walking. He doesn't look back.*

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## Scene 2

*The DESIGN ENGINEERS' room. Tables. Large plans.* 250

XENIA, NATASHA and GLUSHKO come on, XENIA and NATASHA looking round at their unfamiliar surroundings.

NATASHA: Why are we here?  
 GLUSHKO: This is where your father works, Natasha ...  
 XENIA: Why are we here? Why haven't we been taken to the visiting room?  
 GLUSHKO: I'll explain. In a minute. [*glances at clipboard*] 255

Is it what you imagined, Natasha?  
 NATASHA: [*looking round*] No. This bit doesn't look like a prison.  
 GLUSHKO: Natasha Kuralyeva, you know this isn't really a prison, your father is working for his country ... 260

XENIA: He's still a prisoner: there are guards, he's under lock and key. Why are we in here?

GLUSHKO: Sergei Pavlovich has a busy day today. It wouldn't be possible for him to stop work and see you today. So. I've brought you to him.

XENIA: He asked for us to come in here? 265

GLUSHKO: I'll explain. One of my assistants will give you a tour. We'll show you the living quarters, the kitchens, the dormitories ... there's a very pretty wood ... just beyond the fence ... do you see? I don't suppose you've had time to explore it, Natasha, would you like to?

XENIA: Comrade Glushko, we've been on a train for three days. Am I to be permitted to see my husband? 270

GLUSHKO: This is a very important day, for the whole programme. I want you to know that I will do everything I can to ensure Sergei Pavlovich's pardon ... We'll give you a tour. We'll show you the family apartments.

XENIA: Family apartments? 275

GLUSHKO: For employees of course, rather than the prisoners but ... Well, I'm certain I can obtain you permission to occupy one. Almost definitely.

XENIA: What are you talking about?

GLUSHKO: You could see him ... every day. And in time ... if all goes well, if he's free ... he could live with you. Everything would be as it was. 280

XENIA: We have an apartment. In Moscow. Why are you offering us an apartment here?

GLUSHKO: I need you to talk to Sergei. I need you to explain the advantages, to all of us, of success here today. You can see the advantages, Xenia ...

XENIA: Why can't you talk to him? 285

I don't understand, Comrade Glushko, you've known him since you were students. You've worked together for nearly twenty years ...

GLUSHKO: Not quite. No. We weren't able to work together, for many years, and I regret that, I want you ... I want Sergei to understand, at last, how much I regret that ... 290

*Pause.*

XENIA: [*gets it*] Ah. This is why he hates you.

GLUSHKO: Sergei and I have ...

XENIA: [*interrupts*] You kept your job.

GLUSHKO: Yes, but ... 295

XENIA: You kept your job. You have an apartment ... You walk around under the sky, free to turn your face up to the sun or the snow, any time you like.

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... you denounced him. Didn't you, Comrade Glushko?

*Pause [GLUSHKO looks down at clipboard].*

GLUSHKO: Look, you don't have much time, Xenia, I thought you would have arrived yesterday ... 300

XENIA: *[interrupts]* You denounced him. You sent him to the Gulag.

And now you're his boss.

GLUSHKO: *[Laughs.]* Yes, I can see why conversation might be difficult. You could be together again. A family! Xenia, we don't have time for this. 305  
Sergei's work today is too important ...

XENIA: Have you asked Sergei if he wants a family?

GLUSHKO: Why wouldn't he want his family! Xenia ...

XENIA: Comrade Glushko. Look at me. Do I look well? Do I look healthy?

GLUSHKO: What? 310

*[Floundering.]* Of course ... you're a very ... yes ... you look well, you look wonderful! He'll be delighted to ...

XENIA: I kept my job, Comrade Glushko. I kept my apartment. I'm still working in the same medical research department as I was when Sergei was arrested but, like you, I've been promoted. 315

GLUSHKO: Yes, but ... what are you saying?

XENIA: That I understand why you can't talk freely with Sergei. It's difficult, isn't it? When you've betrayed him. Of course you had to. You had to live. You had to work. I understand ... They keep you so long in the dark, don't they? Shouting, questions, questions, questions ... Is Sergei Pavlovich a traitor? Is he a traitor, comrade? Tell us ... It was so dark. Was it dark where they kept you? 320

I thought. Natasha wouldn't like the dark. I didn't know what might happen to Natasha. Children need sun to grow straight, don't they. They need it for healthy bones. 325

NATASHA: *[quiet]* Mother, please don't ...

GLUSHKO: You denounced him?

XENIA: Of course I did. I called him a traitor. And that word lies between us every time I see him, like a rotting fish. We can hardly bear to be in the same room with it. You didn't know? Well ... why would he confide in you, of all people. I understand. Sergei doesn't talk freely with me either. No. I don't think we can be a family, Comrade Glushko. 330

GLUSHKO: Oh, but ... surely ... we'll give you the tour ... we ...

XENIA: No.

NATASHA: Mother, we can still visit him! I want to visit him. We can see him today. I'm glad we're here. I'm glad I'm seeing where he works. 335

*Pause.*

XENIA: Alright. Alright.

GLUSHKO: Would you like to freshen up? Come with me.

NATASHA, XENIA and GLUSHKO move out of the way as WORKERS and DESIGN ENGINEERS are brought on by GUARD TWO. They take their places at work stations. The convention of the engineers' room is established. A level of intense concentration, of calculations, an impression of endless paperwork, hundreds of blueprints. A work space where all activity centres on one place – the place KOROLYOV will occupy. 340  
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- GUARD TWO: Alright! Get working!
- The WORKERS/DESIGN ENGINEERS start working, low-level activity. There is a gentle buzz of machinery. They're watching a central point, waiting for some other signal.*
- KOROLYOV *is brought on by* GUARD TWO. *He takes his place at the centre of activity.* 350
- KOROLYOV: Alright! Let's get working!
- Instantly all the activity goes into hyperdrive. Everything is fed to KOROLYOV, checked by him and passed out again.*
- KOROLYOV *is completely absorbed in checking the figures. He throws the papers down.* 355
- Which diseased piece of mule dung is responsible for this!
- Everyone goes still, terrified. His deputy, MISHIN, turns to the second designer, IVANOVSKY.*
- MISHIN: I told you! I told you it wasn't ready! 360
- IVANOVSKY *looks at the paperwork.*
- IVANOVSKY: That would be my work.  
KOROLYOV: You're a lying worm,
- MISHIN: *[Indicating MISHIN.] ... it was this tub of rancid sausage.*  
*[simultaneous]* Yes ... but, SP, it wasn't my fault ... we knew the deadline was ... 365
- IVANOVSKY: *[simultaneous]* No, no, I take responsibility for the initial calculations ...  
KOROLYOV: *[cutting over both of them]* You're both fired! Both of you! Get out of here!
- MISHIN *and IVANOVSKY look at each other uncertainly then go back to the work stations.* 370
- IVANOVSKY: I said get out of here! Go on!  
MISHIN: But we can't, SP ...  
MISHIN: Come on, SP ... it's a big day ...  
KOROLYOV: I know what day it is, Mishin! It's the day I finally kick your sorry backside out of my workroom. Get out! 375
- IVANOVSKY: You know you can't fire us, no one can reassign a prisoner's labour except ...
- MISHIN: *[to IVANOVSKY, warning]* Oleg!  
IVANOVSKY: *[under MISHIN]* ... Comrade Glushko ...
- GLUSHKO *is approaching them. KOROLYOV sees him and beyond him, waiting, XENIA and NATASHA.* 380
- KOROLYOV: *[quiet]* Why's no one working?
- [Louder.]* Move, you drowsy excuses for engineers! Work!
- The WORKERS/DESIGN ENGINEERS get going again.*

GLUSHKO: Comrade Korolyov, is everything ready? 385  
 KOROLYOV: No.  
 GLUSHKO: What?  
 KOROLYOV: The figures are wrong. I told you we needed more time.  
 GLUSHKO: Then you'll have to ... you'll have to ...

Look, your family is here. You have to present this as a success, you have to tell them we've succeeded already! 390  
 KOROLYOV: I know what you want, Glushko.  
 XENIA: What does he want?

*Pause.*

GLUSHKO: I'll let you ... I'll let you all ... Natasha, talk to your father ... 395  
 We don't have much time, Sergei!

GLUSHKO *moves off, anxiously checking the work.*

KOROLYOV: It's a big day for us. This is the day we have been told to present our completed work to the Politburo. Today is the triumphant conclusion to years of expensive labour. 400  
 XENIA: [*picks up on his tone, looking round*] You're not ready.  
 KOROLYOV: A few weeks away.  
 XENIA: The design isn't working?  
 KOROLYOV: My part of the design is working.  
 XENIA: [*gets it, indicating GLUSHKO*] Ah ... so. The boss needs you to make him look good. 405  
 KOROLYOV: Yes.

How are you?  
 XENIA: As you see.  
 KOROLYOV: Natasha. Look at you. 410  
 NATASHA: I'm so glad, you've got windows.  
 KOROLYOV: What's that?  
 NATASHA: Every time I think of you working here I wonder if you can see the sun. And you can.  
 KOROLYOV: We've got windows. Rather dirty windows of course but ... 415  
 NATASHA: I'm glad.

IVANOVSKY *sidles up, hesitant.*

IVANOVSKY: Excuse me ... Comrade Korolyov ...  
*He offers papers. KOROLYOV looks at them.*

KOROLYOV: Well done, well done, good man. 420  
 [To XENIA.] Why did they bring you in here?  
 IVANOVSKY *moves away.*

XENIA: You want us to leave?  
 KOROLYOV: No! No of course not. How are you? How was the journey?  
 XENIA: Cold. The train was delayed longer than usual. 425  
 KOROLYOV: Have you eaten? Did you have enough food for the train?

MISHIN's turn to sidle up.

MISHIN: Sergei, I'm so sorry ...  
 KOROLYOV: It's alright, Vassily. Show me.  
 MISHIN: [offering papers] I think we can suggest a probable solution to determining an accurate trajectory if ... 430  
 KOROLYOV: [cutting him off; quiet] Vassily, you think the idiots can count their own toes? It's fine. You've done well. We're ready for this.

MISHIN moves away.

[To XENIA] It's very good to see you. 435

I didn't expect to see you here.  
 XENIA: In the middle of your work. We're disturbing you.  
 KOROLYOV: No! It's ... you look well, Xenia. You look ... I'm glad to see you. Natasha, you look thin! Are you getting enough to eat?  
 XENIA: Comrade Glushko has offered us an apartment here. 440  
 KOROLYOV: Here?  
 XENIA: Yes. Here. In the middle of your work.  
 KOROLYOV: But how ... why?  
 XENIA: So you see the advantages of making him look good.  
 KOROLYOV: You'd come here? 445  
 XENIA: You're asking us to come? That's what you want?

Pause.

KOROLYOV: What about Natasha's studies?  
 NATASHA: I'm finished this summer.  
 XENIA: Do you want us here? 450  
 KOROLYOV: Yes. Would you come?  
 XENIA: I don't know.  
 GLUSHKO: It's nearly time. We need to be ready.  
 KOROLYOV: It's too sudden. We can ... we'll have to talk about this later.

A bell. The GUARDS rush the WORKERS/DESIGN ENGINEERS off apart from MISHIN and IVANOVSKY. 455

XENIA: Glushko says you might be pardoned?  
 KOROLYOV: I've another ten years on my sentence. That hasn't changed.  
 XENIA: If they released you ... if you were free, would you really come back to Moscow? 460  
 KOROLYOV: I don't understand you.  
 GLUSHKO: They're early! The cars! The cars are arriving!  
 XENIA: You didn't have to leave Moscow, Sergei.  
 KOROLYOV: I was asleep. We were asleep! How could I get away? They dragged me downstairs. They threw me in a van, Xenia! 465  
 XENIA: Sergei ... you saw what was coming. All your colleagues were being arrested ... all their families taken away ...  
 KOROLYOV: So I should have denounced them first?  
 XENIA: Yes! For us! For our sake.  
 KOROLYOV: And our work? I should have just let it all be destroyed? 470  
 XENIA: Oh, your work!  
 NATASHA: Please. Please. Mother said you asked her to marry you over and over for six years.  
 XENIA: He did. He never stopped asking.

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NATASHA:	And at last you had to say yes.	475
XENIA:	I had to say yes. He'd never have stopped asking. He never stops. Of course I said yes.	
KOROLYOV:	I was sure from the moment I saw you that I wanted to share my life with you. I'm still sure.	
GLUSHKO:	They have to go. Xenia, you have to go now.	480
	<i>WORKERS and DESIGN ENGINEERS are clearing up, frantically getting ready. A bell.</i>	
XENIA:	I'm glad you asked me, Sergei. I'll always be glad you made me say yes. But you have to understand, I made my choice ten years ago. I won't move here. I won't leave my life. I can't bring Natasha to live under the shadow of a prison wall, with the smell of death and gunpowder in her nose. But your home is still your home, if you're free, if you want it.	485
GLUSHKO:	If it all goes well, if we keep meeting our targets he'll be home with you soon.	
XENIA:	If his work can spare him.	490
GLUSHKO:	Yes, yes, yes ... we'll all be on holiday soon. I promise you both. I promise you, Sergei, if today goes well it'll be picnics by the Volga for all of us, now say goodbye.	
XENIA:	Goodbye.	
KOROLYOV:	Goodbye.	495
	Goodbye, Natasha.	
GLUSHKO:	Goodbye, goodbye, goodbye! Go! Go!	
	<i>He shoos them off. Turns to KOROLYOV.</i>	
	Line up! Line up! Come on.	
	KOROLYOV, IVANOVSKY, MISHIN <i>and the other</i> WORKERS/DESIGN ENGINEERS <i>form a welcoming committee.</i>	500
	Are we alright? Do I look alright?	
	IVANOVSKY <i>straightens</i> GLUSHKO's tie.	
	Thank you. And Sergei, nothing about space today, you understand me? Not a word!	505
	KHRUSHCHEV <i>and</i> BREZHNEV <i>enter, followed by members of the</i> POLITBURO.	
GLUSHKO:	Comrade First Secretary, honoured comrades ... welcome ... welcome. You'll take some tea? Vodka?	
KHRUSHCHEV:	[ <i>looking round</i> ] Later, later, show us what we're paying for first.	510
GLUSHKO:	Of course. Of course, as you can see our engineers have prepared for your visit. Everything is on schedule. We have exceeded Comrade Stalin's expectations ...	
KHRUSHCHEV:	Comrade Stalin's dead.	
GLUSHKO:	Eh ...	515
KHRUSHCHEV:	Isn't he?	
GLUSHKO:	Yes.	
KHRUSHCHEV:	You noticed? You heard the news maybe?	
GLUSHKO:	Yes.	

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KHRUSHCHEV: So let's see if you can satisfy Comrade Khrushchev's expectations. On you go. 520

*GLUSHKO is trying to hand out papers to KHRUSHCHEV and the others.*

GLUSHKO: The eh ... the initial work ... the initial planning ... has proceeded as we anticipated ...

KHRUSHCHEV: What work? What planning? 525

*[Re: the papers.]* These are pages of numbers! Why are you showing me your numbers?

KOROLYOV: Is someone going to tell me what's going on here!?  
Comrade Khrushchev, if I may ...

*KOROLYOV leads them to the base of a rocket. They look up.* 530

*A beat while they take it in.*

KHRUSHCHEV: Why is it so big?

KOROLYOV: What you are looking at is our latest prototype developed to carry liquid fuel. With this missile we hope to increase our range by a factor of ten, allowing us to select targets many thousands of miles away with reasonable accuracy. As you know our deadline for completion was this year ... 535

KHRUSHCHEV: As you know? As you know? I don't know anything. What is this thing?

KOROLYOV: It is an intercontinental ballistic missile.

KHRUSHCHEV: So what can it do?

KOROLYOV: This is our test model. We hope it can deliver a warhead over a much longer distance than would previously have been possible ... 540

KHRUSHCHEV: How long?

KOROLYOV: It could reach America in just a few minutes.

KHRUSHCHEV: America? America?

KOROLYOV: Yes. 545

KHRUSHCHEV: *[laughing, to the POLITBURO]* You hear that! You hear that? We've just made toy boats of their warships! Those guns of theirs are going to be good for nothing but salutes!

*[To GLUSHKO.]* Is it true!?

GLUSHKO: Yes, Comrade Khrushchev. 550

KHRUSHCHEV: Well, how many of these things do we have?

GLUSHKO: The Politburo, as you know, approved ...

KHRUSHCHEV: *[interrupts]* Look, you seem like a man who can understand plain talking, yes? I don't know what you were expecting today but this is how it is – the old man told me nothing. I don't know a bloody thing. 555

*[pointing at the MEMBERS OF THE POLITBURO.]* They don't know a bloody thing.

Tell me again, slowly, so I can understand.

KOROLYOV: Comrade Stalin had a dream.

KHRUSHCHEV: Yes. 560

KOROLYOV: *[as if quoting]* His dream was to plant missiles like saplings of a new forest, bent by the winds of the world to point wherever they were needed.

Their flight paths would be dotted lines of death threatening our enemies even in their own homes, as they threaten us now. He wanted to guard our whole, huge sky with fire and steel. 565

KHRUSHCHEV: He said that.  
 KOROLYOV: No. He had that written. But that was the idea.  
 KHRUSHCHEV: That was his dream.  
 KOROLYOV: Yes.  
 KHRUSHCHEV: The old devil never told me he had dreams. 570

*Suddenly he bangs on the rocket.*

[*To the MEMBERS OF THE POLITBURO.*] Look at this! Look at this thing, will you?!

KOROLYOV: [*To KOROLYOV, suddenly anxious.*] Oh, can I do that? It won't ...?  
 It's quite safe. 575

KHRUSHCHEV *hits the rocket again.*

KHRUSHCHEV: That explains it, that explains the secret smile. You know the one I mean? Just peeking round the edges of his moustache with so much iron behind it. I thought death was the twinkle in the eye, the big punchline to every joke he ever told ... But this is the big joke, isn't it? Ha! 580

KHRUSHCHEV *gives the rocket several more blows, laughing. The hammering reverberates around.*

*He turns from examining the rocket to examining KOROLYOV.*

Well. Well then.

What's your name? 585

KOROLYOV: Sergei Pavlovich Korolyov.

KHRUSHCHEV: And how are conditions in the missile-builders' prison, Sergei Pavlovich? Food alright is it? Plenty of fresh air?

KOROLYOV: Conditions are ...

KHRUSHCHEV: [*interrupts*] A hell of a lot better than the Gulag. No, no, you're a lucky man, I can see that. And what was your sentence? 590

*Pause.*

KOROLYOV: Hard labour or death, Comrade Khrushchev.

KHRUSHCHEV: Comrade Stalin's rocket fuel. Got us all leaping forward, didn't it? Did you cry when he died? 595

KOROLYOV: I was ... sad of course I ...

KHRUSHCHEV: I wept like a child. He was our father. Now we're just children running from wolves ...

He was right, of course he was right, the Americans are watching us from every wave of the sea. They're peering down on us from every patch of blue sky, ready to drop death on us whenever they like. 600

MISHIN: [*Suddenly to MISHIN.*] What did you do in the Great Patriotic War, comrade? I ...

I was in Czechoslovakia, Comrade First Secretary. I was a master of horses, in the cavalry ... 605

KHRUSHCHEV: Wounded?

MISHIN: Yes, comrade.

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KHRUSHCHEV: Show me.

*Hesitant, MISHIN pulls up his shirt to show his scar.*

MISHIN: Shrapnel. 610  
The shell exploded right beside our position ... I was the only one who survived ...

KHRUSHCHEV: *[stopping him]* It's alright soldier. We've all got our wounds, eh?

We've given the world enough of our dead. We gave millions to win their war for them while they ate chocolate and chewed gum. The crops in our fields 615  
are still rich with the Russian blood that soaked into the earth – the blood of millions of farmers and soldiers who died winning that war. We broke the world's enemy for them and then the world turned round and threatened us?! Well, no more! No more! Ha! We'll show them! You'll show them, Sergei!

KOROLYOV: You've beaten the Americans and their pet Germans? They can't do this? 620  
They're developing the German V2. But we don't think their design is yet capable of ...

KHRUSHCHEV: *[interrupts]* Oh, let me tell them! Let me tell them we can see a fly on a grain of wheat on their great plains and kill the fly and the whole plain with it ...

KOROLYOV: Our accuracy is not yet ... 625

KHRUSHCHEV: No! No, let me tell them that! I want to see their faces! Let them try and frighten our mothers and children now!

KOROLYOV: Do you have family, Sergei?

I've got a daughter.

KHRUSHCHEV: Wife and daughter, eh? Lovely. They let you see them? 630

*Pause.*

KOROLYOV: Yes, Comrade Khrushchev.

KHRUSHCHEV: Good, good, you'll spend days with them soon. Now your work's done.

KOROLYOV: The work is not completed.

GLUSHKO: *[simultaneous]* Comrade Khrushchev ... 635

KHRUSHCHEV: *[simultaneous]* What!?

KOROLYOV: We do not have a working mathematical model, as yet. But if the work proceeds to our plan, the missile will fly within the month. I guarantee that.

KHRUSHCHEV: You guarantee that personally?

KOROLYOV: Yes, comrade. 640

KHRUSHCHEV: You know what I think then, Sergei Pavlovich? I think the people are going to pardon you. I think you'd still love Mother Russia even if you weren't staring down the barrel of a gun. Am I right?

KOROLYOV: You're right, comrade.

KHRUSHCHEV: So go and get your wife ... You're a free man! 645

You can go out and buy your daughter a new pair of shoes. Have you got an apartment here for them?

GLUSHKO: Yes, Comrade Khrushchev ...

KOROLYOV: No.

KHRUSHCHEV: What do you mean, 'No'? 650

KOROLYOV: They wouldn't come here.

They won't come, Comrade Khrushchev.

GLUSHKO: Comrade Khrushchev doesn't want to hear ...

KHRUSHCHEV: She told you that?

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KOROLYOV: Yes. 655  
 KHRUSHCHEV: Well ... a man needs his family. Go to her.  
 GLUSHKO: We do need Sergei Pavlovich if the work is to proceed, Comrade Khrushchev ...  
 KHRUSHCHEV: What about these other boys in white coats? They can finish the job without this lad here, can't they? 660  
 GLUSHKO: No.  
 KOROLYOV: No, Comrade Khrushchev.  
 GLUSHKO: Comrade Korolyov is indispensable. At the moment.  
 KHRUSHCHEV: [*laughs*] And you're not?  
 Well. 665  
 Well, what are we going to do?  
 [To KOROLYOV.] All these plans, all these dreams of fire and steel in one little head? Is that wise? Is there room in there, comrade?  
 KOROLYOV: One mind can hold a million ideas, a million actions, as many possibilities as specks of light in the night sky. 670  
 KHRUSHCHEV: But put a bullet in his brain and you lose the lot. I can see how you managed to stay alive, comrade. Very clever.  
 Well, I'm still offering you a choice. You're pardoned. Take your freedom and go home to your wife if you like ...  
 GLUSHKO: [*cutting in*] Comrade Khrushchev ... 675  
 KHRUSHCHEV: Shut up! I'm not talking to you!  
 [To KOROLYOV.] You decide, comrade. Do you need a holiday?  
*Pause.*  
 KOROLYOV: No, comrade. I need to finish my work.  
 KHRUSHCHEV: Course you do. 680  
 KOROLYOV: I need Mishin, I need Ivanovsky. I need my team.  
 KHRUSHCHEV: Your team. Your team.  
 All enemies of the people?  
*No one answers.*  
 Well ... well, if a man has given his blood for the people I think that's all we need to know. I think that's all that counts in this new world, in these new days where our enemies want to bring us down while our wounds are still wet. 685  
 Let's try another way to fuel the rocket, comrades. The people will give you all their pardon. Do your work. 690  
 MISHIN *breaks down abruptly.*  
 KOROLYOV: Vassily ...  
 KHRUSHCHEV: It's alright. Give him a drink.  
 [To MISHIN.] Take a drink, soldier.  
 Let's all have a drink. 695

MISHIN *is still weeping.*

That's enough, that's enough now, we're celebrating now. You've done a good job, Sergei Pavlovich.

[To GLUSHKO.] He's done a good job for you, hasn't he? He's been a good deputy for your little rocket-building team. 700

[To KOROLYOV.] Who do you want as your deputy then?

[Indicating GLUSHKO.] Him?

KOROLYOV: [thrown] Eh ... I don't ...

KHRUSHCHEV: You should be running this team, shouldn't you?

GLUSHKO: Comrade First Secretary ... 705

KHRUSHCHEV: [cutting him off] Shut up, we're not talking to you, Sergei and me are making a new plan now.

[Indicating GLUSHKO.] Do you need him?

*Beat.* KOROLYOV *looks at* GLUSHKO.

KOROLYOV: For what? 710

GLUSHKO: Everything we've done was dependent on my design for ...

KHRUSHCHEV: [interrupts, just speaking to KOROLYOV] So you can run your team and you have this one, unless you want him for your deputy?

GLUSHKO: No! No, the committee must approve any reorganisation in our working structure and ... 715

KHRUSHCHEV: [turns on GLUSHKO] Oh, must they? Which committee? Do I know them, have they bought me a drink recently, have any of them had their feet up on my chairs?

[To KOROLYOV.] You don't want him? You don't trust him?

*When KOROLYOV says nothing, KHRUSHCHEV indicates BREZHNEV.* 720

I trust this man to stand here, you see? Just behind me. He doesn't say much do you, Comrade Brezhnev?

BREZHNEV: No, comrade.

KHRUSHCHEV: He never has. He watches, and he sees it all, don't you?

BREZHNEV: Yes, comrade. 725

KHRUSHCHEV: And no one sees him. No one saw him until I did. I saw a boy who could learn what I had. I saw a young man who could follow me up the party. I saw a man who could take the trust I offered him and stand at my shoulder, my eyes and ears. Watching and listening until the blood and fire and bullets had passed us both by. 730

We understand each other, don't we? We understand what we must do now, for the people.

BREZHNEV: Yes, comrade.

KHRUSHCHEV: So, who do you want to stand beside you, Sergei?

*Pause.* 735

KOROLYOV: Vassily ...

Comrade Mishin.

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KHRUSHCHEV: The man who can stare down the barrel of a German tank! Yes! Good choice!  
 GLUSHKO: Am I required here then?  
 KHRUSHCHEV: Those damn Nazis! Every one of them in bed with Uncle Sam now. But 740  
 Sergei Pavlovich and the Soviet workers can beat them!  
 KOROLYOV: That's right, comrade, and we could beat them into space too.  
 GLUSHKO: Am I still required here!?

*Pause.*

KHRUSHCHEV: Are you drinking? No. Clear off then. 745

Into space? What are you talking about? Take a drink, man.

GLUSHKO *exits*.

KOROLYOV: In a moment perhaps, Comrade Khrushchev, thank you. Can I show you something, Nikita Sergeyevich, can I show you my dream?

[*Drawing him over to the rocket again.*] Look, look, it's nearly touching the 750  
 sky already. Over five million horsepower thrusting it up into the stars. Five tons of warhead soaring higher than any human thing ever made. We could escape gravity itself! We could send a satellite around the Earth!

KHRUSHCHEV: Why?

Why would we do that? 755

KOROLYOV: Because we must! It would be a first step, Comrade First Secretary. Before this, the idea of moving off the Earth, travelling beyond our little world has just been a dream. But we could make it real. Here, today, we could take that first step no one has dared to believe was possible. It would change what it means to be human. 760

*No response.*

Think of it, to take mankind so high, so high that we can look back and see what we are, look beyond the curve of the Earth to see what we can become!

*No response.*

For Mother Russia! For the love of our black earth and memory of our dead. 765

*No response.*

America will claim the first satellite very soon if we don't ...

KHRUSHCHEV: [*cuts him off*] You're ready to do this?

KOROLYOV: Almost immediately. We replace the warhead with a satellite, the plans have been submitted to the committee ... 770

KHRUSHCHEV: Alright. Send everything to my office as well.

[*To BREZHNEV.*] You'll keep an eye on this?

BREZHNEV: Yes, comrade.

KHRUSHCHEV: You can have your dream, Sergei Pavlovich, as long as I have my missiles.

KHRUSHCHEV and BREZHNEV *exit*. Once they are clear, KOROLYOV, 775  
 IVANOVSKY, MISHIN and the others roar with delight, dancing and hugging each other.

MISHIN: A toast! A toast! To the new chief designer! Need a home tutor? Visit [smiletutor.sg](http://smiletutor.sg)

KOROLYOV: You're excused. You're all excused. No more work today.

*The GUARDS exit followed by WORKERS and DESIGN ENGINEERS whooping. MISHIN, IVANOVSKY and KOROLYOV remain.* 780

KOROLYOV: [to IVANOVSKY] How come this wet baboon cries with joy at the thought of working with me and you don't even blink?

IVANOVSKY: I've no tears left in me, SP, you know that.

KOROLYOV: Oh, I'll find your tears. The way I'll work you now ... 785

Bring her out. Let's look at her.

*From a hiding place, IVANOVSKY produces a scale model of Sputnik. A beautiful shining silver ball.*

*He holds it up.*

We're going to make you real, beautiful. We're going to let you grow and fire you up where you belong. 790

*They're passing the Sputnik among them. MISHIN kisses it.*

MISHIN: You little darling.

KOROLYOV: Hey! Hey! No marks!

*He polishes the model with his sleeve.* 795

We're going to polish the skin till it blazes with all the light of the sun, so we can see her pass over us with our own eyes, the star we made.

IVANOVSKY: I have to tell the others, can I tell them, Sergei?

KOROLYOV: Yes! Go on!

*IVANOVSKY runs off.* 800

MISHIN: That was your daughter?

KOROLYOV: Yes. That was Natasha.

MISHIN: She's lovely. A lovely girl.

KOROLYOV: Yes.

MISHIN: Take a drink, Sergei. 805

*MISHIN exits.*

*KOROLYOV raises his little shining Sputnik.*

KOROLYOV: You're lovely. A lovely thing.

Fly up and see who chases you. If the race starts we'll all run to the other side of the Moon. 810

*KOROLYOV throws the Sputnik up into the sky.*

*Lights down.*

*The silver sound of Sputnik overhead.*

*A parade ground, Central Russia, An autumn night. October 4th 1957.*

SOLDIERS *from the local barracks and YOUNG WOMEN from a textile factory dancing together. YURI is dancing with VALYA. KOMAROV, TITOV and LEONOV are dancing with other WOMEN or, in the absence of partners, boisterously with each other. The dance finishes, an OFFICER shouts over the end.* 815

OFFICER: Last dance! One more then flying officers report back to barracks! 820

*The music begins again, they dance.*

*YURI is talking to VALYA.*

YURI: So I'll see you next week then.

*VALYA laughs.*

VALYA: What? 825  
Every time!

Have you asked me if I want to see you next week?

YURI: No.

VALYA: Are you going to?

YURI: No. 830

VALYA: Why not?

YURI: Because I know the answer.

VALYA: You're very sure of yourself.

YURI: No, I'm sure of you.

VALYA: You ...! 835

*Words fail her, she starts to pull away.*

YURI: [*stopping her*] No, you don't get it.

If I asked if you wanted to see me next week you'd say you didn't know, wouldn't you?

*VALYA hesitates.* 840

But I know. I'm sure.

VALYA: Of what?

YURI: That I want to see you.

VALYA: And that's enough, is it?

YURI: Isn't it? You don't trust me? 845

VALYA: Why should I trust you?

YURI: Look at me. I'm so sure I want you, Valya. Look, can't you see it in my eyes?

VALYA: Let me see your hands.

*He offers them. She looks at them.* 850

My mother taught me how to read a man's hands.

[*Studying them*] If there's dirt under the nails the man will bring his working day home to make your nights a misery.

YURI: I'm clean.

VALYA: If the nails are clean but there are cracks in his skin, his working day will 855

break him in the end.  
YURI: Clean and smooth.  
VALYA: And those are the hands of a thief who lives off the work of others ...

[*Seeing something.*] What is this? On your skin?  
YURI: What are you seeing? 860  
VALYA: It's silver.  
YURI: Oh, it's from the engines, little flakes of metal.  
VALYA: You clean the engines of the planes?  
YURI: No, no, I stroke them, before I fly. Like horses.  
VALYA: Horses? 865  
YURI: A jet engine's a tricky thing. You don't know how it might decide to kill you. A wild horse is an easier beast to tame than a MiG landing on a frozen runway. So I always pat the engines before I throw my life into the sky. I ask them to be sweet one more time. It can't hurt, can it? I'm still here, aren't I? [*Sound of a whistle*]. 870

OFFICER: That's it, Lieutenant! Time's up!  
VALYA: You have to go.  
YURI: No. We've got a moment.  
VALYA: It's cold. Can you smell it, in the air? Snow. Smells like smoke and sugar. There'll be no more dancing on the parade ground after tonight. Just you squaddies stamping up and down, kicking the ice off your boots. 875  
YURI: Flying officers don't stamp, we walk on air.

So I'll see you next week.  
VALYA: I don't know. I don't know how to be sure.  
YURI: What did your mother say about men with metal hands? 880  
VALYA: She doesn't know any.  
YURI: Need to make up your own mind then.

LEONOV *runs on, waving a radio over his head. He's shouting over the music.*

LEONOV: Sputnik! Sputnik! Sputnik!

*The music dies away as LEONOV reaches YURI.* 885

Yuri, it's Sputnik!

[*Shouting the noise down.*] Listen! Listen!

*Silence. The silvery sound of Sputnik, faint through the radio, growing louder.*

VALYA: What is it?  
LEONOV: The world's first satellite! 890  
TITOV: Good heavens, it's up there now. It's above us!  
KOMAROV: Can you see it?  
TITOV: It's too small. It won't be visible to the naked eye.  
LEONOV: There! Look! Shining!  
VALYA: It's a star, a moving star. 895  
KOMAROV: [*pointing*] No it's there!  
VALYA: I'm seeing it everywhere. The whole sky's full of moving stars.  
TITOV: It's snow. It's snowing.

*Snow starts to fall on their upturned faces.*

OFFICER: Fall in, men, fall in, it's time. 900  
KOMAROV: Everyone else is lined up.

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LEONOV: Yuri, we have to go.

*The others move off, still looking up till only YURI and VALYA are left.*

YURI: They'll hear it over all of Russia. Over the whole world. The sky is ours.

VALYA: Is it really true? 905

YURI: I'll bring you a piece of sky, a star to hang round your neck. I'll pick it next time I fly up there.

VALYA: Listen to you. Next you'll tell me that's stardust on your hands.

YURI: No. It's just oil and metal.

*[Takes her hands.] But the thing about metal ...* 910

The thing about metal is, you make it one shape and that's how it'll be. It's true. The only thing that wears metal out is time and it'll last a whole life before that happens.

So what do you want, Valya Goryacheva?

VALYA *kisses him.* 915

OFFICER: Lieutenant Gagarin!

YURI: Coming, sir!

YURI *exits. VALYA exits slowly in the opposite direction, still looking up at the sky.*

*The following scenes flow into this one, characters from one entering as the previous actor is still exiting.* 920

*A park, Moscow, continuous.*

*The snow is falling a little quicker. NATASHA walks through the park, across the stage, a radio in her hands, listening to the sound of Sputnik, watching the sky.* 925

*The Gulag, Kolyma, continuous. Strong wind.*

*As NATASHA exits, a GULAG PRISONER crawls onstage, breath rasping. The snow is falling fast and fierce now. The DOCTOR enters, wrapped up against the weather. She has a radio too, the sound of Sputnik is replaced by a patriotic commentary explaining the triumph of Sputnik, it's in Russian, the commentator rousing and excited, the signal is fading in and out. The DOCTOR is trying to get another channel, banging the radio and muttering. She doesn't see the GULAG PRISONER at first.* 930

DOCTOR: Come on! Come on! Some music, not this rubbish! I want music. I'll settle for a military band, come on! 935

*She sees the GULAG PRISONER.*

Where are you going?

Where are you going, come back to the infirmary, you'll die out here.

GULAG PRISONER: Leave me alone ...

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DOCTOR: I want to die ... in the clean air ... I don't want ... your medicine ... poison ... 940  
I don't have any medicine. I just count the dead. Come on, don't die yet.  
Come inside.

*She pulls at him.*

GULAG PRISONER: Bitch.

DOCTOR: Yeah, yeah ... 945

*She tries to heave him up. He cries out in pain.*

Come on. Come on, you fool! Fight, damn you ...!

*She can't lift him.*

GULAG PRISONER: I want ... to die ... under ... the open sky ...

*She lets him drop.* 950

DOCTOR: I'm so sorry. I'm sorry. Why should you stay alive to make me feel better?  
What's your name? What's your name?

*The GULAG PRISONER mumbles something indistinct.*

That's your prison number. What's your name?

Never mind. Never mind. Think about ... something happy ... something 955  
warm. Did you love your mother?

GULAG PRISONER: Mum ...

DOCTOR: Yes. Can you see her? Where is she?

GULAG PRISONER: My mother ... My mother sat me on ... a red rug ... in the window ... she 960  
pulled me close ...

DOCTOR: That's right. That's right and nothing's going to hurt any more ...

GULAG PRISONER: I could see ... the reflections of the candle flames in the glass. I could  
see ... the candles above in the dark ... a thousand candles ... stars in the  
sky ...

*She's got the dose ready to inject him.* 965

DOCTOR: It's alright. It'll be warm, it'll be quiet and I'll hold you till you get there.

GULAG PRISONER: She said ... she said ... you can't touch the stars, Pavel ... they're too  
far away ... you'll have to travel miles through the dark to reach them.

DOCTOR: *[rolling up his sleeve]* Shhhh ...

GULAG PRISONER: And I said ... then I will ... 970

*The DOCTOR injects him. The GULAG WORKER stiffens then goes still.*

*The patriotic voice on the radio rises to a crescendo.*

RADIO: Sputnik! Sputnik!

*The silvery sound of Sputnik.*

*The DOCTOR looks up into the falling snow.* 975

DOCTOR: Sputnik.

*She spits.*

## ACT 2

## Scene 1

*The DESIGN ENGINEERS' room.*

MISHIN, IVANOVSKY and KOROLYOV are watching a piece of archive film.  
Patriotic music, interspersed with voice-over.

980

*We don't see the film itself.*

MISHIN: Where is this?  
IVANOVSKY: America.  
MISHIN: Yes but where?  
IVANOVSKY: Oh, like you'd know. 985  
KOROLYOV: Florida.  
MISHIN: Florida? Are you sure? It looks very dry.  
ANNOUNCER: '... in the heart of the Florida desert ...'  
KOROLYOV: This is their most recent unmanned prototype. It's still basically the V2, don't  
you think? 990  
IVANOVSKY: I don't know.  
MISHIN: Do they farm there? It looks too dry. They have a lot of cattle, don't they ...  
the Americans. I think that land's too dry for cattle.  
IVANOVSKY: I'd say they've changed the fuel.  
KOROLYOV: That's what the intelligence says, but ... 995  
MISHIN: Maybe a different kind of cow. Do you think that's it?  
IVANOVSKY: I don't understand why they've changed the shape.  
MISHIN: They've only put two engines on the thing, so they must have about 120,000  
kilo thrust, kerosene oxygen fuel maybe?  
KOROLYOV: This is why he's second in command. 1000  
IVANOVSKY: Oh, is that why?  
MISHIN: Enough to get them into orbit.  
KOROLYOV: Maybe. Let's see.  
IVANOVSKY: Here she goes.  
KOROLYOV: That is an elegant shape, look at that white slender nose ... 1005  
MISHIN: She's wobbling.  
IVANOVSKY: No, she's going up.  
KOROLYOV: Beautiful aristocratic American nose, sniffing out the Moon ...  
MISHIN: Sergei, you already know if they launched successfully, just tell us.  
IVANOVSKY: She's still going up, steady as a piston ... 1010  
MISHIN: I think there's a tremor ... there ... no?  
IVANOVSKY: No ... Maybe ... Oooh!

*They all groan in horror and delight.*

MISHIN: Did you see that!  
ANNOUNCER: '... early days for the space programme ...' 1015  
IVANOVSKY: Boom! Look at her burn!  
MISHIN: They can't do it!  
IVANOVSKY: Boom!  
MISHIN: Forget it, forget it, America, spend your money on new cars. You haven't got  
the rocket engineers to match Oleg and Vassily! 1020  
KOROLYOV: It's old film.  
ANNOUNCER: '... as AMERICA advances into space ...'  
MISHIN: We've beaten them!  
KOROLYOV: Intelligence kept it for months. It's old.

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- IVANOVSKY: But we've beaten them. 1025  
 KOROLYOV: They're bound to have made some progress since then ...  
 MISHIN: But ... !!??  
 KOROLYOV: But right now ... *we've beaten them!*
- IVANOVSKY: America is lying in the dirt staring up at our vapour trail! The first man in  
 KOROLYOV: space is going to be a good Soviet citizen, no question. 1030  
 Yes!  
 KOROLYOV: Alright. Run it again. Let's work out what they might have done next.
- GENERAL GELADZE *enters. He salutes.*
- GELADZE: The cosmonauts are ready for your inspection, Comrade Chief Designer.  
 KOROLYOV: Yes, yes ... 1035
- GELADZE: In a minute.  
 All good boys. Trained and ready ...
- KOROLYOV, MISHIN *and IVANOVSKY are ignoring him, absorbed in the film again.*
- KOROLYOV: There is something about that nose. Why make it like that? 1040  
 GELADZE: One metre seventy-eight tall, as requested, all trained, you'll see ...
- IVANOVSKY: Though we're all puzzling about that one. One metre seventy ...  
 It's just vanity. There's no reason. There can't be an aerodynamic benefit at that thrust.
- GELADZE: As Uncle Joe would say, 'Do the work, comrade, and ask the party for the 1045  
 reason ...'
- They all look at him.*
- KOROLYOV: What?  
 GELADZE: Our Uncle Joe Stalin would have got the reason out of you, eh?  
 KOROLYOV: What are you talking about? 1050  
 GELADZE: Why are all the cosmonauts to be under one metre seventy-eight?
- KOROLYOV: And seventy-five kilos?  
 To fit in the capsule.  
 GELADZE: Of course. Of course.
- [*Laughing.*] Stupid of me. 1055
- They ignore him again.*
- MISHIN: [*re: the film*] You see the tremor starts as soon as it's cleared the gantry ...  
 GELADZE: Well, you've got a good bunch. They're the right height and they're ready to die.
- KOROLYOV: That won't be required. 1060  
 GELADZE: If it is they're ready. They are heroes. Heroes of the Soviet people.  
 KOROLYOV: Good.
- GELADZE: I'll be with you in a moment.  
 Of course. 'Scuse me, 'scuse me, comrades, getting in your way. You're busy men. Excuse me. 1065

I'll wait for you outside, Comrade Chief Designer.

GELADZE *exits*.

KOROLYOV: I better get this over with. Tell me what you think when I get back later. Work it out for me.

MISHIN: Heroes of the Soviet people, eh? Is that what you ordered, Sergei? 1070

KOROLYOV: Of course.

MISHIN: Of course you did. Just what we need. More of those.

IVANOVSKY *shushes him, laughing but shocked. They exit.*

*The COSMONAUTS' training room.*

*The COSMONAUTS, LEONOV, KOMAROV, TITOV and YURI, are standing, waiting, rigidly at attention.* 1075

*After a few motionless moments, YURI looks at his fellow COSMONAUTS. He looks round.*

*There's something really hot and metal right beside them. A heating pipe, a piece of equipment, a samovar. YURI reaches out and touches it briefly, looking at the others. He winces in pain at the heat, blowing on his fingers. He touches it again, checking he's got everyone's attention. Snatches his hand off again.* 1080

YURI: Five roubles says I last two minutes.

*He waits, hand poised expectantly. An uncertain moment then all the COSMONAUTS break ranks, slapping one hand on the same bit of metal. They hold the hot metal, wincing and gasping in discomfort.* 1085

*LEONOV breaks first, dancing away, waving his heated fingers.*

*KOMAROV follows seconds later. YURI and TITOV are still holding it.*

LEONOV: Go on, Yuri! 1090

KOMAROV: Titov's steady.

LEONOV: Go on, Yuri!

KOMAROV: Ten roubles on Titov.

LEONOV: You've got him! You've got him! You ...

*YURI lets go.* 1095

YURI: Ugh, comrade, what happened?  
Yeah, like you were still in there.

Nice one, Titov.

*TITOV is still holding on.*

LEONOV: Titov? 1100

KOMAROV: Titov, you've won.

YURI: Look at him!

KOMAROV: Titov, drop it.

YURI: He's going purple, look.

LEONOV: You've won! 1105

KOMAROV: You've won!

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YURI: You beat me, man, come on!

TITOV *lets go.*

TITOV: 'Upon the brink of the wild stream  
He stood, and dreamt a mighty dream.' 1110

LEONOV: Who did?

TITOV: Pushkin.

KOMAROV: It's a quote.

LEONOV: Right.

YURI *slaps out his damaged hand.* 1115

YURI: Well done!

TITOV *returns the shake with force.*

Ow! Ow!

[*Laughing.*] Alright, you got me again.

TITOV *lets him go.* 1120

Can you still bend your fingers? Hell, that was stupid, they might have us trying out the instrument panel.

TITOV: I used my left hand.

YURI: [*to others*] See?

He wins again. Can't get past you, can we, Titov? 1125

TITOV: You can try if you like.

YURI *tries to step past TITOV, TITOV blocks him. They move, block, move, block – faster and faster till they are actually wrestling each other.*

GELADZE *enters with KOROLYOV.*

GELADZE: Cosmonauts! 1130

*They quickly get back in line, standing to attention.*

KOROLYOV: So, here you all are. My little eagles.

Relax. Come on, I'm just going to explain things to you.

GELADZE: At ease.

*The COSMONAUTS relax.* 1135

KOROLYOV: This is how it works, boys. We're building you a craft to take you out of the Earth's atmosphere.  
You're all top pilots but all you have to do is monitor its performance.

As you know we've tested the rocket with dogs. The dogs that orbited and landed again all lived. Some of them did not land. 1140

*The DOCTOR enters and stands, watching and listening.*

But if I've done my job this one will. Don't worry, boys. I'm good at my job.

So we've tested our design. You'll get a chance to sit in the capsule in a moment.

*YURI starts to take off his shoes.* 1145

You'll see it is a simple practical structure. I can show you the blueprints so you understand everything. We design the parts. We send the designs to the factory. They send us back the parts. We fit them together. Simple. Like building a tractor or one of your MiGs we ...

*Sees YURI.* 1150

What are you doing, comrade?

GELADZE: Lieutenant Gagarin, get up, what are you doing?

YURI: You said we were going to get in the capsule, comrade. So I thought ...

KOROLYOV: What?

YURI: Well ... we've got to take our shoes off, comrade ... it's only polite ... 1155

GELADZE: You brainless excuse for a flying officer, Gagarin! What do you think you're going to do, fly the designer's machine in your socks?

KOROLYOV: He's thinking about keeping the farm dirt off the floor.

[To YURI.] Is that it?

You'd take your shoes off before you went in your uncle's house, wouldn't you, Gagarin? 1160

YURI: Of course.

KOROLYOV: Good for you, farm boy.

*The other COSMONAUTS look at each other then drop and start pulling off their boots. KOROLYOV talks to YURI over this.* 1165

Where are you from?

YURI: Smolensk.

KOROLYOV: A farmer's boy from Smolensk. Of course. I've heard they're all thieves in Smolensk, what do you say?

YURI: It's a hard life farming that earth. If you're not born into luck maybe you need to steal some. 1170

KOROLYOV: So you're all thieves?

YURI: We're all lucky.

KOROLYOV: And how far do you think your luck will get you here? You'll have to learn something here, Lieutenant. 1175

[To all of them.] We can't tell you everything in one day. We're going to prepare classes so you can learn the system thoroughly. You'll attend lectures and then we'll set you some exams.

*YURI has raised his hand.*

Yes?

1180

YURI: Will you be marking us, Comrade Chief Designer?

KOROLYOV: Yes and I'll throw you out! Stop smiling! What are you smiling at, you featherless sparrow!?

*He waits, face close to YURI. YURI keeps his eyes front. Face blank.*

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Alright. 1185

Alright, go through, little eagles. My boys and girls will get you ready.

*The COSMONAUTS exit carrying their boots.*

One of those boys is going to see beyond the edges of the world.

GELADZE: Lieutenant Gagarin is the perfect proletarian candidate.

KOROLYOV: Is he?

GELADZE: A tractor driver's son ...

1190

[*Showing KOROLYOV.*] You see I've kept extensive notes on all the cosmonauts ... see here, Gagarin ... honourable proletarian background ... good performance in all tests ... you see? Here and ... here ...

KOROLYOV: He's good but he's not the best, is he?

GELADZE: Well, in a sense, comrade, he is the best because he ...

KOROLYOV: [*interrupts, pointing*] Here ... and here ... and here ... Titov ... first ... best performance, first, first, best, best ...

1195

*Beat.*

GELADZE: Titov. Of course. Of course. An able candidate. But Gagarin is my recommendation. 1200

KOROLYOV: Well ... I'll consider your recommendation.

GELADZE: I am responsible for the military personnel, comrade. As Uncle Joe would say, each man has only one part to play in the revolution so play it well.

KOROLYOV *starts to leave.* 1205

If I could make another suggestion, comrade?

KOROLYOV: Yes?

GELADZE: Your team ... at their current rate of progress the launch will be delayed.

KOROLYOV: It might.

GELADZE: Then they should sleep less.

1210

KOROLYOV: What?

GELADZE: Men can work quite efficiently with six hours' sleep in every forty-eight. That's been proven in combat.

KOROLYOV: Has it?

GELADZE: I've witnessed it myself.

1215

KOROLYOV: Well. Thank you for sharing your valuable experience, comrade. However, I'm responsible for the timetable my team work to, or I was last time I checked.

GELADZE: Of course, of course, comrade, stupid of me ...

What are the chances of success, Comrade Chief Designer?

*Pause.*

1220

KOROLYOV: Fifty-fifty.

GELADZE: That's good. Yes.

KOROLYOV: Good enough to try? Yes. I hope so.

*KOROLYOV is exiting. He sees the DOCTOR. He stops dead, staring at her.*

DOCTOR: Shall I set up the next tests, General?

1225

GELADZE: Yes. They'll be back with you shortly.

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KOROLYOV *is still staring at the* DOCTOR.

Comrade Chief Designer?

GELADZE *exits*.

Scene 2 (abridged)

KOROLYOV:	I know you ... don't I?	1230
DOCTOR:	Do you?	
KOROLYOV:	Yes. Yes.	
	It's you.	
DOCTOR:	Is it?	
KOROLYOV:	Yes.	1235
DOCTOR:	I doubt it. I doubt I'm who you think I am.	
KOROLYOV:	No. No it is you! I'm certain.	
DOCTOR:	If you say so. You look well, Sergei Pavlovich.	
KOROLYOV:	I am well.	
DOCTOR:	You look happy.	1240
KOROLYOV:	I am happy. You on the other hand look as miserable as a toothless cat in a bucket of fish.	
DOCTOR:	I did twenty years in the Gulag, Sergei, long years, war years, you only had to suffer five. No. I don't think I'm who you think I am any more.	
KOROLYOV:	I'll do what I can.	1245
DOCTOR:	Who for?	
KOROLYOV:	For you.	
DOCTOR:	I was promised an apartment.	
KOROLYOV:	Alright ... Alright, I'll look into it.	
DOCTOR:	Three rooms.	1250
KOROLYOV:	No one gets three rooms.	
DOCTOR:	Not even if they've saved the life of the chief designer?	
KOROLYOV:	And how many did you kill?	
DOCTOR:	Don't you talk to me about death. Don't you dare talk to me about death, Sergei Pavlovich!	1255
	I have an army whispering at my back and they're all saying the same thing. 'Why is he breathing when we're not? Why is he sucking our air into his lungs? Who is he? Who is he?'	
KOROLYOV:	I'm your boss and you'll be reassigned.	
DOCTOR:	I answer to the medical team. They answer to General Geladze. What's the matter, Sergei? You worried I'll kill one of your precious eagle chicks before you do?	1260
	Have you decided who you're sending up first?	
	KOROLYOV <i>doesn't answer</i> .	
DOCTOR:	Well, they're in great condition. They're all superb pilots. They all have regular bowel movements and great shoulders. Flip a coin.	1265
KOROLYOV:	I'm not sending anyone up there to get killed.	
DOCTOR:	Can you be certain they won't? Life and death, Comrade Chief Designer. How does it feel? How will you choose?	
KOROLYOV:	I'll send a lucky man.	1270

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**DRAMA**

**0411/11**

Paper 1

**May/June 2017**

**2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/11/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimulus that you have worked on. A clean copy of the pre-release material is provided with this Question Paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

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## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from *Oppenheimer*, by Tom Morton-Smith, that you have studied.**

- 1 Suggest a costume for the character of CHARLOTTE SERBER in the opening ‘Fundraiser’ scenes, and give a reason to support your suggestion. [2]
- 2 What advice would you give to the actor playing the role of JOE WEINBERG on how to deliver his lines between line 98 (‘You have such a lovely home’) and lines 106–107 (‘... you’ve yet to embarrass yourself in front of.’)? Why would this advice be appropriate? [2]
- 3 Look at JEAN TATLOCK’s speech from line 66 (‘For too long the White House ...’) to line 76 (‘Thank you’). Suggest **three** ways in which you would add physical emphasis to what is spoken. [3]
- 4 Select **two** moments where the use of props would be particularly effective in the extract, and say why. [4]
- 5 Suggest **two** things that motivate GENERAL LESLIE GROVES between line 644 (‘The eagle on this man’s collar’) and lines 700–701 (‘... what would be our next move?’) Give a reason from the text for each of your suggestions. [4]
- 6 How would you direct Scene 35—MILITARY BASE AT LOS ALAMOS, and what would you want the actor playing PROFESSOR EDWARD TELLER to emphasise? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 Which role in your devised piece was most effectively portrayed, and how was this achieved? [5]
- 8 Write **one** sentence that sums up the mood of your devised piece. Explain in detail why this sentence is an accurate description. [5]

### Section B

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Oppenheimer*, by Tom Morton-Smith, that you have studied.**

- 9** You are preparing to audition for the role of OPPIE. Which aspects of his character would you seek to bring out in your interpretation? [25]
- 10** Scenes 1, 11, 16, 19 and 33 are labelled as a ‘lecture series’, which serve to convey information to the audience.  
As a director, how would you bring out the dramatic potential of any **two** of these lecture scenes? [25]
- 11** What challenges would this extract present to the design team responsible for a production, and what solutions could you offer? [25]

### Section C

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12** How effective was the interaction between characters in your devised piece, and why? [25]
- 13** What was your overall intention for your devised piece and to what extent did you achieve it? [25]
- 14** What was your approach to costume design in your devised piece? What changes would you make if you had unlimited costume resources, and why? [25]

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Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/12**

Paper 1

**May/June 2017**

**2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/12/T/EX).

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**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

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## Section A

Answer **all** questions in this section.

Questions 1–6 are based on the extract from *Pressure*, by David Haig, that you have studied.

- 1 Suggest a costume for the character of KAY SUMMERSBY, and give a reason to support your suggestion. [2]
- 2 What advice would you give to the actor playing the role of DR JAMES STAGG on how to deliver his lines between line 167 ('I thought your voice was familiar') and line 169 ('... more hair than you actually have.')? Why would this advice be appropriate? [2]
- 3 Look at COLONEL IRVING P. KRICK's speech from line 500 ('*He taps the Azores*') to line 513 ('Normandy landings'). Suggest **three** ways in which you would give physical emphasis to what is spoken. [3]
- 4 Select **two** moments where the use of a prop would be particularly effective, and say why. [4]
- 5 Suggest **two** ways in which the ELECTRICIAN should act his lines between line 695 ('I said yeah if you want') and line 718 ('There you are, mate, all done.'). Give a reason from the text for each of your suggestions. [4]
- 6 How would you direct the passage between line 1307 ('STAGG *gestures to KAY*') and line 1371 ('KAY *has to answer it.*')? What would you want the actors playing KAY and STAGG to bring out? [5]

Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.

At the start of your answer to Question 7, write the title of the stimulus you have used.

- 7 Which aspect of the stimulus offered the most dramatic potential for your devised piece, and how did you develop it? [5]
- 8 Choose **two** characters from your devised piece and explain how they interacted on stage. [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Pressure*, by David Haig, that you have studied.**

- 9** You are preparing to audition for the role of IKE. Which aspects of his character would you seek to bring out in your interpretation? [25]
- 10** ‘Unpredictable weather, unpredictable human relationships ...’. As a director, how would you bring out tensions in the relationships between leading characters? [25]
- 11** What challenges would this extract present to the design team responsible for a production, and what solutions could you offer? [25]

**Section C**

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12** How well did the structure of your devised piece help to communicate your intended message? [25]
- 13** What was your approach to **either** lighting design **or** sound design in your devised piece? What changes would you make if you had unlimited technical resources, and why? [25]
- 14** In what ways did you seek to engage your audience through your devised piece, and how successful were you? [25]

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**DRAMA**

**0411/13**

Paper 1

**May/June 2017**

**2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/13/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimulus that you have worked on. A clean copy of the pre-release material is provided with this Question Paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **3** printed pages, **1** blank page and **1** Insert.

## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from *Little Eagles*, by Rona Munro, that you have studied.**

- 1 Suggest a costume for the character of KHRUSHCHEV, and give a reason to support your suggestion. [2]
- 2 What advice would you give to the actor playing the role of XENIA on how to deliver her lines between line 328 ('Of course I did') and line 332 ('Comrade Glushko.'). Why would this advice be appropriate? [2]
- 3 Look at the section from line 1090 ('Go on, Yuri') to line 1125 ('Can't get past you, can we, Titov?'). Give **three** ways in which you would give physical emphasis to what is spoken. [3]
- 4 Select **two** moments where the use of a prop would be particularly effective, and say why. [4]
- 5 Suggest **two** things that motivate STALIN between line 3 ('Comrades') and line 31 ('... as all their actions demonstrate.'). Give a reason from the text for each of your suggestions. [4]
- 6 How would you direct the ending of Act One, Scene Two from line 934 ('Come on! Come on!')? What would you want the actor playing the DOCTOR to bring out? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 How did you use your stage space for the performance of your devised piece? [5]
- 8 What were the most significant dramatic techniques you used in your devised piece, and why? [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Little Eagles*, by Rona Munro, that you have studied.**

- 9** You are preparing to audition for the role of KOROLYOV. Which aspects of his character would you seek to bring out in your interpretation? [25]
- 10** What are the main difficulties you would anticipate in directing the extract, and how might you address them? [25]
- 11** What challenges would this extract present to the design team responsible for a production, and what solutions could you offer? [25]

**Section C**

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12** How might your devised piece be improved if you had greater resources to develop your set design? [25]
- 13** What approach did you take to rehearsing your devised piece, and how effective was this approach? [25]
- 14** Select any **two** roles from your devised piece. Which acting skills were most important for the effective performance of each role? [25]

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## Grade thresholds – June 2018

### Cambridge IGCSE™ Drama (0411)

Grade thresholds taken for Syllabus 0411 (Drama) in the June 2018 examination.

	maximum raw mark available	minimum raw mark required for grade:						
		A	B	C	D	E	F	G
Component 11	80	53	48	44	38	33	28	23
Component 12	80	53	48	44	38	33	28	23
Component 13	80	53	48	44	38	33	28	23
Component 2	120	100	84	69	55	41	27	13

Grade A\* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **200**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
AX	02, 11	172	152	132	113	93	74	55	36
AY	02, 12	172	152	132	113	93	74	55	36
AZ	02, 13	172	152	132	113	93	74	55	36
TX	11	–	53	48	44	38	33	28	23
TY	12	–	53	48	44	38	33	28	23
TZ	13	–	53	48	44	38	33	28	23

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**DRAMA**

**0411/11/T/EX**

Paper 1

**May/June 2018**

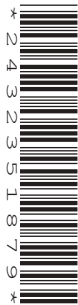
COPY OF PRE-RELEASE MATERIAL

**2 hours 30 minutes**

---

**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Neil Bartlett's stage adaptation of the story *A Christmas Carol* by Charles Dickens provided in this booklet.  
This clean copy of the material is for you to use in your responses.



---

This document consists of **35** printed pages and **1** blank page.

**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** *'I have a dream.'*  
Martin Luther King

**Stimulus 2**

**Proverb:** *Look Before You Leap*

**Stimulus 3**

**Photograph:** *Street scene in central downtown São Paulo, Brazil*



**EXTRACT**

**Taken from *A Christmas Carol* by Charles Dickens, adapted for the stage by Neil Bartlett**

These notes are intended to help you understand the context of the drama.

The extract is taken from Charles Dickens's *A Christmas Carol*, adapted for the stage by Neil Bartlett. Bartlett has said that his adaptation was 'written to be played by a tight, role-swapping ensemble of eight actors. It could, of course be done with more, if economy allowed.'. In this approach, one actor plays the role of Scrooge throughout, while the other actors may play several parts, with rapid changes.

The story is a morality tale for Christmas, which shows how an avaricious old miser named Ebenezer Scrooge is visited by three spirits, who challenge him to reconsider his life and values.

The play is in two Acts and the extract consists of an abridged version of the entire play, from which a number of scenes have been omitted.

**Characters in order of appearance:**

SCROOGE  
CLERKS  
BOB CRATCHIT  
FRED, SCROOGE'S NEPHEW  
FIRST PORTLY GENTLEMAN  
SECOND PORTLY GENTLEMAN  
BOY  
GHOST OF JACOB MARLEY  
THE PHANTOMS  
GHOST OF CHRISTMAS PAST  
TOM  
DICK WILKINS  
HARRY  
SCROOGE'S SISTER  
MISS BELLE FEZZIWIG (MRS BELLE WILKINS)  
THE WILKINS'S DAUGHTER  
GHOST OF CHRISTMAS PRESENT  
MRS CRATCHIT  
BELINDA CRATCHIT  
PETER CRATCHIT  
MARTHA CRATCHIT  
TINY TIM  
FRED'S WIFE  
THE GHOST OF CHRISTMAS YET TO COME  
FIRST RICH MAN  
SECOND RICH MAN

## PROLOGUE

*Seven performers arrive; they speak the first line in unison, then separately.*

ALL: Christmas is coming!  
The goose is getting fat  
please put a penny in the old man's hat –  
If you haven't got a penny,  
a ha'penny will do;  
if you haven't got a ha'penny...  
then God bless –

*The curtain rises to reveal SCROOGE, in his office, lit by a single dim light bulb...*

## ACT ONE

**SCENE 1**  
SCROOGE'S OFFICE

*December 24. Freezing.*

SCROOGE: [To audience.] Bah. Humbug.

*He looks at his watch. Three of the performers turn themselves into CLERKS.*

CLERKS ONE /  
FIVE / BOB: Tick tick tick tick. 5

*They begin their work with quill pens and ledgers.*

CLERKS: Scratch, scratch, scratch, scratch;  
Scrooge, Scrooge, Scrooge, Scrooge;  
Scrooge was in his counting house,  
Counting out his – 10

SCROOGE: Chink, chink, chink, chink –  
Bah!  
Humbug!

CLERKS: Oh.  
CLERK ONE: But he was a tight-fisted, grinding,  
squeezing 15  
wrenching

CLERK FIVE / BOB: grasping  
scraping kind of Scrooge;  
a clutching 20  
covetous old sinner!

CLERK ONE: Hard and sharp as flint;  
BOB: Secret and solitary;  
CLERK FIVE: nipped  
CLERK ONE: shrivelled 25  
CLERK FIVE: stiffened

BOB: grating  
CLERK FIVE: freezing, frosty

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BOB:	bitter –	
CLERK ONE:	No wind bitterer –	30
BOB:	No falling snow more intent upon its purpose –	
CLERK FIVE:	No pelting sleet less open to entreaty –	
CLERKS:	Iced. Tick, tick, tick, tick...	
THE CITY CLOCKS:	Ding dong ding dong; Ding dong ding dong; Ding dong ding dong; Ding dong ding dong... Bong! Bong! Bong!	35
SCROOGE:	Three o'clock	40
CLERKS:	[ <i>Singing to the tune of 'I saw three ships'.</i> ] THREE O'CLOCK ON CHRISTMAS EVE, ON CHRISTMAS EVE, ON CHRISTMAS EVE...	
SCROOGE:	Bah!	45
CLERKS:	Oh!!! Oh!!	
CLERK ONE:	But it was cold bleak biting weather;	
CLERK FIVE:	A sneezing, wheezing, stamping;	
BOB:	Dark-already kind of weather:	
CLERKS:	Freezing...	50
	<i>The CLERKS secretly elect BOB CRATCHIT to tiptoe to the coal scuttle and stoke up the fire.</i>	
SCROOGE:	Take another coal from that scuttle Bob Cratchit and I'll be obliged to insist you seek employment elsewhere.	
CLERKS:	Scratch scratch scratch scratch Tick tick tick tick tick	55
THE CITY CLOCKS:	Ding dong ding dong Ding dong ding dong	
CLERKS:	HALF PAST THREE ON CHRISTMAS EVE ON CHRISTMAS EVE, ON CHRISTMAS EVE...	60
SCROOGE:	Bah –	
CLERKS:	Oh, but he was a –	
	<i>Enter FRED. Snow blows in through the door.</i>	

## SCENE 2

### SCROOGE'S NEPHEW, FRED

FRED:	God Save You! A Merry Christmas, Uncle!	
SCROOGE:	Bah! Humbug!	65
FRED:	Christmas a humbug, uncle! You don't mean that, I am sure?	
SCROOGE:	I do. Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough.	

FRED:	What right have you to be dismal? What reason have you to be morose? You're rich enough.	70
SCROOGE:	Bah. Humbug.	
FRED:	Don't be cross, Uncle.	
SCROOGE:	What else can I be when I live in a world of fools? Merry Christmas! Out upon Merry Christmas! What's Christmas time to you Fred but a time for paying bills without money, a time for finding yourself a year older and not an hour richer, a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you. If I could work my will, every idiot who goes about with 'Merry Christmas' on his lips should be boiled with his own pudding and buried with a stake of holly through his heart. He should.	75 80
FRED:	Uncle!	85
SCROOGE:	Nephew, keep Christmas in your own way, and let me keep it in mine.	
FRED:	Keep it! But you don't keep it.	
SCROOGE:	Let me leave it alone then. Much good may it do you. Much good has it ever done you.	90
<i>During this speech the CLERKS rise in a silent impassioned crescendo of agreement.</i>		
FRED:	There are many things from which I might have derived good, by which I have not profited, I dare say, Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round, apart from the veneration due to its sacred name and origin – if anything can be apart from that – as a good time; a kind, forgiving, charitable time; the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut up hearts and to think of other people as if they really were fellow passengers to the grave and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pockets, I believe that it <i>has</i> done me good, and will do me good, and I say, God bless it!	95 100 105
BOB:	God bless it!!!	
SCROOGE:	Let me hear another sound from you Bob Cratchit and you'll keep your Christmas by losing your situation. You're quite a powerful speaker, sir. I wonder you don't go into Parliament.	110
FRED:	Don't be angry, Uncle. Come and have your Christmas dinner with us tomorrow.	
SCROOGE:	I'll see you in hell and frozen over first. I'll see you da –	115
FRED:	[ <i>Stopping the action.</i> ] – and he went the whole extremity of the expression, he did –	
CLERKS:	Oh!!	
FRED:	But why? Why?	
SCROOGE:	Why did you get married?	120

FRED:	Because I fell in love.	
SCROOGE:	Because you fell in love. Good afternoon.	
FRED:	But uncle –	
SCROOGE:	Good afternoon.	
FRED:	I want nothing from you; I ask nothing of you; why cannot we be friends?	125
SCROOGE:	Good afternoon.	
FRED:	I am sorry, with all my heart, to find you so resolved. But I have made the trial in homage to Christmas, and I'll keep my Christmas humour to the last. So, A Merry Christmas, Uncle.	130
SCROOGE:	Good afternoon.	
FRED:	And a Happy New Year.	
SCROOGE:	Good afternoon.	
FRED:	And a very merry Christmas to you Bob Cratchit.	135
BOB:	Merry Christmas Fred.	
 <i>FRED exits. Snow. In letting himself out, he lets TWO PORTLY GENTLEMEN in.</i>		
SCROOGE:	A clerk, with fifteen shillings a week, and a wife, and family, talking about a merry Christmas. I'll retire to the madhouse.	140

### SCENE 3

#### TWO PORTLY GENTLEMEN

*With a collecting tin and clipboard.*

FIRST PORTLY GENTLEMAN:	Scrooge and Marley's, I believe?	
SECOND PORTLY GENTLEMAN:	Have we the pleasure of addressing Mr Scrooge, or Mr Marley?	145
SCROOGE:	Marley is dead.	
FIRST / SECOND PORTLY GENTLEMEN:	Dead?	150
SCROOGE:	The register of his burial was signed by the clergyman, the clerk, the undertaker and the chief mourner.	
BOTH PORTLY GENTLEMEN:	Jacob Marley, Dead?	
SCROOGE:	As a door-nail. Not that I mean to say that I know of my own knowledge what there is particularly dead about a door-nail: I might have been inclined, myself, to regard the coffin-nail as the deadest piece of ironmongery in the trade.	155
BOTH PORTLY GENTLEMEN:	Dead.	160
SCROOGE:	Seven years ago, this very night.	
CLERKS:	...this...very...night...	
BOB:	Christmas Eve.	
FIRST PORTLY GENTLEMAN:	We have no doubt his liberality is well represented by his surviving partner.	165

SCROOGE:	Indeed it is.	
FIRST PORTLY GENTLEMAN:	At this festive season of the year, Mr...	170
SECOND PORTLY GENTLEMAN:	Scrooge –	
FIRST PORTLY GENTLEMAN:	...Scrooge, it is more than usually desirable that we should make some slight provision for the poor and destitute –	175
SECOND PORTLY GENTLEMAN:	– who suffer greatly at the present time –	
FIRST PORTLY GENTLEMAN:	– Many thousands are in want of common necessities.	
SECOND PORTLY GENTLEMAN:	Hundreds of thousands are in want of common comforts, sir.	180
SCROOGE:	Are there no prisons?	
FIRST PORTLY GENTLEMAN:	Plenty of prisons.	185
SCROOGE:	And the workhouses, are they still in operation?	
FIRST PORTLY GENTLEMAN:	They are. Still. I wish I could say they were not.	
SCROOGE:	The Poor Laws are in full vigour, then.	
FIRST PORTLY GENTLEMAN:	All very busy, sir.	190
SCROOGE:	Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful course. I'm very glad to hear it.	
SECOND PORTLY GENTLEMAN:	Under the impression...	195
FIRST PORTLY GENTLEMAN:	Under the impression that they scarcely furnish Christmas cheer of mind or body to the multitude, a few of us are endeavouring to raise a fund –	200
SECOND PORTLY GENTLEMAN:	– choosing this Christmas time because it of all others is a time when Want is keenly felt and Abundance rejoices – What shall I put you down for?	
CLERKS:	[ <i>Mime.</i> ] Nothing!!!	205
SCROOGE:	Nothing.	
FIRST PORTLY GENTLEMAN:	You wish to be anonymous.	
SCROOGE:	I wish to be left alone, since you ask. I don't make myself merry at Christmas, and I can't afford to make idle people merry. My taxes support the establishments I have mentioned; they cost enough; and those who are badly off must go there.	210
FIRST PORTLY GENTLEMAN:	Many would rather die.	215
SCROOGE:	If they would rather die they had better do it and decrease the surplus population. Besides – excuse me – I don't know that –	
FIRST PORTLY GENTLEMAN:	But you might know it.	220

SCROOGE: It's not my business. It's enough for a man to understand his own business, and not to interfere with other people's. Mine occupies me entirely. Good afternoon, gentlemen.

*The gentlemen withdraw.*

Bah!

225

SCROOGE *locks his door.*

Lock lock lock lock lock!!!

*He resumes his labours.*

CLERKS: Oh! –  
Tick tick tick tick  
Scratch scratch scratch scratch  
Tick tick tick tick...

230

#### SCENE 4 THE END OF THE DAY

BELLS: Ding dong ding dong  
Ding dong ding dong  
Ding dong ding dong

235

CLERKS: ALMOST FIVE ON CHRISTMAS EVE –  
ON CHRISTMAS EVE, ON CHRISTMAS EVE  
ALMOST FIVE ON CHRISTMAS EVE  
AND CHRISTMAS DAY IN THE MORNING!!

SCROOGE: Bah!

240

CLERKS: THE HOLLY AND THE IVY,  
WHEN WE HAVE ALL GONE HOME –

SCROOGE: Bah!

*The sound of a boy singing a carol outside. He sings through SCROOGE's letterbox, begging for money.*

245

BOY: GOD REST YE MERRY GENTLEMEN  
LET NOTHING YOU DISMAY...

SCROOGE *seizes his steel ruler and attacks the hand coming through the letterbox.*

Aargh!!!

250

CLERKS: Ooh! – tick tick tick tick tick tick tick.  
[Ad lib.]

SCROOGE *checks that it is indeed five o'clock.*

SCROOGE'S WATCH: Ping Ping Ping Ping Ping.

SCROOGE: You'll want all day tomorrow I suppose, it being Christmas. 255

CLERKS *elect* BOB *as their spokesperson.*

BOB: If quite convenient sir.

SCROOGE: It's not convenient, and it's not fair. If I was to stop half a crown for it, you'd think yourself ill-used I'll be bound, and yet you don't think me ill-used when I pay a day's wages for no work. 260

BOB: It is only once a year sir.

SCROOGE: A poor excuse for picking a man's pocket every twenty-fifth of December. Be here all the earlier the next morning.

SCROOGE: [Unlocking.] Lock lock lock lock... Lock. 265  
[The door is open.]

THE THREE CLERKS: YESSSS!!!! [They exit singing a Christmas carol.]

SCROOGE: Bah!!

*He slams the door shut.*  
*He is alone in his office with his light bulb.* 270  
*He locks away his money.*

## SCENE 5

### SCROOGE LOCKS UP

SCROOGE *unscrews the light bulb and carefully places it in his pocket. He locks his door, turns up his collar and begins to trudge home in the snow.*

## SCENE 6

### SCROOGE GOES HOME IN THE FOG AND FROST

CLERKS THREE / 275  
FOUR / FIVE and SIX: Scrunch Scrunch Scrunch Scrunch  
Scrunch Scrunch Scrunch Scrunch  
Snow, ice  
Snow, ice  
Snow, ice 280  
Snow, ice –  
Snow, Ice, Frost, Cold –  
Gloomy,  
Dreary,  
Dark, 285  
Old...

Where does he live?  
– All on his own.  
How does he live?  
– All alone.

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*We are now outside SCROOGE's front door.*

SCROOGE:	Yes, yes, yes. Night and morning, morning and night. Key in the pocket, out of the pocket, key in the lock, unlock the door –	
SCROOGE / CLERKS:	Aaaaah!!!!	295
	<i>MARLEY's face is suddenly there instead of the door knocker.</i>	
CLERKS:	– knock knock!! – Who's there?	
SCROOGE:	Jacob!!	300
CLERKS:	– Jacob? Jacob who? – Jacob Marley's dead. – Seven years dead.	
SCROOGE:	But I never think about him –	
CLERKS:	– And never thought of – 'til now...	305
SCROOGE:	Never wasted one thought on him. Not one. Not – until this afternoon...	
	<i>The face has gone. SCROOGE unlocks his door and enters his house, searching for MARLEY.</i>	310

## SCENE 7

### SCROOGE'S ROOM

	<i>SCROOGE locks the door behind him and checks for intruders.</i>	
SCROOGE:	Lock, lock, lock. Locked! Nobody in the sitting room, nobody in the lumber room... nobody in the bedroom.	315
	Nobody under the bed.	
	Nobody in the wardrobe. Nobody in the dressing gown.	
	Nothing in the fireplace	
	Fire: small. Grate, fireguard, poker: old fashioned. Saucepan: small. Gruel: thin. Spoon.	320
	<i>SCROOGE finishes his nasty supper. He prepares for bed. He is too mean even to take his coat off. He screws in and switches on his light bulb.</i>	325
	<i>It begins to pulsate and swing...ghostly noises begin...</i>	

CLERKS: – Ebenezer...look behind you...  
 – Knock Knock!! 330

SCROOGE: Who's there?  
 CLERKS: – Jacob!!  
 SCROOGE: Humbug. I won't believe it –  
 CLERKS: Jacob who?  
 Jacob Marley, 335  
 – but Jacob Marley's *dead*.

Bzzzzzzzzzzz!!!

*They exit as the bulb flashes and dies.*

LAST CLERK: [Off.] Jacob Marley's *Ghost*...

### SCENE 8 MARLEY'S GHOST

*The locked bedroom door mysteriously opens. MARLEY's ghost enters.* 340

SCROOGE: The same face; the very same. Marley. How now, what do you want with me?

MARLEY: Much.

SCROOGE: Who are you? 345

MARLEY: Ask me who I was.

SCROOGE: Who were you then. You're particular – for a shade.

MARLEY: In life I was your partner, Jacob Marley.

SCROOGE: Can you – can you sit down?

MARLEY: I can. 350

SCROOGE: Do it then.

MARLEY: You don't believe in me.

SCROOGE: I don't.

MARLEY: What evidence would you have of my reality?

SCROOGE: I don't know. 355

MARLEY: Why do you doubt your senses?

SCROOGE: Because a little thing affects them. A slight disorder of the stomach makes them cheats. You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato. There's more of the 360  
 gravy than of the grave about you, whatever you are.

SCROOGE *attempts to keep down his terror.*

Humbug, I tell you –  
 Humbug.

MARLEY: [Rattling his chains.] Aaaaaaah! 365

SCROOGE: Mercy!

MARLEY: Man of the worldly mind! Do you believe in me or not?

SCROOGE: I do. I must. But why do spirits walk the earth, and why do they come to me?

MARLEY: It is required of every man that the spirit within him should 370  
 walk abroad among his fellow men, and travel far and wide; and if that spirit goes not forth in life, it is condemned to do so after death. Aaah!

SCROOGE:	You are fettered. Tell me why.	
MARLEY:	I wear the chain I forged in life.	375
SCROOGE:	Jacob. Old Jacob; speak comfort to me, Jacob.	
MARLEY:	I have none to give. It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers to other kinds of men. I cannot rest, I cannot stay. I cannot linger anywhere – in life, my spirit never walked, never roved beyond the narrow limits of our moneymaking hole – now, weary journeys lie before me!	380
SCROOGE:	You have been very slow about getting here, Jacob.	
MARLEY:	Slow!	
SCROOGE:	Seven years dead, and travelling all the time?	385
MARLEY:	The whole time – no rest, no peace – incessant torture –	
SCROOGE:	You travel fast? –	
MARLEY:	On the wings of the wind –	
SCROOGE:	You must have covered a great deal of ground in seven years –	390
MARLEY:	Oh! not to know, not to know that no space of regret can make amends for one life's opportunity misused! Yet such was I, oh! such was I!	
SCROOGE:	But you were always a good businessman, Jacob –	
MARLEY:	Business! Mankind was my business. Charity and mercy were my business. The common welfare was my business.	395
SCROOGE:	Jacob!	
MARLEY:	Oh hear me! hear me, for my time is nearly gone.	
SCROOGE:	I will. But don't be hard upon me, Jacob.	400
MARLEY:	I am here tonight to warn you, that you may have yet a chance and hope of escaping my fate. A chance and hope of my procuring, Ebenezer.	
SCROOGE:	You always were a good friend to me –	
MARLEY:	You will be haunted, by three spirits.	405
SCROOGE:	Is that the chance and hope you mentioned, Jacob?	
MARLEY:	It is.	
SCROOGE:	I – I think I'd rather not.	
MARLEY:	Without their visits you cannot hope to shun the paths I tread. Expect the first tomorrow when the bell tolls one. Expect the second on the next night at the same hour. The third upon the next night when the last stroke of twelve has ceased to vibrate.	410
SCROOGE:	Couldn't I take 'em all at once and have it over, Jacob?	
MARLEY:	Look to see me no more; and look that, for your own sake, you remember what has passed between us.	415
	Remember what is past!	
	Remember!	
	Remember!	
	MARLEY <i>summons</i> SCROOGE to his bedroom window.	420
	Look!	
	We fill the air. Every one of us in chains.	
	None of us free.	

**SCENE 9**  
THE PHANTOMS

*There are strange noises in the air. Through the window, MARLEY shows SCROOGE that the air is filled with other phantoms, also in chains.* 425

THE PHANTOMS: And our misery is this;  
we wish to interfere, for good, in human matters,  
but have lost the power forever,  
lost, oh!, lost forever, forever 430  
Unable to assist –  
Mist...  
Lost...  
Past...  
Forever! 435

MARLEY: Oh Ebenezer. Avoid our fate.  
Avoid it.

SCROOGE: Bah!

THE PHANTOMS *are silenced and fade into thin air.*

SCROOGE *checks his door.* 440

Locked!

Double locked!!

Bed. My bed. Humbug, I tell you.

*And puts out his light and goes straight to bed. He falls into a chilly, frightened sleep.* 445

VOICES: SNOW WAS FALLING, SNOW ON SNOW  
SNOW ON SNOW ON SNOW ON SNOW ON.

Tick tick tick tick...

**SCENE 10**  
THE GHOST OF CHRISTMAS PAST

THE BELLS: ...You will be haunted.  
Ding dong ding dong 450  
Ding dong ding dong  
Ding dong ding dong  
Ding dong ding dong –

SCROOGE: [*Waking up.*] Twelve already! Not possible. An icicle must have got into the works. 455

*He checks his watch.*

SCROOGE'S WATCH: Ping Ping Ping Ping Ping Ping Ping Ping Ping Ping Ping  
Ping! Need a home tutor? Visit [smiletutor.sg](http://smiletutor.sg)

SCROOGE:	It isn't possible that I have slept through a whole day. It isn't possible that anything has happened to the sun...	460
	<i>He looks out of his window.</i>	
	Dark and foggy, very. People: none, fortunately. Cold: extremely.	
	<i>He turns on his light bulb.</i>	
	Bulb aaah!	465
	Bah. It was all a dream. Wasn't it? It was. Or not. All a dream.	
	<i>He gets into bed and waits...</i>	
THE BELLS:	Expect the first spirit when the bell tolls one. Ding dong ding dong.	470
SCROOGE:	A quarter past.	
THE BELLS:	Ding dong ding dong.	
SCROOGE:	Half past.	
THE BELLS:	Ding dong ding dong...	
SCROOGE:	A quarter to.	475
THE BELLS:	Ding Dong Ding Dong.	
SCROOGE:	One! The hour!! and nothing else.	
	<i>SCROOGE puts out his light. And goes to sleep.</i>	
	<i>The bedroom is empty but for SCROOGE.</i>	
	<i>Something under the bed blazes and the GHOST OF CHRISTMAS PAST rises through the bed, shining, a bright light bulb in his hand.</i>	480
	Aaaaah! Are you the Spirit, sir, whose coming was foretold to me?	
GHOST:	I am.	485
SCROOGE:	Who, and what, are you?	
GHOST:	I am the Ghost of Christmas Past.	
SCROOGE:	Long past?	
GHOST:	No. Your past.	
SCROOGE:	May I be so bold as to enquire what business brings you here?	490
GHOST:	Your welfare.	
SCROOGE:	Much obliged I am sure but I cannot help thinking that a night of unbroken rest would have been more conducive to that end.	495
GHOST:	Your salvation, then.	
SCROOGE:	My salvation.	
GHOST:	Take heed.	
	Rise! and walk with me.	
	<i>SCROOGE is lifted up.</i>	500

SCROOGE:	The weather and the hour hardly seem adapted to pedestrian purposes, and the bed being so warm...and the thermometer so far below freezing and I... I... I...	
	I've only got slippers on. I think I might be starting a cold.	505
	I am a mortal and liable to fall!	
GHOST:	You shall be upheld in more than this...	
	<i>Transformation.</i>	
VOICES:	IN THE BLEAK MIDWINTER FROSTY WINDS MADE MOAN, EARTH STOOD HARD AS IRON, WATER LIKE A STONE. SNOW HAD FALLEN, SNOW ON SNOW; SNOW ON SNOW.	510
	IN THE BLEAK MIDWINTER LONG AGO...	515
	<i>The snowy landscape of SCROOGE's childhood appears in his bedroom.</i>	
	<i>The following scenes from SCROOGE's past are played out in, on and around his bed.</i>	520

# **SCENE 11** **A COUNTRY ROAD**

SCROOGE:	Good heaven! I was born here. I was a boy here!	
GHOST:	What is that upon your cheek?	
SCROOGE:	A pimple. Lead me where you will.	
GHOST:	You recollect the way?	525
SCROOGE:	Recollect it – I could walk it blindfold.	
GHOST:	Strange to have forgotten it for so many years. Let us go on.	
SCROOGE:	Forgotten? That's the gate, that's the post, that's the tree. The bridge. The church that's the church... And that's – that's –	530
	<i>The GHOST brings on –</i>	
TWO BOYS:	Merry Christmas Tom! Merry Christmas Dick!	
SCROOGE:	That's Tom, and Dick, and...	535
	<i>As DICK exits, HARRY enters.</i>	
DICK:	Merry Christmas Harry!	
SCROOGE:	– and Harry. Harry, Merry Christmas Harry –	

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TOM / HARRY:	[ <i>Together.</i> ] Merry Christmas!!!!	
SCROOGE:	Merry Christmas!	540
GHOST:	These are but shadows of things that have been. They have no consciousness of us.	

*The GHOST dismisses the boys.*

[SCENE 12 A SCHOOL ROOM – OMITTED]

**SCENE 13**  
SCROOGE'S SISTER

SCROOGE'S SISTER *enters.*

SISTER:	Ebenezer!! I have come to take you home, brother! Dear brother – Home, home home!	545
SCROOGE:	Home?	
SISTER:	Yes. Home, for ever and ever. Father is so much kinder than he used to be, and we're all to be together all Christmas long. At home. Home. Home.	550
	Ebenezer...home...	
SCROOGE:	Home...	
	<i>They dash towards the door; the SPIRIT holds them in time.</i>	
GHOST:	She had, I think, children, your sister, before she died?	555
SISTER:	Yes –	
SCROOGE:	One child.	
GHOST:	True. Your nephew, Fred.	
SCROOGE:	Yes.	
GHOST:	Let's see another Christmas.	560

[SCENE 14 THE FEZZIWIGS – OMITTED]

**SCENE 15**  
SCROOGE AND HIS FIANCÉE, MISS FEZZIWIG

GHOST:	Tick, tick, tick, tick. My time grows short. Quick! Look!	
MISS FEZZIWIG:	It matters very little to you, Ebenezer, very little. Another idol has displaced me.	
SCROOGE:	What idol has displaced you?	565
MISS FEZZIWIG:	Gold.	
SCROOGE:	Have I ever sought release from our contract?	
MISS FEZZIWIG:	It was made when we were both poor, and content to be so.	

SCROOGE: Have I ever sought release? 570  
 MISS FEZZIWIG: In words, no. Never.  
 SCROOGE: In what, then?  
 MISS FEZZIWIG: In an altered spirit.

*She removes her engagement ring. SCROOGE takes it back.* 575

GHOST: ON THE FIRST DAY OF CHRISTMAS  
 MY TRUE LOVE GAVE TO ME.

MISS FEZZIWIG: May you be happy in the life you have chosen.

SCROOGE: Bah humbug! [*pause*]

SCROOGE: Spirit! Show me no more. Take me home. 580  
 GHOST: One Christmas more –  
 SCROOGE: No more!  
 GHOST: A special Christmas –

MISS FEZZIWIG *remains, weeping.*

SCROOGE: No more. I don't wish to see it. Show me no more! 585  
*The GHOST forces SCROOGE to watch.*

### SCENE 16

BELLE WILKINS (NÉE FEZZIWIG)  
 AND HER DAUGHTER

*Jump cut: A little GIRL runs on, followed by her FATHER, Dick Wilkins.*

GIRL: Mama! Mama! Mama! Mama!  
 MOTHER: [*Happy.*] Merry Christmas. 590  
 GIRL: Papa!  
 FATHER: A Merry Christmas my dear. And to you my dear.  
 GIRL: Oh! May I?  
 MOTHER: You may.

*She unwraps her present.* 595

FATHER: Belle, I saw an old friend of yours this afternoon.  
 MOTHER: Who was it?  
 FATHER: Guess!  
 MOTHER: I don't know. How can I!  
 FATHER: I passed his office, and the window being open I could 600  
 scarcely help seeing him. His partner lies upon the point  
 of death, I hear; and there he sat alone. Quite alone in the  
 world, I do believe.

MOTHER: Mr Scrooge?  
 FATHER: Scrooge it was – 605  
 SCROOGE: Spirit, remove me from this place.  
 GHOST: These were but shadows of the things that have been

SCROOGE:	Remove me.	
GHOST:	That they are what they are, do not blame me.	
SCROOGE:	I cannot bear it! Take me back! Take me back!	610
GHOST:	No! ha ha ha ha.	
	<i>SCROOGE attempts to smother him with a pillow.</i>	
CLOCK:	Tick tick tick tick tick tick tick...	
	<i>The GHOST is forced to the floor. SCROOGE continues to pile pillows on him. He dies. The ticking stops. The SPIRIT is gone.</i>	615
SCROOGE:	Bah!	
	<i>He glares at the light bulb; it is behaving normally</i>	
	<i>He looks under the bed; there is nothing there...</i>	
	No-one under the bed: no-one in the bedroom.	620
	No-one.	
	No-one.	
	<i>He reels to his bed and falls asleep</i>	
CLOCK:	Tick tick tick tick...	
MARLEY'S VOICE:	The second spirit on the next night at the same hour.....	625
	when the clock strikes one.	
	Ding dong ding dong.	
	Ding dong ding dong.	
	Ding dong ding dong.	
	Ding dong ding dong –	630

## SCENE 17

### THE GHOST OF CHRISTMAS PRESENT

SCROOGE:	[ <i>Waking up.</i> ] One, one o'clock. Again!! Nothing. Five minutes, nothing. Ten minutes... Nothing. Fifteen minutes... Nothing. Nothing; no spectre no spirit, no rhinoceros, no baby, and nothing in between. No-one under the bed, no-one in the bedroom, no-one in the dressing gown, nobody in the wardrobe. Locked. No-one in the dressing gown.	635
	<i>He removes a key from the pocket of the dressing gown that hangs on his wardrobe door, locks the wardrobe door and replaces the key and goes back to bed.</i>	640
	<i>A hand appears in the dressing gown sleeve. It removes the key and unlocks the wardrobe. The room begins to fill with a blaze of ruddy light.</i>	

SCROOGE: Aaaaah! Hello...?

GHOST: Knock knock! 645  
SCROOGE: Who's there...?

*The wardrobe doors burst open and the second GHOST emerges.*

GHOST: Look upon me, and know me better. I am the Ghost of Christmas Present!! Christmas Present, Christmas cake and Christmas pudding; Christmas poultry, pigs, pies, pears, paunch, punch and Plenty! Plummed, sucked, luscious, wreathed, seething, cheery, cherry-cheeked and immense. You have never seen the likes of me before! 650

SCROOGE: Never. 655

GHOST: Have never walked forth with other members of my family, those elder brothers born these later years.

SCROOGE: No I don't think I have. Have you many brothers, Spirit?

GHOST: Two thousand and seventeen.

SCROOGE: A tremendous family to provide for. 660

GHOST: Tremendous.

*The GHOST rises...*

SCROOGE: Spirit, conduct me where you will. Last night I learnt a lesson; tonight, if you have anything to teach me...

GHOST: Touch my robe. 665

Do as you're told.

Hold fast!!!

Christmas is coming...

### [SCENE 18 SHOPPING – OMITTED]

GHOST: Do you know this house?

*The GHOST leads SCROOGE straight to:* 670

### SCENE 19 THE CRATCHITS

MRS CRATCHIT *enters [singing] and throws the GHOST and SCROOGE off the bed. The bed becomes the CRATCHITS' table.*

MRS CRATCHIT: Mr Bob Cratchit's house. Mr Bob Cratchit's wife, Mrs Bob Cratchit. Twice-turned, but brave in ribbons and making a goodly show for sixpence. Belinda! – 675

*BELINDA enters with plates.*

BELINDA: Belinda Cratchit.

MRS CRATCHIT: Her daughter –

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BELINDA: MRS CRATCHIT:	Also brave in ribbons. Peter! –	680
	<i>PETER enters with cups. They proceed to lay the table.</i>	
PETER: MRS CRATCHIT: PETER: MRS CRATCHIT: PETER: MRS CRATCHIT:	Master Peter Cratchit – Son and heir – Gallantly attired and elder brother. Anticipating goose. And desirous of stuffing. Sage. And Onion. What has ever got your precious father then. And your brother Tiny Tim. And Martha warn't as late last Christmas Day by half an hour –	685 690
MARTHA: MRS CRATCHIT: MARTHA:	Martha Cratchit, her other daughter. Why bless you alive how late you are. We'd a deal of work to finish last night. And had to clear away this morning.	
MRS CRATCHIT: BELINDA:	Well never mind so long as you are come. Here's Father. Hide Martha Hide.	695
	<i>Enter BOB carrying TINY TIM.</i>	
BOB: MRS CRATCHIT: TIM: MARTHA:	Where's our Martha? Not coming. Not coming. Not coming on Christmas Day? Merry Christmas!	700
	<i>The GHOST fills the room with the smell of the goose.</i>	
TIM / BOB:	Christmas is coming; The Goose is nearly cooked – We can smell it in the oven, Let's all go take a look.	705
	<i>The children go to see the goose. PETER remains.</i>	
MRS CRATCHIT: PETER: MRS CRATCHIT:	Potatoes, Peter. Bubbling! Well mash 'em then.	710
	<i>He exits.</i>	
BOB:	And how did little Tim behave? As good as gold, and better. Somehow he gets thoughtful sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped people saw him, because they might remember the stories of who made the beggars walk and the blind man see. I am quite sure he is growing strong and hearty.	715
	<i>The children return.</i>	
TIM / BELINDA:	Christmas is coming The goose is nearly burnt!!	720

MRS CRATCHIT *runs, screaming, to attend to the goose.*  
MR CRATCHIT *takes charge.*

BOB:	Gravy.	
BELINDA:	Hot!	725
BOB:	Potatoes?	
PETER:	Mashed!	
BOB:	Apple sauce?	
MARTHA:	Sweetened!	
BOB:	Plates...	730
BELINDA:	Dusted...	

*Enter MRS CRATCHIT carrying the goose in a covered dish.*

MRS CRATCHIT:	Goose. Cooked.	
	<i>They are about to lift the cover, but MRS CRATCHIT stops them to say grace.</i>	735

ALL	<i>[including SCROOGE]: Amen.</i>	
-----	-----------------------------------	--

BOB:	A Merry Christmas to us all, my dears. God bless us.	
CRATCHITS:	God bless us.	
TINY TIM:	God bless us every one.	740

*The CRATCHITS freeze on the raising of their drinks in a toast. BOB has his arm around his youngest son.*

SCROOGE:	He seems to dread his child will be taken from him. Spirit, tell me if Tiny Tim will live.	
	MARTHA CRATCHIT <i>sings under the scene 'Once in Royal David's City'.</i>	745

GHOST:	I see a vacant seat at this table. If these shadows remain unaltered by the Future, the child will die.	
SCROOGE:	Oh no. No. No. Say he will be spared.	
GHOST:	If these shadows remain unaltered by the Future, none other of my race will find him here. The child will die. If he be like to die, he had better do it, and decrease the surplus population.	750

	Man, forbear that wicked talk until you have discovered what the surplus is, and where it is. It may be that in the sight of heaven you are worth less than this poor man's child.	755
--	--	-----

*End of carol. Unfreeze.*

BOB:	Mr Scrooge! I give you Mr Scrooge, the Founder of the Feast.	760
MRS CRATCHIT:	The Founder of the Feast indeed! I wish I had him here. I'd give him a piece of my mind to feast upon, and I hope he'd have a good appetite for it.	
BOB:	My dear, the children. Christmas Day.	

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MRS CRATCHIT:	It should be Christmas day, I am sure, for me to drink the health of such an odious, stingy, hard, unfeeling man as Mr Scrooge. You know he is, Robert. Nobody knows it better than you.	765
BOB:	My dear. Christmas day.	
MRS CRATCHIT:	I'll drink his health for your sake and the day's, not for his. Long life to him. Merry Christmas to him. A happy new year to him. He'll be very merry and very happy, I have no doubt.	770
	<i>A toast. Freeze.</i>	
GHOST:	You see; you see; they are not a handsome family; they are not well paid – they are not well dressed; – very likely their clothes are second-hand, but they are happy. Happy together.	775
CRATCHITS:	[ <i>Singing to SCROOGE.</i> ] WE WISH YOU A MERRY CHRISTMAS WE WISH YOU A MERRY CHRISTMAS WE WHOOSH...WHOOSH...	780
	<i>The GHOST makes a great wind begin to blow. The CRATCHITS and their room and all their possessions are blown offstage – across a thunderous night sky...</i>	785
SCROOGE:	Where are you taking me? Where are we going?	
GHOST:	Hold on! Hold on to my robe!!  <i>They climb on to the bed. It rises and sails through the night.</i>	790

## SCENE 20

### DIFFERENT CHRISTMASES

GHOST:	See, see! In the thick gloom of darkest Night, still in every window lights flicker, roar, bake, blaze, are cosy behind deep red curtains drawn to keep out the cold and darkness. In hospital and in jail, in misery's every refuge, in every dark place on this long night shines out a ray of brightness.	795
SCROOGE:	Where are we going –	
GHOST:	– even out at sea –	
SCROOGE:	– not to sea –	
GHOST:	– on dismal reefs of sunken rocks the lighthouse-keepers keep their Christmas, high above the black and heaving waves –	800
SCROOGE:	– oh –	
GHOST:	Even on the ships, far out from any shore, the officers who have the watch hum a Christmas tune; the dark figures at their several stations think Christmas thoughts, the sailors remember those companions they have cared for, and even here, on the face of the lonely and unknown abyss,	805

whose depths are secret, black and profound as Death,  
the words ring out.

810

VOICES: Merry Christmas!  
Merry Christmas!

SCROOGE: What place is this?

*The sound of laughter.*

GHOST: A place where they know me...

815

## SCENE 21 FRED'S PARTY

*FRED and his WIFE appear laughing on the flying bed*

FRED: And then he said, that Christmas was a humbug. He believed it, too.

FRED'S WIFE: More shame on him, Fred!

FRED: He's a comical old fellow, his offences carry their own punishment, and I won't have a word said against him.

820

FRED'S WIFE: Is he very rich, Fred?

FRED: If he is, he doesn't do any good with it.

FRED'S WIFE: I have no patience with him.

FRED: Oh, I have. I am sorry for him. If he won't come and have his Christmas dinner with us –

825

FRED'S WIFE: He loses a very good dinner –

FRED: Taken with a very pleasant companion.

FRED'S WIFE: With pleasanter companions than he can find in his mouldy old office.

830

FRED: I pity him. He may rail at Christmas 'til he dies, but he can't help thinking better of it – I defy him – if he finds me going there, in good temper, year after year, and saying, 'Uncle Scrooge, how are you?'

SCROOGE: Well Fred, I'm...

835

FRED'S WIFE: It might even put him in the vein to leave that poor clerk of his fifty pounds.

SCROOGE: Ha! Ha! Ha!

GHOST: I am greatly pleased to find you in this mood.

SCROOGE: Can we stay?

840

GHOST: We may not –

SCROOGE: Just until –

GHOST: It cannot be done –

SCROOGE: Half an hour –

FRED: Let's play a game: 'Yes and No'.

845

SCROOGE /

FRED'S WIFE: What's that?

FRED: I have to think of something – something that's not in the room – and you must find it out – by asking questions – but I can only answer Yes or No.

850

FRED'S WIFE: Does it live in London?

FRED: Yes.

FRED'S WIFE: Is it an animal?

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FRED:	Yes.	
FRED'S WIFE:	A live animal.	855
FRED:	Yes.	
FRED'S WIFE:	A disagreeable and savage animal.	
FRED:	Yes.	
FRED'S WIFE:	Does it grunt and growl?	
FRED:	Yes.	860
FRED'S WIFE:	And it lives in London.	
FRED:	Yes.	
FRED'S WIFE:	Is it in a circus?	
FRED:	No.	
FRED'S WIFE:	In a zoo.	865
FRED:	No.	
SCROOGE:	Tiger!!!	
FRED'S WIFE:	So it's not a tiger.	
FRED:	No.	
FRED'S WIFE:	In a butcher's shop.	870
FRED:	No.	
SCROOGE:	Pig!!!	
FRED'S WIFE:	So it's not a pig.	
FRED:	No.	
FRED'S WIFE:	Is it a horse?	875
FRED:	No.	
FRED'S WIFE:	Is it an ass?	
FRED:	No.	
SCROOGE:	Dog!!	
FRED'S WIFE:	Is it a dog?	880
FRED:	No.	
SCROOGE:	Cat?	
FRED'S WIFE:	Is it a cat?	
FRED:	No.	
SCROOGE:	Bear?	885
FRED'S WIFE:	Is it a bear?	
FRED:	No.	
FRED'S WIFE:	I've found it! I know what it is, Fred! I know what it is!	
FRED:	What is it?	
FRED'S WIFE:	It's your Uncle SCROOOOOOOOGE!!	890
FRED:	And a Merry Christmas and a Happy New Year to the old man whatever he is. He wouldn't take it from me, but he shall have it nevertheless. I mean to give him the same chance every year, whether he takes it or not or likes it or not, I shall be there, year after year, Uncle Scrooge, how are you, Uncle Scrooge, HAPPY CHRISTMAS!!!!	895

SCROOGE *reaches out to touch FRED's hand, but –*

## [SCENE 22 TWO TERRIBLE CHILDREN – FIRST SECTION OMITTED]

*The GHOST OF CHRISTMAS PRESENT dies.*

THE VOICE OF JACOB MARLEY:	You will be haunted by three spirits...	900
BELLS:	Ding dong ding dong.	
MARLEY:	Without their visits you have no hope.	
BELLS:	Ding dong ding dong.	
MARLEY:	Expect the third upon the next night.	
BELLS:	Ding dong ding dong.	905
MARLEY:	When the last stroke of Midnight.	
BELLS:	Ding dong ding dong.	
MARLEY:	Has ceased to vibrate...	

*Lifting up his eyes, SCROOGE beholds a solemn phantom, draped and hooded, coming, like a mist along the ground, towards him.*

910

*Curtain.*

## ACT TWO

## SCENE 23

## THE GHOST OF CHRISTMAS YET TO COME

*A deep black night. All signs of SCROOGE's bedroom have gone. Stars.*

*The very air in which THE GHOST OF CHRISTMAS YET TO COME moves seems to scatter gloom and mystery. SCROOGE is on his knees.* 915

SCROOGE: I am in the presence of the Ghost of Christmas Yet to Come?

*It neither speaks nor moves.* 920

You are about to show me things that have not happened, but will happen. Is that so, Spirit?

*The GHOST inclines its head.*

You would think I would be used to ghostly company by this time. 925

Ghost of the future, I fear you more than any spectre I have seen, yet I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and to do it with a thankful heart. 930

Will you not speak to me?

This night is waning fast, and time is precious, I know. Show me, Spirit, show me.

*The GHOST shows him.*

[SCENE 24 THREE FAT BUSINESSMEN – OMITTED]

**SCENE 25**  
TWO MEN OF BUSINESS

*Two very RICH MEN with copies of the financial papers.* 935

FIRST RICH MAN: How are you?  
 SECOND RICH MAN: How are you?  
 FIRST RICH MAN: Well. Old Scratch has got his own at last, hey?  
 SECOND RICH MAN: So I am told. Cold isn't it?  
 FIRST RICH MAN: Christmas time. You're not a skater, I suppose? 940  
 SECOND RICH MAN: No. No. Something else to think of. Good morning.

*They exit.*

SCROOGE: I am surprised that you attach importance to conversations so apparently trivial. They have some hidden purpose I suppose; no doubt to whomsoever they apply they have some latent moral... 945

And doubtless the conduct of *my* future self might provide me with some clue.

But I cannot see myself in this vision. Anywhere.

Although this is perhaps no surprise as I have been considering a change of life and perhaps my absence from this haunt of business is but a sign of some new-born resolution carried out. Don't you think. Possibly. Perhaps. Perchance. 950

Will you not speak to me? 955

*The SPIRIT conjures the Cratchits' house.*

**[SCENES 26 A NIGHTMARE AND 27 – OMITTED]**

**SCENE 28**  
THE CRATCHITS REVISITED

MRS CRATCHIT, PETER *and* BELINDA *assemble by candlelight.* MRS CRATCHIT *is knitting.* PETER *is teaching* BELINDA *to read from a copy of the Bible.* TINY TIM's chair is empty. 960

SCROOGE: But I know this house; this is poor Bob Cratchit's house. Surely they are very quiet?

BELINDA: 'At the same time came the disciples unto Jesus, saying, Who is the greatest in the Kingdom of Heaven? And Jesus called a little child to him, and set him in the midst of them, And said...' 965

PETER: '...verily I say unto you, Except ye become as little children, ye shall not enter into the kingdom of heaven'

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MRS CRATCHIT:	The colour hurts my eyes. They're better now again. It's the candle light makes them weak, and I wouldn't show weak eyes to your father when he comes home for the world. It must be near his time.	970
BELINDA:	Past it, rather.	
PETER:	He walks a little slower than he used to, these last few evenings.	975
MRS CRATCHIT:	I have known him walk very fast with – I have known him walk with Tiny Tim upon his shoulder, very fast indeed.	
PETER:	So have I. Often.	
BELINDA:	So have I.	
SCROOGE:	Oh no.	980
MRS CRATCHIT:	But then he was so very light to carry, no trouble, no trouble at all. And there is your father at the door.	
	BOB CRATCHIT <i>enters</i> .	
PETER:	Good evening father.	
BOB:	Peter.	985
BELINDA:	Good evening father.	
BOB:	Belinda, my dear.	
	The work is progressing nicely I see. Should be done long before Sunday.	
MRS CRATCHIT:	Sunday! You went today then Robert.	990
BOB:	Yes my dear. I wish you could have come. It would have done you good to see how green a place it is. But you shall see it – I promised him that we would all go there on Sunday.	
MARTHA'S VOICE:	ONCE IN ROYAL DAVID'S CITY. [ <i>Under.</i> ]	995
BOB:	My child. My little child.	
	<i>He breaks down, and then recovers.</i>	
	I met Mr Scrooge's nephew in the street, and seeing that I looked a little down he inquired what had happened. And I told him. And he said, I am heartily sorry for it, Mr Cratchit, and if I can be of service to you all in any way, you know where I live. I don't think he said it for the sake of anything he might be able to do for us, but just to be kind, as if he really had known our Tim, and felt with us.	1000
MRS CRATCHIT:	I'm sure he's a good soul.	1005
BOB:	I shouldn't be at all surprised, mark what I say, if he were one day to offer Peter a situation.	
MRS CRATCHIT:	Hear that Peter.	
PETER:	Get along.	
BOB:	It's just as likely as not, one of these days. Though there's plenty of time for that. But however and whenever we shall part from one another, and for whatever reason, I am sure we shall none of us forget Tim, or this first parting that there was among us, shall we?	1010
BELINDA:	Never, Father.	1015
PETER:	Never, Father.	

MRS CRATCHIT:

Never.

*End of carol.*

BOB:

I am very happy. I am very happy.

*They leave. MRS CRATCHIT is the last to leave, carrying TINY TIM's empty chair.*

1020

## SCENE 29

### SCROOGE'S ROOM RESTORED

MRS CRATCHIT *looks at SCROOGE, then is gone.*

SCROOGE:

Spectre, something informs me that our parting moment is at hand. I know it, but I know not how.

Then let me see what I shall be in days to come...there seems no order in these visions! – you show me the resorts of businessmen, but show me not myself there; take me to my place of occupation, my house...or if not there, then to my office; let me look in at the window of my office, and see – is it an office still? Is it still mine? Is the furniture still the same – is the man sitting there on my chair...myself? I want to see myself. Why do you show me not myself?

1025

1030

*The GHOST's inexorable finger points down to a grave.*

Why are you pointing there?

1035

Where are we?

*Gravestones appear.*

A churchyard.

And I have now to learn what wretched man lies underneath the ground here.

1040

Before I draw nearer to that stone, answer me one question. Are these the shadows of things that definitely Will be, or are they the shadows of things that May be, only?

Tell me.

1045

*He sees the name on the gravestone: Ebenezer Scrooge.*

Oh, no, no!

Listen to me. I am not the man I was. I will not be that man.

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Why show me this if I am past all hope? 1050

I will honour Christmas in my heart, and I will try to keep it. I will live in the Past, the Present and the Future. The spirits of all three shall strive within me. I will not shut out the lessons they teach. Assure me that I may yet change these shadows you have shown me by an altered life, oh tell me I may sponge away the writing on this stone. Tell me I may change! 1055

Change, change, shrink, collapse, dwindle, dwindle down into –

a bedpost. 1060

*SCROOGE's bed and bedroom have returned, and he finds himself back in bed, clutching the bedpost.*

A bedpost. My bedpost.

My bed.

I'm in my bed. In my room. 1065

In bed, with the bedpost, and the bedcovers, and they are not taken, not taken off with me lying there; they are here. I am here. And the door is here, where Jacob Marley –

and the wardrobe, where the ghost –  
and the window, where I saw the – 1070

and it's all right. It's all right. It's all true. It all happened, it did happen, ha, ha-ha, and the things that would have been, won't be, not necessarily, and I will live in the Past, the Present, and the Future, even though I don't know what to do. I am as light as a feather. I am as giddy as an angel, I am as merry as a schoolboy. I don't know how long I've been... 1075

I don't know anything.  
I'm a baby. Never mind.  
I don't care, I'd rather be a baby. 1080

### SCENE 30 CHRISTMAS DAY

*SCROOGE runs to his window and throws it open.*

SCROOGE: I don't know what day of the month it is. No fog – no mist. Cold, but jovial. Stirring. Oh, glorious. Glorious. Heavenly. Sweet. Hello!! 1085

BOY: GOD REST YE MERRY GENTLEMEN  
LET NOTHING YOU DISMAY.

SCROOGE: Hello! What's today?  
BOY: Eh?  
SCROOGE: What's today, my fine fellow? 1090  
BOY: Today? Christmas Day.  
SCROOGE: It's Christmas Day. I haven't missed it.

BOY: Those Spirits did it all in one night. They can do anything  
they like. Of course they can. Of course they can. Hello – 1095  
SCROOGE: Hello.  
Do you know the Poulterers in the next street but one, on  
the corner?  
BOY: I should hope I did.  
SCROOGE: An intelligent boy. A remarkable boy. Do you know whether  
they've sold the prize turkey; not the little prize turkey: the 1100  
big one.  
BOY: What the one as big as me?  
SCROOGE: What a delightful boy, it's a pleasure to talk to him.  
Yes the one as big as you. Go and buy it.  
BOY: Walk on. 1105  
SCROOGE: No no, go and buy it, and come back with it, and I'll give  
you a shilling. Come back in less than five minutes and I'll  
give you half a crown.

*The BOY dashes off.*  
I'll send it to Bob Cratchit's. He shan't know who sends it. 1110  
It's twice the size of Tiny Tim.

*BOY reappears with an impossibly large turkey.*

SCROOGE: Whoop! Hello! How are you? You can't carry that. You  
must take a cab. Taxi!!

SCROOGE *gives the boy money for taxi, and sends him 1115*  
*on his way.*

Christmas. It's Christmas Day...

*He practises greeting people.*

Mah...meh...meh...murch...murr...mare...mary.  
Mary Christmas... 1120

Merry Christmas: to Everybody.  
And a Happy, New, Year.

*As he finally, finally says the words that he has never said,  
snow begins to fall outside his bedroom window. Seeing it,  
he gets up and unlocks and then finally opens his door. He 1125*  
*steps out into the empty street.*

*Silence. Snow gently begins to cover the stage. The  
CLERKS walk towards him out of the snow;*

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CLERKS: Ding dong ding dong;  
Ding dong ding dong; 1130  
Ding...dong...ding... –

SCROOGE, *out in the street, greets passers by as if he had never seen the human race before.*

SCROOGE: A Merry Christmas to you –  
and a Merry Christmas to you – 1135

CLERK: Mr Scrooge!

SCROOGE: Merry Christmas!!!

Merry Christmas!!!  
Merry Christmas!  
Merry Christmas! 1140  
Merry Christmas!

SCROOGE *meets people he has met before; first, he sees the two* PORTLY GENTLEMEN.

SCROOGE: My dear Sir – how do you do – Merry Christmas – I hope  
you succeeded yesterday. It was so very kind of you – 1145

PORTLY GENTLEMAN: Mr Scrooge?

SCROOGE: Yes that is my name. Allow me to ask your pardon. And  
will you have the goodness to accept – [*Whispers.*] – to  
allow me to present you with a very large cheque.

PORTLY GENTLEMAN: How much? Bless me! 1150

SCROOGE: My dear Mr Scrooge – are you serious?  
Not a farthing less. Will you do me that favour?

PORTLY GENTLEMAN: My dear Mr Scrooge, I don't know what to say to such  
munifi –

SCROOGE: Please, don't say anything. Come and see me. Will you  
come and see me? 1155

PORTLY GENTLEMAN: We will.

SCROOGE: I am very much obliged to you. I thank you. Bless you,  
and – Merry Christmas.

PORTLY GENTLEMAN: Merry Christmas! 1160

*They exit.*

SCROOGE: Fred. My Christmas dinner.

*Laughter. FRED and his WIFE, laden with Christmas shopping.*

FRED: Fred!?! Fred, Fred. 1165

SCROOGE: Uncle Scrooge. Is that you?  
It is I. Your Uncle Scrooge. I have come for my dinner.

My Christmas dinner.

Will you let me in?

FRED: Yes!!!

FRED'S WIFE: Yes!  
 ALL: Yes!  
 SCROOGE: It was a wonderful dinner. Wonderful party, wonderful games. Wonderful, wonderful, wonderful happiness. Happy happy happy. Happy.

1175

*A moment of peace.*

But; early the next morning...tick tick tick tick...

### SCENE 31

#### SCROOGE'S OFFICE, BOXING DAY

*CLERK enters, still happily singing. He is oblivious to the fact that SCROOGE is now pretending to be his old self.*

CLERK: Merry Christmas Mr Scrooge.  
 SCROOGE: Bah humbug.  
 CLERK: Ooh, sorry sir, sorry.

1180

*CLERKS enter and begin to work frantically.*

CLERKS TWO /  
 THREE / FOUR / SIX: Tick tick tick tick  
 scratch scratch scratch scratch tick tick tick tick.  
 SCROOGE: If I can only catch Bob coming late.

1185

CLERKS: Tick tick tick tick.  
 SCROOGE: Nine. No Bob –  
 CLERKS: Cratchit cratchit cratchit cratchit, tick tick tick tick.  
 SCROOGE: Nine fifteen.

1190

CLERKS: No Bob. He'll Catchit catchit catchit catchit tick, tick, tick, tick.  
 SCROOGE: Eighteen and a half minutes past nine.  
 CLERKS: Tch tch tch tch.

1195

*Enter BOB.*

SCROOGE: Hello.  
 CLERKS: Late!!!  
 SCROOGE: What do you mean by coming here at this time of day?  
 BOB: I am very sorry sir. I am behind my time.  
 SCROOGE: You are? Yes, I think you are. Step this way if you please.

1200

*SCROOGE gets out his ruler. BOB holds out his hand.*

BOB: It's only once a year, sir.  
 SCROOGE: Bah!  
 BOB: It shall not be repeated.  
 SCROOGE: Bah!  
 BOB: I was making rather merry yesterday, sir, it being –  
 SCROOGE: Now, I'll tell you what my friend, I am not going to stand this sort of thing any longer. And therefore...

1205

...and therefore I am about to raise your salary.

1210

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BOB: [To CLERKS.] Someone call for help. Get the neighbours.  
 SCROOGE: Merry Christmas, Bob!!  
 CLERKS: Merry Christmas, Bob!!  
 BOB: [To audience.] Get a straitjacket.  
 SCROOGE: A merrier Christmas, Bob, than I have given you for many 1215  
 a year. I shall raise your salary –

MRS CRATCHIT *creeps on.*

MRS CRATCHIT: – and endeavour to assist your struggling family –  
 SCROOGE: – and endeavour to assist your family –  
 CLERKS: – and be a second father to Tiny Tim – 1220  
 SCROOGE: – and be a second father to Tiny Tim.

TINY TIM *joins his mother.*

TINY TIM: Who did not die.  
 SCROOGE: Tiny Tim DID NOT DIE, he didn't, and he shan't, he shall 1225  
 not die, and I shall be a good friend, and a good man –  
 and some people shall laugh – and I shall let them laugh –  
 and I shall keep Christmas as well as any man alive; and  
 we shall discuss your affairs this very afternoon over a  
 Christmas bowl of smoking bishop, Bob, so stoke up that 1230  
 fire and buy another scuttle of coal before you dot another  
 I, Bob Cratchit – Merry Christmas!

CLERKS: Merry Christmas!!  
 SCROOGE: – and, as Tiny Tim observed...

TINY TIM: God Bless Us – Every One.

*Tableau.* 1235

*Curtain.*

*The End.*

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**DRAMA**

**0411/12/T/EX**

Paper 1

**May/June 2018**

COPY OF PRE-RELEASE MATERIAL

**2 hours 30 minutes**

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**READ THESE INSTRUCTIONS FIRST**

The questions in Paper 1 will be based on the stimuli and on the extract from Neil Bartlett's stage adaptation of the novel *Great Expectations* by Charles Dickens provided in this booklet.

This clean copy of the material is for you to use in your responses.



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This document consists of **31** printed pages and **1** blank page.



**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** 'The price of greatness is responsibility'  
Winston Churchill

**Stimulus 2**

**Proverb:** A fool and his money are soon parted

**Stimulus 3**

**Photograph:** Crowds of people in the Gare de Lyon, Paris



**EXTRACT**

**Taken from *Great Expectations*, by Charles Dickens, adapted for the stage by Neil Bartlett**

These notes are intended to help you understand the context of the drama.

The extract is taken from a stage version of Charles Dickens's novel, *Great Expectations*, adapted by Neil Bartlett. The story is set in the early nineteenth century and spans a period of almost thirty years. The play traces the life of an orphan, Pip, who is aged seven at the beginning of the story. His life is transformed when he learns that he has 'expectations' from an anonymous benefactor.

The adaptation was first performed in 2013 in Bristol, England, by an original company of nine actors, multi-roling in an ensemble style. However, Neil Bartlett has stated that, 'Every production of this script must find its own solutions to how to stage the story.'

The play is in thirty-seven scenes, with an interval occurring at the end of Scene 18. This extract consists of a slightly shortened version of Scenes 1 to 18.

**Characters in order of appearance**

PIP  
MRS JOE  
MAGWITCH  
'COMPANY' – acting as an ensemble chorus  
JOE  
COMPEYSON  
MR WOPSLE  
MR PUMBLECHOOK  
A SERGEANT  
SOLDIER  
ESTELLA  
MISS HAVISHAM  
SARAH POCKET  
CAMILLA POCKET  
JAGGERS  
PALE YOUNG GENTLEMAN  
BIDDY

## SCENE 1

PIP, *aged thirty-four, is alone.*

PIP:

I never saw my father. Or my mother.

And never any likeness of them neither – their days were long before the days of photographs.

But the shape of the letters on my father's tombstone gave me an odd idea that he must have been a square, stout man, with curly black hair. From the inscription on my mother's – *Also Georgiana, Wife of the Above* – ... I decided she must have been freckled, and sickly. As for the five little stones, arranged in a neat row beside them, *Infant Children of the Aforesaid*, I thought – well the stones were so little, and lozenge-shaped, I thought my five little brothers must all have been born on their backs with their hands in their pockets, and having given up trying to get a living exceedingly early in that universal struggle, never taken them out. 5 10 15

Alexander, Bartholemew, Abraham, Tobias...and Roger.

My father's family name being Pirrip, and my Christian name Phillip, my infant tongue could make of both names nothing longer or more explicit than Pip – so, I called myself Pip, and Pip I became... 20

I give Pirrip as our family name on the authority of his tombstone, and of my sister –

MRS JOE:

[*A vision of bonnetted fury, suddenly sweeping across the stage.*] His sister, Mrs Joe Gargery, who married a blacksmith.

PIP *is stopped in his recollections for a moment by the eruption of that memory.* 25

PIP:

Yes. I remember!

I remember.

*He gathers himself.*

I remember knowing, one memorable afternoon, one raw afternoon that that bleak place with the stones, overgrown with nettles, was a churchyard. That Phillip Pirrip, late of this parish, and Also Georgiana, wife of the above, were dead and buried, and gone; that my five little brothers were dead and buried too... 30 35

That the dark flat wilderness beyond the churchyard was the marshes; the low leaden line beyond, the river; that the wind blowing up was off the distant sea – and that I was seven, and cold, and afraid, afraid of it all, and beginning to cry.

*Out of the landscape, a figure; 'soaked in water, and smothered in mud, and lamed by stones.'* 40

MAGWITCH: Hold your noise.

*PIP does as he is told.*

Keep still.

Keep still – or I'll cut your throat. 45

PIP: *[In the voice of a seven-year-old.]* O! Don't cut my throat, sir! Pray don't do it, sir.

MAGWITCH: Tell us your name. Quick.

PIP: *[In his adult voice, and to the audience.]* I was terrified.

MAGWITCH: Tell us your name!!!! 50

PIP: Pp, P-... Ppp-

MAGWITCH: Give it mouth..

PIP: My father's name being Pirrip, and mine Phillip, I –

MAGWITCH: What?

PIP: PPPip. Pip, sir. 55

*MAGWITCH stares at him.*

MAGWITCH: Show us where you live.

*PIP points.*

MAGWITCH: Where's your mother?

PIP: *[Pointing at a tombstone.]* There sir! *[MAGWITCH goes to bolt; then stops.]* There. Also Georgiana, Wife of the Above. 60

MAGWITCH: Oh. And your father?

PIP: Yes sir, him too; Late Of This Parish, there sir.

MAGWITCH: Who d'ye live with then – supposing you're kindly let to live.

PIP: My sister. 65

MRS JOE: *[Crossing.]* Mrs Joe Gargery, who married Joe Gargery, the blacksmith.

MAGWITCH: Blacksmith, eh ?

PIP: There was a great iron, on his leg...

MAGWITCH: Now lookee here. You know what a file is? 70

PIP: Yes sir.

MAGWITCH: And you know what wittles is ?

PIP: Yes sir, food sir.

MAGWITCH: You get me a file; and you get me wittles; and you bring 'em to me. Or I'll have your heart and liver out. 75

COMPANY: Out ! –

PIP: Yes sir –

MAGWITCH: Tomorrow morning, early, you do it; and you never dare to say a word, or I'll have 'em out, and roasted, and ate. There's a young man, hid with me on these marshes, in comparison with which young man I am a Angel. That young man hears the words I speak. That young man has a secret way pecooliar to himself of getting at a boy, and at his heart, and at his liver. A boy may lock his door – 80

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COMPANY:	Lock it !	85
MAGWITCH:	May be warm in bed, may tuck himself up, but this young man will softly creep –	
COMPANY:	Creep...	
MAGWITCH:	Creep his way to him and Tear... Him... Open!	90
	<i>The COMPANY emit sounds of violent evisceration.</i>	
MAGWITCH:	I am keeping that young man from harming you at the present moment with great difficulty; I find it wery hard to hold that young man off of your inside. Now, what do you say?	
PIP:	I said I would get him the file and wittles –	95
MAGWITCH:	Say Lord strike you dead if you don't.	
COMPANY:	Say it !	
PIP:	Yes sir, dead sir.	
COMPANY:	Dead !	
MAGWITCH:	Now, you remember that young man, and get off home. And remember what you promised –	100
PIP:	[ <i>As his adult self; to MAGWITCH.</i> ] I remember!	
	[ <i>To the audience.</i> ] I remember... Everything...	
	I remember him clasping himself, as if to hold himself together – turning round, to look at me...the marshes all black behind him, and him saying	105
MAGWITCH:	I wish I was a frog...	
	<i>In memory, PIP feels again the cold of the marshes.</i>	
PIP:	I remember running all the way home without stopping – and thinking, all the way. Thinking.....	110
	JOE GARGERY <i>is there behind him;</i>	
JOE:	Pip?	
PIP:	Joe!	
	<i>A moment of recognition across the years;</i>	
	Oh, Joe –	115
	<i>But JOE stops him from wasting any valuable time in reminiscence, as the COMPANY, who seem to be frightened of something, rush to assemble the Gargery kitchen for the next scene – JOE explains:</i>	

## SCENE 2: THE KITCHEN

JOE: Mrs Joe's been out a dozen times, looking for you, Pip. And what's worse, she's got Tickler with her. 120

*The COMPANY get out of the way – quick.*

PIP: Has she Joe?

JOE: She's on the Ram-Page, Pip old chap, the Ram-Page. Best get that towel betwixt you. 125

*PIP hurries to get a towel down the back of his trousers, but too late; enter MRS JOE, on the Rampage, with the Tickler. JOE does his best to protect him, but to no avail.*

MRS JOE: Where have you been, you young monkey? Tell me directly, or I'll have you out of that corner if you was fifty Pips. 130

PIP: Only to the churchyard –

MRS JOE: Churchyard! If it warn't for me you'd have been to the churchyard long ago, and stayed there. [*She grabs him and beats him.*] Who brought you up by hand?

PIP: You did. 135

MRS JOE: And why did I do it, I should like to know?

PIP: I don't know.

MRS JOE: I'd never do it again, I know that. I've never had this apron of mine off since born you were. It's bad enough to be a blacksmith's wife, and him being a Gargery, without being your mother. Churchyard, indeed! You'll drive *me* to the churchyard one of these days, and oh, a pr-r-recious pair you'd be without me. Now wash your hands – and Gargery – set the tea. 140

*The COMPANY assist, and the table gets laid. Just at the critical point, as the teapot is poised for MRS JOE to pour – the distant boom of a gun is heard out on the marshes.* 145

JOE: Ah! There's another convict off.

PIP: What does that mean, Joe, 'off'?

MRS JOE: Escaped.

JOE: There was a convict off last night, after sunset. They fires, Pip, as of a warning. 150

*A second gun.*

JOE: Two of them.

PIP: Who's firing?

MRS JOE: Drat the boy; ask no questions, and you'll be told no lies. 155

*Silently, JOE warns PIP to be quiet – but he can't resist...*

PIP: Mrs Joe, I should like to know – if you shouldn't much mind – where the firing comes from.

MRS JOE: Lord bless the boy! From the Hulks.

PIP: Oh-h. What's Hulks? 160

MRS JOE: [*To audience, aggrievedly.*] That's the way with this boy, you see; answer him one question, and he'll ask you a dozen directly. [*To PIP.*] Hulks are prison-ships. Right 'cross

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th'meshes.  
 PIP: We always used that name – meshes. 165  
 Who's put in them, I wonder, and why.  
 MRS JOE: Because they murder, and because they rob, and because they lie. All sorts of bad. And they always begin by asking questions. Bed! [*She hits him.*]  
 PIP: Ow! 170  
*On this gesture, JOE and MRS JOE freeze.*  
 I went upstairs in the dark like I was told...and I was terrified.  
 Terrified of the young man who wanted my heart and liver;  
 Terrified of the man with the iron on his leg;  
 Terrified, because I had begun by asking questions, and now – now, I was going to be a thief... [*Whispering so MRS JOE won't hear him.*] I got up [*He does.*] and went down stairs. [*He does.*] Every crack in every board called out:  
 COMPANY: Stop, Thief!  
 PIP: and: 180  
 COMPANY: Wake up, Mrs Joe!  
 PIP: From the pantry I stole some bread, a rind of cheese, some brandy in a stone bottle, and...a beautiful, round, compact pork pie.  
 Conscience is a dreadful thing in a boy. 185  
 From Joe's tools, I stole a file. Then, I unlocked and unbolted the front door... [*He checks that JOE and MRS JOE are still frozen.*]  
 And I ran for the marshes.

## SCENE 3: GUILTY

PIP: It was a misty morning; marsh-mist. 190  
 Very damp –  
 COMPANY: Very clammy –  
 Rimy.  
 Chilly.  
 Muddy. 195  
 Stony –  
*Guilty!!* There goes a boy with somebody else's pie!  
 PIP: I couldn't help it! It wasn't for myself I took it –  
 COMPANY: *Liar!*

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- PIP: It was as cold as iron; I can remember, however fast I went, I couldn't warm my feet, what with the mist and the mud and all those ditches – [*He jumps over a ditch, and stops; panting, out of breath.*] 200
- Then –
- The COMPANY show him a man dressed just as MAGWITCH was dressed, but with his back turned.* 205
- There he was. I thought he would be glad to see me, with his breakfast; so I went forward softly, and touched him on the shoulder –
- Before he can even do it, the man spins round. It is COMPEYSON.* 210
- Ah! It wasn't him – he was the same –
- COMPANY: Lame – hoarse – iron on his leg –  
 PIP: But he didn't have the same face –  
 COMPEYSON: Damn you... [*He lurches forward to grab PIP, then lets out a yelp of pain as the metal bites at his ankle.*] Ah! 215  
 PIP: ...not the same face at all. He was badly bruised, with a great scar, just...  
 COMPANY: Where?  
 COMPEYSON: [*Drawing a knife across his face.*] Here... 220  
 COMPANY: Here.  
 PIP: Just there... I thought it was the young man who wanted my heart.  
 COMPEYSON: Damn you boy... Damn you.
- Unable to get at PIP, COMPEYSON limps away... The COMPANY replace COMPEYSON with MAGWITCH.* 225
- MAGWITCH: You brought no one with you?  
 PIP: No, sir! No!  
 MAGWITCH: No one follow you?  
 PIP: No! 230  
 MAGWITCH: [*He strokes PIP's face, then grabs him and ransacks him for the food.*] What's in that bottle?  
 PIP: Brandy.
- MAGWITCH stops mid-drink, because he thinks he hears something; decides it's nothing, and carries on. He finishes the brandy, and moves on to the pie.* 235
- He ate like our dog – too fast, and always looking sideways.
- I'm glad you enjoy it.
- I said I was glad you enjoyed it.
- MAGWITCH: Thankee my boy. I do. 240  
 PIP: I'm afraid you won't leave any of it for him.  
 MAGWITCH: Him? Who's him?

PIP: The young man. That's hid out here with you and wants my heart.

MAGWITCH: Oh, him. [*Still eating.*] He don't want no wittles. 245

PIP: He looked as though he did.

MAGWITCH: [*Stopping.*] Looked? Where?

PIP: Just here – I thought it was you. He had the same – the same reason for wanting to borrow a file. And he had a scar.

MAGWITCH: Not here? 250

PIP: Yes, sir.

MAGWITCH: [*Stowing any uneaten food.*] I'll pull him down like a bloodhound. [*The iron bites his badly-chafed leg; he cries out in pain, and curses.*] Ah! Bloody – Where's that file, boy. Ah!

PIP *gives it to him.* MAGWITCH *starts filing at his iron like a madman, ignoring the pain. The sound of filing grows and echoes as this image of MAGWITCH is hidden by the mist.* 255

#### SCENE 4: CHRISTMAS

MRS JOE: And where the deuce have you been this time?

PIP: Walking.

COMPANY: Liar! 260

MRS JOE: Well! Perhaps if I warn't a slave with her apron never off, I should get to go walking. As it is, I've a table to lay, a dinner to dress, a blacksmith for a husband, and [*Knocking at the door.*] – Joe Gargery, get that! – company. [*By way of explanation.*] It being that very day, Christmas. 265

*A flurry of activity; laying of table, putting on of paper hats, opening of door, brushing of snow off shoulders, JOE in a clean collar for Christmas etc.*

MR WOPSLE: Mrs Joe!

PIP: Mr Wopsle – A clerk at our church. 270

MR WOPSLE: Amen!

MR PUMBLECHOOK: Mrs Joe –

PIP: And Uncle Pumblechook – who wasn't really my Uncle.

MR PUMBLECHOOK: Mrs Joe, I have brought you, Mum, as the compliments of the season, a bottle of sherry wine – and I have brought you, Mum, a bottle of port wine. 275

MRS JOE: Oh, Un-cle Pum-ble-chook! This IS kind!

PIP: He did that every year.

JOE: Pip...

MR PUMBLECHOOK: It is no more, Mum, no more than your merits. And now: Mr Wopsle? – 280

MR WOPSLE: Ahem. For what we are about to receive, may the Lord make us truly grateful. A –

MR PUMBLECHOOK: [*To PIP.*] Do you hear that? Grateful!

MR WOPSLE: Especially, boy, to them that brought you up by hand. A – 285

MR PUMBLECHOOK: Ah, why is it, Mum, why is it the young is never grateful?

MRS JOE: Why is it, Uncle?

MR PUMBLECHOOK: Naterally Wicious!!

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MR WOPSLE: Amen!  
 PUMBLECHOOK / MRS JOE / JOE: Amen. 290  
 PIP: ... Amen

*Cutlery is poised for the beginning of the meal, but instead of beginning to eat, everyone suddenly slumps back in their seats with a sigh of satisfaction, as if sated – we have jump-cut to the end of the meal.* 295

MR PUMBLECHOOK: Mum, what a meal! And what this boy has to be grateful for! Enjoying himself with his elders and betters, improving himself with their conversation, rolling in the lap of luxury –  
 MR WOPSLE: Amen!  
 MRS JOE: Do have a little brandy, Uncle – [PIP freezes at the mention of the stolen brandy.] 300  
 PIP: Brandy?!  
 MR PUMBLECHOOK: And yet – and yet, mum –  
 MR WOPSLE: Amen!  
 JOE: Pip? 305  
 MRS JOE: – and you must taste, Uncle, you must taste, to finish with, some Pie.

*Her guests are stopped in their tracks by gluttonous delight at this prospect; PIP, by terror.*

PIP: Pie?! 310  
 MR PUMBLECHOOK: Pie, Mum?  
 MRS JOE: A savoury pork pie.  
 MR PUMBLECHOOK: A bit of savoury pork pie, Mum, can lay atop anything you could mention, and do no harm. Partake we will.  
 MRS JOE: Then I'll just go to the pantry and get it... 315  
 JOE: [Seeing PIP frozen in terror and consternation.] Pip old chap?  
 MR PUMBLECHOOK AND WOPSLE: Pip old chap; ask no questions, and tell no lies...  
 MRS JOE: [In the pantry.] Gracious goodness gracious me, what's – Gone – Gone!

*A violent banging at the front door. Consternation – PIP fears the worst...* 320

#### SCENE 5: HANDCUFFS

*PIP dares not open it, but under threat of violence from MRS JOE, eventually does so.*

A SERGEANT: Well there you are then... Excuse me, ladies and gentlemen, but I and my colleagues are on the chase in the name of the King, and want a blacksmith. 325  
 MRS JOE: And what might you want with *him*?  
 SERGEANT: Missis, speaking for myself, I should reply, the honour and pleasure of his fine wife's acquaintance; speaking for the King, I answer, a little job done. You see, we have had an accident with these, [Holding up a pair of broken handcuffs.] and they are wanted for immediate service. 330  
 MR WOPSLE: Convicts, Sergeant?  
 SERGEANT: Ay! Two, out on the marshes. Anybody seen anything?

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EVERYONE: [Except PIP.] No. 335

No!

No good gracious –

PIP: No...

SERGEANT: Well, they'll soon find themselves trapped. Now, blacksmith. When you're ready, his Majesty the King is. 340

*JOE dons his blacksmith's apron, takes the handcuffs, and sets to work on them. The lines of the next conversation are punctuated by the blows of a hammer on an anvil.*

MR PUMBLECHOOK: Give the Sergeant some brandy, Mum.

*Hammer!* 345

SERGEANT: His Majesty's Health!

*Hammer! Hammer!*

SERGEANT: And your's Mum. May you live a thousand years!

*Hammer! Hammer! Hammer! Hammer!*

*The SERGEANT drains his glass to a final flurry of hammer-blows. The handcuffs are returned and tested.* 350

SERGEANT: Right! And should you go down with us soldiers, gentlemen, and see what comes of the hunt?

MR PUMBLECHOOK: I should sir – if, of course, Mr Gargery...

SERGEANT: Mr Gargery, sir? 355

JOE: Well...if Mrs Gargery –

MRS JOE: If you bring that boy back with his head blown to bits by a musket, don't look to me to put it back together again! Eh?

*As she jabs her finger at JOE, the scene once again freezes...*

SERGEANT: Well then, gentlemen, to the business; out into the air – 360

*...and we see and hear the marshes.*

PIP: The raw, night air.

## SCENE 6: CAPTURE

SERGEANT: Fall in – and you, gentlemen; not a word.

*PIP is lifted up on JOE's back. An image of a line of men sweeping the marshes, 'steadily moving towards their business'. Night.* 365

PIP: [Whispering.] I hope, Joe, I do hope we shan't find them.  
JOE: I'd give a shilling if they'd cut and run, Pip.

*At a command from the SERGEANT, the rhythm of the hunt begins.* 370

*At a gesture from the SERGEANT, everyone stops and listens.*

SERGEANT: Shhhh. Nothing.  
MAGWITCH'S VOICE: He's here!!  
SERGEANT: Towards the river, gentlemen! At the double...  
COMPEYSON'S VOICE: Here!! Murder!! 375  
SERGEANT: Run!!

*Darkness, beams of light, confusion.*

COMPANY: This way! Here! I can't see them!  
MAGWITCH'S VOICE: Here! Guard! Guard!!  
COMPEYSON'S VOICE: Help me!!!! 380  
SERGEANT: Here!! They're here!!

*In the light of the torches, we see a tangle of two desperate bodies: MAGWITCH and COMPEYSON.*

SOLDIER: Surrender!! Confound you for beasts, surrender!!!

*They are forced apart.* 385

*The SERGEANT gives JOE his gun and takes the handcuffs out and handcuffs MAGWITCH. Once he is done, he takes the gun back.*

MAGWITCH: I took him. And he knows it.  
COMPEYSON: He tried to murder me... 390  
MAGWITCH: I took him, and I giv'im up; that's what I done. Dragged him back.

COMPEYSON: ...murder me...  
MAGWITCH: Let you go free? Let you make a fool of me again? No! [He tries to get at COMPEYSON again, but is prevented.] 395

SERGEANT: Enough!!  
COMPEYSON: You see—  
MAGWITCH: He's a liar! And he'll die a liar!  
SERGEANT: Come on!  
PIP: And then he saw me. 400

*MAGWITCH sees PIP; their eyes lock.*

JOE: Pip?

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SERGEANT: All right, you. March.  
MAGWITCH: I wish to say something.  
SERGEANT: You can say what you like, but it won't – 405  
MAGWITCH: Respecting this escape. It may prevent some persons laying  
under suspicion on account of me.  
SERGEANT: Go on.  
MAGWITCH: I took some wittles – and I'll tell you where from. From the  
Blacksmith's – a pie, it was. 410  
JOE: Hullo...  
MAGWITCH: So you're the blacksmith, are you? Well I'm sorry to say I've  
eat your pie.  
JOE: God knows you're welcome to it. We don't know what you  
done, but we wouldn't have you starved to death for it, would 415  
us, Pip. Pip?  
Pip?  
*MAGWITCH stares at him, and the boom of a gun reverberates  
in PIP's memory...*  
PIP: I'd been waiting all the time for him to look at me, that I might 420  
try to assure him, it wasn't me who had brought the soldiers –  
that I hadn't betrayed him – but when he did, it...  
MAGWITCH: Thankee, Pip.  
PIP: ...it all passed so quickly!  
SERGEANT: Come on, you. 425  
*MAGWITCH is taken away.*  
PIP: The guard were all ready – no one seemed surprised to see  
him back in irons, or sorry to see him, or glad... They put him  
in a boat, and they rowed him away, and somebody in the boat  
growled. 430  
ONE OF THE COMPANY: Give way, you!  
PIP: – as if it was an order given to dogs –  
and the oars dipped, and I watched him...  
disappear...  
ONE OF THE COMPANY: There was a torch, and someone flung it hissing into the 435  
water –  
PIP: And it went out, as if...  
As if it was all over.  
*PIP and JOE are left together.*  
JOE: What larks, eh Pip? 440  
What larks.

*As PIP is lost in thought, another gun-boom reverberates in his memory.*

PIP: [Referring to JOE.] I never told him.  
JOE: Told me what, Pip? 445  
PIP: I never told anybody.

SCENE 7: THIS BOY'S FORTUNE

MRS JOE: [Exasperated by all this introspection, washcloth in hand.]  
Was there ever such a boy as this? Fed, scrubbed, clothed,  
pampered – and is he grateful? Is he? No; too busy with mud 450  
and meshes and convicts – [She suddenly stops scrubbing at  
him – and out of nowhere, in a different voice, asks him.] Well  
were you? Ever? Grateful? Were you? Oh!

*Across the years, PIP looks at her. She slaps him hard around the face and exits. JOE prepares for work.*

JOE: Don't cry old chap... I don't deny, Pip, that your sister, Pip, your 455  
sister do drop down upon us heavy sometimes –  
PIP: [In his adult voice, still staring after her.] Why did she do that?  
JOE: – but you see, Pip, what with the drudging and slaving and  
never getting no peace in all her mortal days...well Pip, just 460  
remember; Whatsume'er the failings on her part, remember  
she were that good in her heart. Eh Pip?  
PIP: I remember. Don't mind me, Joe.  
JOE: Right you are...

*Satisfied that PIP is alright, JOE gets back into his apron and again punctuates the next brief passage with blows to his anvil. PIP helps.* 465

PIP: When I was old enough, I was to be apprenticed to Joe, and  
until then I frightened birds [Hammer!] and picked up stones –  
[Hammer!] odd-boyed about the forge – [Hammer!] whatever 470  
happened to be wanted. Then, one night – [Hammer! Hammer!  
Hammer!]

*We jump-cut to the arrival of the fateful request from Satis House...*

MR PUMBLECHOOK: Well if that boy ain't grateful this night, he never will be!  
MRS JOE: Well!! 475  
MR WOPSLE: Amen.  
MRS JOE: It's only to be hoped, Uncle Pumblechook, it's only to be hoped  
he won't be pampered. But I have my fears!  
MR PUMBLECHOOK: She ain't in that line, Mum. She knows better.  
MRS JOE: [To JOE.] Well? And what are you staring at? Is the house 480  
a-fire?  
JOE: She?  
MRS JOE: Miss Havisham. Miss Havisham is a she, I suppose?  
JOE: Miss Havisham up town?  
MR PUMBLECHOOK: Immensely rich – immensely. 485  
MR WOPSLE: Amen.

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MRS JOE: She wants this boy to go and play there. And he'd better play, or I'll work him.

JOE: I wonder how she come to know our Pip?

MRS JOE: Isn't it just barely possible that Uncle Pumblechook might be a tenant of hers, and that he might sometimes – sometimes – go there to pay his rent – and couldn't she then ask if he knew of a boy, to play, and couldn't Uncle Pumblechook, then, being always considerate and thoughtful for us – Joseph – then perhaps mention this boy, that I have for ever been slave to? 490

MR PUMBLECHOOK: Prettily pointed, Mum. 495

MR WOPSLE: Very. Amen.

MRS JOE: And, [*Grabbing PIP, and letting out a piercing whistle to summon the rest of the COMPANY, who dash on with clean clothes, haircombs, towels and whatever else is required for the scrubbing, combing and trussing of PIP ready for his journey to Satis House.*] for anything we can tell, Joseph, though you may not think it, this boy's fortune may be made by his going to Miss Havisham's – 500

MR PUMBLECHOOK: Immensely rich. 505

MRS JOE: – which is why Uncle Pumblechook, being sensible to that case, has offered to take him into town, tonight, and, *in his own chaise cart.*

*PIP is transformed; MRS JOE hands him over.*

MR PUMBLECHOOK: Mum! 510

*MR PUMBLECHOOK invites PIP to take his place in the cart. Just before he hands him up in to it:*

Boy, be for ever grateful

COMPANY: Grateful!

MR PUMBLECHOOK: to all friends; 515

COMPANY: Friends!

MR PUMBLECHOOK: but especially unto them

COMPANY: which brought you up by hand.

MR WOPSLE: Amen!

# SCENE 8: THE JOURNEY TO SATIS HOUSE

MR PUMBLECHOOK: It was a cold, dry night, with no pity in the glittering multitude of stars...nor in the sound of the mare's iron shoes upon the hard road... 520

Well boy, I dare say that what with your feelings –

PIP: Yes sir.

MR PUMBLECHOOK: And that new collar – 525

PIP: Yes sir.

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MR PUMBLECHOOK: You can hardly see no stars.  
 PIP: No sir.  
 MR PUMBLECHOOK: But even if you could –  
 PIP: Sir? 530  
 MR PUMBLECHOOK: They would hardly throw any light on the question why on earth you are sent for to play at Miss Havisham's –  
 PIP: No, sir.  
 MR PUMBLECHOOK: Or what on earth you are expected to play at once we get there... 535  
 PIP: No sir.

*Beat.*

MR PUMBLECHOOK: Seven times seven.  
 PIP: Sir?  
 MR PUMBLECHOOK: Seven times seven. 540  
 PIP: Forty-nine, sir.  
 MR PUMBLECHOOK: Hmmph!

*They arrive at the looming front door of Satis House. PIP, confronted with this memory, stops. PUMBLECHOOK, exasperated by the boy, rings the doorbell. Nothing. He rings it a second time.* 545

# SCENE 9: DID YOU WISH TO SEE MISS HAVISHAM?

THE VOICE OF ESTELLA: What name?  
 MR PUMBLECHOOK: Pumblechook.  
 THE VOICE: Quite right.

*The door is unlocked and opened.* 550

MR PUMBLECHOOK: This, is Pip.  
 ESTELLA: Come in, Pip. [To PUMBLECHOOK.] Did you wish to see Miss Havisham?  
 MR PUMBLECHOOK: If Miss Havisham wished to see me.  
 ESTELLA: Ah! But you see she doesn't. 555

*She closes the door in his face, and locks it. She stares at PIP.*

*Inside Satis House: ESTELLA, carrying a candle, leads him through the labyrinthine darkness of the house, unlocking doors and locking them behind her.* 560

PIP: What is the name of this house, miss?  
 ESTELLA: Satis. Which is Greek, and Latin, and Hebrew, for 'Enough'.  
 PIP: That's a curious name, miss.  
 ESTELLA: Yes. It means more than it says. It meant, when it was given, that whoever had this house could want for nothing else. They must have been easily satisfied in those days I suppose. Don't loiter, boy. 565  
*They arrive at the final door.*

PIP: After you, miss.

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ESTELLA: Don't be ridiculous, boy. *I'm not going in.* 570  
*She knocks on the door.*

VOICE OF MISS HAVISHAM: Enter.

SCENE 10: WHAT A STUPID CLUMSY BOY YOU ARE

*Like an apparition lit by candle-flames, MISS HAVISHAM, in the wreckage of her bridal chamber.*

MISS HAVISHAM: Come nearer; let me look at you. You are not afraid of a woman who has never seen the sun since you were born? 575

PIP: No.

MISS HAVISHAM: Do you know what I touch, here?

PIP: Yes, ma'am. Your heart.

MISS HAVISHAM: Broken! 580

I am tired, and I want diversion. I have strange fancies sometimes, and I have a strange fancy that I want to see some play. Play, boy, play!

Are you obstinate?

PIP: No ma'am, but I can't play just now. I would if I could, but it is so new here, and so strange – 585

MISS HAVISHAM: So new to him, so old to me. Estella!

*ESTELLA comes when she is called.*

ESTELLA: Let me see you play cards with this boy.

MISS HAVISHAM: But he is a common labouring boy! 590

ESTELLA: Well? You can break his heart.

PIP: What do you play, boy?

MISS HAVISHAM: Nothing but 'Beggars My Neighbour', miss.

Beggars him.

*As ESTELLA lays out the cards...* 595

PIP: [*In a whisper.*] Her watch was stopped at twenty minutes to nine. I realised that everything in the room had stopped; her watch, the clocks; her life –

ESTELLA: What coarse hands he has. And what thick boots!

PIP: She was right, of course. They were thick. Coarse... 600

ESTELLA: [*As PIP makes a mistake.*] What a stupid clumsy boy you are. A labouring boy.

MISS HAVISHAM: You say nothing of her. She says many hard things of you, but you say nothing of her. What do you think of her?

PIP: I think she is very proud. 605

MISS HAVISHAM: Anything else?

PIP: I think she is very pretty.

MISS HAVISHAM: Anything else?

PIP: I think she is very insulting.

MISS HAVISHAM: Anything else? 610

PIP: I think I should like to go home.

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MISS HAVISHAM: And never see her again, Pip?  
 PIP: I am not sure that I shouldn't like to see her again, but I should like to go home.

MISS HAVISHAM: You shall. Come again after six days. 615  
 PIP: I could have said no. But I said... Yes.

Yes Miss Havisham... I'll come Wednesday, ma'am –

MISS HAVISHAM: I know nothing of days of the week; nothing of the weeks of the year. Estella, take him down. Goodbye, Pip.

*They journey back through the dark house. As they do:* 620

COMPANY: Coarse...  
 Coarse hands.  
 And what thick boots.  
 Would you like to go home?

ESTELLA *leaves him stranded:* 625

ESTELLA: Wait here.  
 COMPANY: Wait here, You vulgar  
 Ignorant  
 Low-living  
 Blacksmith's... *Boy!* 630

*The voices push him too far; PIP, humiliated, cries and kicks at a door. ESTELLA returns, and he conceals his feelings.*

ESTELLA: Why don't you cry?  
 PIP: Because I don't want to.  
 ESTELLA: You do. You've been crying till you are half blind. Goodbye. 635

*Laughing, she pushes him out and locks the door.*

SCENE 11: HOW DID YOU GET ON?

MR PUMBLECHOOK: How did you get on, *up town?*  
 PIP: I was sure they wouldn't understand, so I lied. Pretty well.  
 MR PUMBLECHOOK: Pretty well! Pretty well is no answer.  
 MRS JOE: [*Losing her temper and about to hit.*] I'll give him pretty... 640  
 MR WOPSLE: Amen!  
 MR PUMBLECHOOK: [*Stopping her.*] Mum; leave this lad to me. Boy! What like is Miss Havisham?

*During the next conversation, MRS JOE and MR PUMBLECHOOK behave as if they are being told all the marvellous and outlandish details of life in Satis House: what we hear, from PIP, are the thoughts that he is concealing under a wildly embellished account of his visit.* 645

PIP: Like a corpse. Every clock in the room is stopped at twenty minutes to nine. 650

MR PUMBLECHOOK: [*Impressed.*] Is she! And what was she a-doing of, when you went in?

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PIP: And there was a beautiful young lady there, who was dreadfully proud.  
MRS JOE: No daylight??? 655  
MR PUMBLECHOOK: And what did you play, boy?  
PIP: She said I was common, and now I know I am.  
MRS JOE / PUMBLECHOOK: [*Amazed and delighted.*] Ah!  
PIP: And I wish with all my heart that I was not.  
MR PUMBLECHOOK: There is no doubt, mum, no doubt that Miss Havisham will do something for this boy. 660  
MR WOPSLE: Amen!  
JOE: Well Pip; what larks...  
MRS JOE / PUMBLECHOOK / WOPSLE: Will do something. For this boy...

*As they gaze into the boy's glorious future...* 665

JOE: Pip old chap...  
PIP: Yes Joe?  
JOE: Upstairs to bed, Pip, I should say.  
PIP: Yes Joe.  
JOE: And when is you to go back Pip? 670  
PIP: Next Wednesday, Joe; next Wednesday. Good night.  
JOE: [*Kissing him goodnight.*] Live well, and die happy.  
PIP: I spent the whole of that night thinking how common Estella and Miss Havisham would think Joe; how thick *his* boots. [*In the night, the sound of MAGWITCH's file.*] I tried to think about Miss Havisham's, and about next Wednesday; but in my sleep all I saw was a door...and a file – a stolen file, coming at me out of the door, and I couldn't see who was holding it, and I – 675

*At the very moment, in his nightmare, that he starts awake – we hear the echoing doorbell of Satis House, and see not MAGWITCH with the file coming through the door, but ESTELLA with her candle.* 680

## SCENE 12: EXPECTING

ESTELLA: You are to come a different way today.  
*She leaves him stranded in an empty corridor.*  
You are to wait in here, until you are wanted. 685  
*Suddenly, all the POCKETS tumble out of a door. They inspect him.*  
SARAH: The idea!  
CAMILLA: No, no; IT WILL NOT DO. For the sake of the family.  
SARAH: The family! 690  
CAMILLA: *Very true!*  
SARAH: The idea!  
ESTELLA: [*Returning.*] *Boy!* She wants you.  
SARAH: Well, I am sure!  
CAMILLA: Was there ever such a fancy? 695  
SARAH: The i-de-a!

*They vanish.*

*In a dark corridor, ESTELLA suddenly stops.*

ESTELLA: Well? Am I still pretty?  
 PIP: I think you are very pretty. 700  
 ESTELLA: Am I insulting?  
 PIP: Not so much as you were last time.

*She slaps him, hard, on the face.*

ESTELLA: You coarse little monster, what do you think of me now?  
 PIP: I shan't tell you. 705  
 ESTELLA: Why don't you cry again, you little wretch?  
 PIP: I'll never cry for you again!

*A door has opened behind them. An unidentified, shadowy figure, JAGGERS, appears, wiping his hands on a handkerchief.* 710

JAGGERS: Whom have we here, Estella?  
 ESTELLA: A boy.  
 JAGGERS: How does he come here?  
 ESTELLA: Miss Havisham sent for him.  
 JAGGERS: Did she? Did she indeed? Behave yourself, boy. 715

*He looks at his watch, unlocks a door [with his own key], and disappears into the house.*

PIP: That must have been the first time I ever saw him –  
 ESTELLA: This way, boy!

*She ushers him into another candle- and fire-lit room; we see MISS HAVISHAM, amidst the ruins of her bridal feast.* 720

MISS HAVISHAM: So! The days have worn away, have they?  
 PIP: Yes, ma'am, today is –  
 MISS HAVISHAM: I don't want to know!

This is where I will be laid when I am dead. They shall all come and look at me... What do you think this is? 725

PIP: I don't know.  
 MISS HAVISHAM: It's a bride-cake. Mine! It and I have worn away together... The mice have gnawed at it, and sharper teeth than teeth of mice have gnawed at me. Walk me, walk me... 730

This is my birthday, Pip.

*He is going to wish her happy birthday, but she lifts her stick and stops him –*

I won't suffer it to be spoken of. Not by anyone!

Estella! Bring them in! 735

*Suddenly, the room is full of POCKETS, in maximum cringing and begging mode, followed by ESTELLA.*

CAMILLA:	Oh, but –	
SARAH:	But <i>Dear</i> Miss Havisham: how well you look.	
MISS HAVISHAM:	I do not.	740
SARAH:	No –	
CAMILLA:	No, she doesn't –	
SARAH:	The idea!	
MISS HAVISHAM:	And how are <i>you</i> ?	
CAMILLA:	Oh, as well as can be expected – not expecting any thanks, or anything of that sort, for coming here, no, certainly not...	745
MISS HAVISHAM:	Expecting? [ <i>She turns on them.</i> ] ...When I am laid out in this room, that will be your place, and that yours, and that yours. When you come to feast upon me. Now go! Go!	
POCKETS:	The idea! Expecting? Bless you! Bless you! The family...(etc.)	750

*They have gone. MISS HAVISHAM stands and stares as if she could see her dead self laid out.*

MISS HAVISHAM:	On this day of the year, long before you were born, Pip, this heap of decay was put on me. When the ruin is complete, and the curse is finished, and they lay me down, dead in my bride's dress – so much the better if it is done on this day.	755
----------------	---	-----

Estella...

*She takes a jewel from her throat and gives it to ESTELLA.*

Your own, my dear, then. Use it well.

[ <i>Fitting the jewel, and whispering in her ear.</i> ] Break their hearts my pride and hope; break their hearts and have no mercy.	760
--	-----

*As she wishes him to be, PIP is transfixed.*

Show the boy out, Estella.

<i>She does, then locks the door behind her; and then says, evidently with a plan:</i>	765
--	-----

ESTELLA:	Wait here. Boy.
----------	-----------------

### SCENE 13: A PALE YOUNG GENTLEMAN

*ESTELLA doesn't come back. PIP tries several different doors, but they are all locked. Then, behind him, one opens.*

A PALE YOUNG GENTLEMAN:	Hello.	
PIP:	Hello.	770
THE GENTLEMAN:	Who let <i>you</i> in?	
PIP:	Miss Estella.	
THE GENTLEMAN:	Did she give you leave to prowl about?	
PIP:	Yes.	
THE GENTLEMAN:	I see. [ <i>He puts his fists up. PIP doesn't respond.</i> ] Fight! Come	775

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on, let's fight.

*The PALE YOUNG GENTLEMAN starts dancing around like a boxer. PIP is nonplussed.*

I suppose I ought to give you a reason. [*He slaps PIP.*]  
There.

780

*They fight, and PIP takes out all his pent-up feelings on him.*

PIP: I am sorry to record that the more I hit him, the harder I hit him.

*PIP lands his final punch [and cuts his knuckles in the process].*

*The YOUNG GENTLEMAN now has a bloody nose.*

THE GENTLEMAN: I think this rather means you have won.

785

PIP: Can I help you?

THE GENTLEMAN: No thankee.

PIP: Good afternoon, then.

THE GENTLEMAN: Same to you.

*He exits. ESTELLA has been watching: there is a bright flush upon her face, as though something has happened to delight her.*

790

ESTELLA: Come here, boy. You may kiss me now, if you like.

*He does.*

Now go.

795

*She pushes him out and runs away, laughing.*

PIP: [*Rubbing his wounded knuckles.*] I never told anyone about that either...about the pale young gentleman whose nose I broke, I mean, and certainly not Joe...and besides, I never saw him again, not in that house anyway. Estella, of course, was always there, to let me in and out. And, of course, she –

800

ESTELLA: She grew prettier and prettier.

PIP: Yes, she did.

ESTELLA: Did she ever tell you you might kiss her again?

PIP: No.

805

ESTELLA: Really? And did you cry?

PIP: Never! I never wanted to cry!

MR PUMBLECHOOK: But, but with respects to Miss Havisham,

MR WOPSLE: Amen!

MR PUMBLECHOOK: – on what intentions may we at this point in the story speculate?

810

MR WOPSLE: What might she *do* with you, boy?

MR PUMBLECHOOK: Do *for* him...

MRS JOE: Do *to* him.

*Suddenly; the doorbell: ESTELLA wheels in MISS HAVISHAM. PIP and ESTELLA are both now fourteen.*

815

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## SCENE 14: APPRENTICED

MISS HAVISHAM: Estella!

You are growing tall, Pip! Tell me the name again of that blacksmith of yours?

PIP: Joe Gargery, Miss Havisham.

MISS HAVISHAM: [*Scrutinising him.*] You had better be apprenticed to him at once. Let him come here, with the indentures to sign. 820

JOE: Me, Pip?

PIP: At any particular time, Miss Havisham?

MISS HAVISHAM: Time? I know nothing about time. Let him come soon – and come alone, with you. 825

*JOE is rooted to the spot with terror. MRS JOE takes charge of the situation –*

JOE: Me...?

MRS JOE: You! You great dunderheaded king of the noodles – a doormat, a doormat under your feet I am – standing there – Now!! 830

*– sprucing him up to her satisfaction, and then pushing him into MISS HAVISHAM's presence. In this scene, JOE, overawed, communicates entirely in nods and shakes.*

MISS HAVISHAM: So, Mr Gargery, does the boy like his trade?

[*A nod.*] 835

Has he ever made any objection to it?

And have you brought the indentures with you?

[*Another nod; the indentures are handed over and signed.*]

Good. You expect no premium with the boy?

[*A shake.*] 840

Well, Pip has earned one: here.

[*She produces a bag of money.*]

Give it to your master, Pip.

PIP: Yes Miss Havisham.

MISS HAVISHAM: Goodbye, Pip. Estella... 845

*ESTELLA begins to wheel her away.*

PIP: Miss Havisham! Am I not to come again, Miss Havisham?

MISS HAVISHAM: No. Gargery is your master now. And Gargery –

*JOE nods and shakes furiously.*

The boy has been a good boy here, and that is his reward. As an honest man, you will expect no other. *Expect no more.* 850

ESTELLA *wheels her away.*

MRS JOE: Well?  
 JOE: As-TON-ishing! Miss 'Avisham –  
 MRS JOE: What did she give him?! 855  
 MR PUMBLECHOOK: How *much*...  
 JOE: What would present company say to ten pound?  
 MR WOPSLE: They'd say Amen –  
 MRS JOE: They'd say, pretty well. Not too much, but pretty well.  
 JOE: It's more than that. 860  
 MR PUMBLECHOOK: You don't mean to say –  
 MRS JOE: Go on, Joseph.  
 JOE: What would present company say, to twenty pound?  
 MRS JOE: Handsome. Handsome would be the word.  
 JOE: It's more than twenty pound. It's twenty-five! 865  
 MR WOPSLE: *A-men!*  
 MR PUMBLECHOOK: [*Almost apoplectic with jealousy, shaking her hand.*] Five and twenty pound, Mum! No more than your merits; no more than your merits.  
 MRS JOE: Goodness knows, Uncle Pumblechook, after the trouble I've had – with this boy...well... 870

*The focus goes back onto the forgotten PIP, who is still staring at the space where ESTELLA was.*

JOE: Pip old chap?  
 MR PUMBLECHOOK: And now you are apprenticed, Pip, shall you *like* being a blacksmith? 875  
 PIP: [*To himself.*] Never.

[*To the audience.*] I should have liked it, once, but once was not now. Now – I was ashamed.

MRS JOE: Oh and whose fault was that, eh? [*Indicating where MISS HAVISHAM has gone.*] Hers? Oh – Mine, I suppose... 880  
 PUMBLECHOOK/WOPSLE: We wish you the joy of the money – never mind us – a pleasure's a pleasure all the world over. Amen.  
 MRS JOE: – Oh to hear the things he's telling you...the black ingratitude of it... I wonder he condescended to come back! 885  
 PUMBLECHOOK/WOPSLE: Naterally Wicious!!!

*They sweep off after her. A beat.*

PIP: [*Angrily.*] Whose fault it was is of no moment now. The change was made; the thing was done. Excusably or inexcusably, it was done! 890

*He looks at JOE.*

I *never* told you how I felt. All those nights we worked at the forge together...never. No. [*With self-hatred.*] No, what I said was: [*Putting on his forge apron, and lying, brightly.*]

## SCENE 15: THE FORGE

PIP: Joe, don't you think I ought to make Miss Havisham a visit? 895

*JOE, to displace his knowing that this is all wrong, sets to work with his hammer.*

JOE: Well, Pip, what for? She might think you wanted something...

PIP: Might she?

JOE: She might old chap. You see, Pip, Miss Havisham done the handsome thing by you, but when she done that, she called me back to say most partick'ler as that were all. 900

PIP: Yes, Joe, I heard her.

JOE: ALL.

PIP: Yes, Joe, I – 905

JOE: Which I meanersay Pip, it might be that her meaning were [Hammer!] make an end on it Pip [Hammer!] as you was, Pip. [Hammer!]

PIP: But Joe –

JOE: Yes old chap... 910

PIP: I merely thought I might go up town and make a call on Miss Est – Havisham.

*JOE stops whatever he is doing.*

JOE: Which her name ain't Estavisham, Pip, unless she have been re-chris'ened. 915

PIP: I know, Joe, I know. That was a slip. What do you think of it, Joe?

JOE: Well I thinks...if you thinks well of it, Pip, then...then I thinks well of it, Pip. Old chap.

*PIP takes his apron off and tidies himself up – he worries about his dirty hands.* 920

PIP: And so...I went. Absurdly, and promising Joe it would be the very last time, I went back.

*The doorbell of Satis House...*

## SCENE 16: LOSS

SARAH: What do *you* want? 925

PIP: Only to see how Miss –

SARAH: Well you'd better come up then.

*This time, SARAH is his guide through the dark house.*

*MISS HAVISHAM, alone by firelight.*

MISS HAVISHAM: Well? I hope you want nothing. You'll get nothing. 930

PIP: Miss Havisham, I wanted you to know that I am doing very well, and that –

MISS HAVISHAM: Ah! You are looking for Estella.

PIP: I... I hope she is well.

- MISS HAVISHAM: Abroad. Educating for a lady. Admired by all who see her. Do you feel that you have lost her? 935
- She laughs.*
- PIP: I feel...
- MISS HAVISHAM: Yes?
- PIP: I felt...felt that I deserved... Deserved!! 940
- MISS HAVISHAM: Here Pip, take a guinea. For your birthday. [*Angrily.*] Take it!!
- After considering refusal, he does.*
- Were you expecting more, Pip? Were you? Were you expecting more?
- MISS HAVISHAM *laughs*; SARAH *wheels her away.* 945
- PIP: Miss Havisham! – Miss Havisham –
- She's gone. Suddenly, the boom of a gun on the marshes; and all the COMPANY are staring at him.*
- PIP: What? What is it?
- COMPANY: There's something wrong, Pip – 950
- Up at your place.
- PIP: I don't understand –
- JOE: While you was up town, Pip...
- COMPANY: Your sister.
- PIP: My sister – ? 955
- COMPANY: [*All, quietly.*] Dead.
- The actor playing MRS JOE takes off and folds up her apron, as she tells us:*
- DEAD MRS JOE: They found her stretched out on the bare kitchen boards, just where she had fallen. She lay very ill in her bed for weeks, and eventually, at twenty past six on a Monday evening she said, quite plainly, 'Joe', and then, once, 'pardon', and once, 'Pip'; and then laid down her head, and was gone. 960
- COMPANY: [*All, quietly.*] Gone.
- A month later, a young girl named Biddy – 965
- MR WOPSLE: Who was Mr Wopsle's great-aunt's granddaughter – Amen.
- DEAD MRS JOE: A young girl called Biddy came to the house. [*She is handed BIDDY's apron; as she puts it on, she assumes the character and voice of BIDDY.*]
- BIDDY: She was an orphan – 970
- PIP: Like I was –
- BIDDY: – but a bright, neat, clean one, and she had come to take care of Mr Gargery.

And you, Pip. And you.

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Now that you were fourteen... 975

*She busies herself tidying the place up – laying the table etc...*

PIP: Bidly, do *you* think me coarse and common?  
 BIDDY: Who said that?  
 PIP: The beautiful young lady at Miss Havisham's.  
 BIDDY: Well, that was neither a very true nor very polite thing to say. 980  
 PIP: I do admire her dreadfully.  
 BIDDY: Do you Pip?  
 PIP: *[Finally coming out with what he wants to say.]* Bidly, when I grow up, I want to be a gentleman.  
 BIDDY: Oh. 985  
 PIP: You see I am not at all happy as I am, and I never shall be or can be, unless – unless I can lead a very different sort of life from the life I lead now. I want to be a gentleman, on her account.  
 BIDDY: *[Stopping her work, and gently.]* To spite her, or to gain her, 990  
 Pip?  
 PIP: I... I don't know.

*[In his adult voice, and to the audience.]* I didn't know!! Not at fourteen, not at fifteen... Not at eighteen, either. I knew, of course, that if it was to gain her, that she was not worth gaining – not like that – I knew that – but – *[Now justifying himself to BIDDY.]* Well how could I, a poor dazed village lad, how could I possibly be expected to stay satisfied with that life, when – 995

*This outburst is suddenly curtailed by a sudden knocking on the door.* 1000

## SCENE 17: GREAT EXPECTATIONS

JAGGERS: *[Surveying these humble surroundings, and wiping his hands on his handkerchief.]* Well!

PIP: It was the gentleman I'd seen in the house.  
 JAGGERS: *[Cutting him off.]* Quite. From information I have received, I have reason to believe there is a blacksmith among you, by name of Joseph Gargery? 1005

BIDDY: He's out, sir.  
 JAGGERS: Is he...? – Has he an apprentice, commonly known as Pip? Answer the question yes or no.  
 BIDDY: He has... 1010  
 JAGGERS: My name is Jaggers, and I am a lawyer. In London. I commence by explaining, the unusual business I have to transact with you is not of my originating. If my advice had been asked, I should not have been here. It was not. I am the bearer of an offer to relieve Mr Gargery of his apprentice. *[He places the papers on the table.]* And to this young fellow the communication I have got to make is, that he has Great Expectations. 1015

COMPANY: !

- JAGGERS: I am instructed to communicate to him that he will come into a handsome property. Further, that it is the desire of the present possessor of this property that he be immediately removed from his present sphere of life, and be brought up, as a gentleman. 1020
- COMPANY: Oh!
- JAGGERS: Now, Mr Pip, I address the rest of what I have to say, to you. You are to understand, first, that it is the request of the person from whom I take my instructions that you shall always bear the name of Pip – you have no objection – ? 1025
- PIP: [*He can barely stammer it out.*] None.
- JAGGERS: – I should think not; second, that the name of the person who is your liberal benefactor remains a profound secret, until that person chooses to reveal it – I am empowered to mention that it is the intention of the person to reveal it at first hand, by word of mouth; when or where that intention may be carried out, I cannot say. No one can – and meanwhile, third, you are most positively prohibited from making any enquiry or any allusion or reference whatsoever as to the identity of this individual to *me*. Any objection to *that*? 1030
- PIP: N-none.
- JAGGERS: I should think not! Now, Mr Pip, to details; there is, already, lodged in my hands a sum of money amply sufficient for your suitable maintenance. In addition, it is considered that you must be better educated, in accordance with your altered position. You will of course be alive to the importance and necessity of entering *at once* on that advantage. 1035
- PIP: It is what I have always longed for. 1040
- COMPANY: !!!!!
- JAGGERS: Never mind what you have always longed for, Mr Pip. If you long for it now, that's enough. First, you must have some new clothes... 1045
- The COMPANY burst in, in a flurry of obsequiousness, and swiftly give PIP all that he needs to be a gentleman by way of new clothes, hats, gloves, valises – whatever.*
- MR PUMBLECHOOK: Indeed he must sir –
- COMPANY: And new gloves, sir – 1050
- Much in vogue among the gentry, sir –
- A very sweet article sir –
- Really extra super –
- Amen
- Etc... 1060
- JAGGERS: And, you'll want some money...shall we say twenty guineas?...
- COMPANY: *Twenty!*
- MR PUMBLECHOOK: Oh my dear friend – may I – *may I*?
- JAGGERS: And the sooner you leave here, the better.
- The COMPANY is stopped in its tracks by this news.* 1065

Leave that is, for London.

COMPANY: [*Mouths, in stunned silence.*] LONDON?!

BIDDY: London?!

JAGGERS: [*Handing PIP a business card.*] Take a hackney carriage from the coach office, and come straight to me. 1070

PIP: Mr Jagers –

JAGGERS: [*Already exiting.*] Hmn?

PIP: I beg your pardon, but would there be any objection to my taking leave of any one I know before I go away?

JAGGERS: None. 1075

PIP: I mean – up town.

JAGGERS: No. No objection. [*He is gone.*]

PIP: Thank you.

*Working hard to ignore and/or defy BIDDY's questioning stare, he fiddles self-importantly with some detail of his new outfit, and then, finally satisfied with his appearance – and treating the COMPANY as if he were a gentleman and they were all his staff – asks them to expedite the next step of his journey.* 1080

Well? Thank you!

*They bring him to the front door of Satis House, and there is a final flurry of obsequious, whispered farewells.* 1085

MR PUMBLECHOOK: Well deserved, sir – well deserved...

MR WOPSLE: London. Amen. Amen...

PIP *rings the doorbell.*

## SCENE 18: GOODBYES

*At first no one comes, but then –* 1090

SARAH: [*Seeing his outfit.*] What do you want?

PIP: [*Already attempting to act the gentleman.*] I am going to London, Miss Pocket, and wished to say goodbye to Miss Havisham.

*Reeling with jealousy, she slams the door in his face –* 1095

SARAH: Wait here –

MISS HAVISHAM's VOICE BEHIND THE DOOR: Who is it Sarah?

*SARAH opens it again. Staring disbelievingly at him all the time, she escorts him in.*

MISS HAVISHAM: Pip... Well? 1100

PIP: [*Bowing.*] Miss Havisham. I thought you might kindly not mind my taking leave of you.

MISS HAVISHAM: This is a fine figure, Pip.

PIP: I have come into such good fortune, Miss Havisham, since I saw you last – and I am so grateful for it, Miss Havisham. 1105

MISS HAVISHAM: Ah! I had heard about that, Pip. From Mr. Jagers. You are  
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adopted by a rich person, are you not?  
 PIP: Yes, Miss Havisham.  
 MISS HAVISHAM: Not named?  
 PIP: No, Miss Havisham. 1110  
 MISS HAVISHAM: And Mr Jaggers is made your guardian.  
 PIP: Yes, Miss Havisham.  
 MISS HAVISHAM: And you go tomorrow to London.  
 PIP: Yes, Miss Havisham.  
  
*A beat.* 1115  
  
 MISS HAVISHAM: Well!...you have a promising career before you. Be good; deserve it. Goodbye, Pip!  
  
*She stretches out her hand: PIP goes down on one knee and kisses her hand.*  
  
 You will always keep the name of Pip, you know. 1120  
  
 PIP: Yes, Miss Havisham.  
 MISS HAVISHAM: Goodbye.  
  
 MISS HAVISHAM *exits.*  
  
 SARAH: [*Apoplectic with jealousy.*] Deserve it? *Deserve it!!*  
  
*She exits.* 1125  
  
 PIP: Goodbye, Miss Pocket.  
  
 [*To himself.*] Goodbye Biddy. And goodbye...Joe.  
  
 JOE: Goodbye Pip Old Chap...  
  
 PIP: [*To the audience.*] I left early – I wanted to go alone. On the coach, I did think of turning back. But it was too late. Too...far. 1130  
  
 All the mists on the marshes had risen...and the whole world lay spread before me: like a dream!  
  
 MISS HAVISHAM: Like a dream, Pip. Like a dream. Like a dream.  
  
 – *the sound of MAGWITCH's file...*  
  
 COMPANY: This is the end of the first stage of Pip's Great Expectations. 1135

INTERVAL

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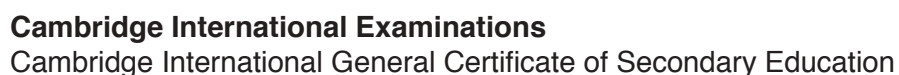
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**0411/13/T/EX**

May/June 2018

**2 hours 30 minutes**

The questions in Paper 1 will be based on the stimuli and on the extract from Neil Bartlett's stage adaptation of the novel *Oliver Twist* by Charles Dickens provided in this booklet.

This clean copy of the material is for you to use in your responses.

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**STIMULI**

Choose **one** of the following three stimuli and devise a piece of drama based on it. You should work in groups of between two and six performers. Your piece should last approximately 15 minutes.

In the Written examination, you will be asked questions about your piece that will cover both practical and theoretical issues.

**Stimulus 1**

**Quotation:** 'A lie told often enough becomes the truth.'  
Vladimir Lenin

**Stimulus 2**

**Proverb:** Too many cooks spoil the broth.

## Stimulus 3

Photograph: *Hong Kong, Night Market Outdoor Restaurant*



**EXTRACT**

**Taken from *Oliver Twist*, by Charles Dickens, adapted for the stage by Neil Bartlett**

These notes are intended to help you understand the context of the drama.

The extract is taken from Charles Dickens's *Oliver Twist*, adapted for the stage by Neil Bartlett. Dickens provides social commentary on the desperate situation facing the destitute in the workhouses of Victorian England, places where the poor were virtually imprisoned and forced to work for their keep. The play also reveals the prevalence of petty crime on the streets of London, and the way it affects the life of one particular orphan, Oliver Twist.

The adaptation was originally performed in 2004 in London, by a company of twelve actors with some doubling of roles. The play is in two Acts, and the extract consists of Act One, Scenes 1–9.

**Characters in order of appearance.**

DODGER and COMPANY  
INMATE ONE  
INMATE TWO  
DOCTOR  
MRS CORNEY  
MR BUMBLE  
OLIVER and BOYS  
THE CHAIRMAN OF THE BOARD  
BOARDMEMBER  
MR SOWERBERRY  
MRS SOWERBERRY  
CHARLOTTE  
NOAH CLAYPOLE  
MOURNERS  
CHARLEY  
TOM  
TOBY  
FAGIN  
NANCY  
MR BROWNLOW  
FOUR BYSTANDERS  
POLICEMAN  
MR FANG  
LAST-MINUTE WITNESS

## ACT ONE

## SCENE ONE

Treats of the place where Oliver Twist was born,  
and of the circumstances attending his birth

*Silence.*

*A single figure (the actor who will play the DODGER, though his costume does not yet declare as much) is there on the stage, intently reading a book. Really intently.*

*Another figure comes on and reads over his shoulder, and another and another, until there are eleven of them – the COMPANY.*

5

*They look at the audience. They have a story to tell. They have a challenge:*

DODGER:

It is a solemn thing to hear, in a darkened room, the voice of a child ... recounting a catalogue of the evils and calamities which hard men have brought upon him. Oh!, if we bestowed but one thought on that dark evidence of human error; if we heard for but one instant, in imagination, that deep testimony, which no power can stifle and no pride shut out – where would be injury, and injustice, and cruelty, and wrong ...? ... Two, three, four:

10

15

*Unexpectedly,*

*Ensemble chorus (may be sung or spoken)*

COMPANY:

There are some people, of so refined and delicate a nature,  
They would safely relegate to other centuries all images of vice, of hunger and of horror;  
Such may object, it being written in 1837, our tale is now not so much true as old;  
Well we are glad to have its moral doubted, for in that we find assurance that it needed to be told:  
To be sure, it is a work of fiction;  
An impossibility, an anomaly, an apparent contradiction;  
For it finds Hope, flourishing, where all hope was past;  
It shows, in little Oliver, the principle of Good surviving through every adverse circumstance, and triumphing at the last!!

20

25

## THE STORY BEGINS

DODGER:

On ... a day and date which we need not take upon ourselves to repeat, since it can be of no possible consequence – there was born ... the item of mortality whose name is prefixed to tonight's story.

30

He was born in a workhouse –

*As the DODGER turns the page, suddenly, very swiftly, rather alarmingly and without any command apparently being given, the COMPANY arrange themselves into a*

35

**TABLEAU**

*FEATURING OLIVER'S DYING MOTHER, A NEWBORN BABY, A DOCTOR, MRS CORNEY AND SEVERAL ELDERLY FEMALE WORKHOUSE INMATES.*

For some time after he was ushered into this world – 40

INMATE ONE: This world of sorrow and trouble ...  
DODGER: It remained a matter of considerable doubt whether the child would survive to bear any name at all ...

INMATE TWO: In which case, this memoir need never have appeared –  
DODGER: Or if it had, would possess the inestimable merit of being the most 45  
concise and faithful specimen of dramatic biography extant.

However ...

After a few seconds ...

After a few struggles ...

The child breathed. 50

*The sound of a baby choking into life and starting to cry as it is passed carelessly from INMATE to INMATE.*

If he'd known he was an orphan, perhaps he would have cried even louder.

DOCTOR: It's all over, Mrs Corney. 55

MRS CORNEY: Ah, poor dear so it is. Poor dear.

DOCTOR: A good looking girl, too.

MRS CORNEY: Found lying in the street.

DODGER: Where she came from, or where she was going to, nobody knew.

DOCTOR: The old story. No wedding ring, I see. 60

INMATES: Ah!

DOCTOR: It's very likely the child will be troublesome. Give it gruel, if it is.

MRS CORNEY: Yes Doctor.

*The INMATES are busy with the baby; MRS CORNEY is left alone with the body. She sees something around its neck, and steals it. 65*

*Suddenly, a terrible noise; workhouse bell or alarm or rattle.*

**SCENE TWO**

Oliver Twist's growth, education and care

*Enter MR BUMBLE. The action of transforming from INMATES back into COMPANY indicates the workhouse routine, the preparations for daily feeding time of the workhouse boys; a table, bowls, gruel et cetera.*

*A sign has been put up, reading 10. 70*

*MR BUMBLE reads this to the audience as if giving a lesson to stupid illiterate children who he beats when they get it wrong.*

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- MR BUMBLE: Ten – one, two, three, four, five, six, seven, eight, nine ... ten!!! Ten years old already. Not that he knows he is.
- MRS CORNEY: [*Busy with preparations.*] The boy's a fool. 75
- MR BUMBLE: And sickly, Mrs Corney, obstinately sickly.
- MRS CORNEY: Well Mr Bumble hard as it is for us has charge of them to see the little ones suffer before our very eyes, they will sicken ... they get themselves smothered, they fall into the fire, they get themselves scalded to death when there's a washing ... Still, I always say, they may have no father and no mother but they're neat, they're clean, they says prayers every night for the people who feeds them, and sevenpence halfpenny per head per week is a good round diet for any child ... 80
- MR BUMBLE: And notwithstanding the most superlative, and, I may say, supernat'ral exertions on the part of this parish Mrs Corney, we have never been able to discover his mother's settlement, name, or condition. 85
- MRS CORNEY: How comes he to have any name at all, then?
- MR BUMBLE: I inwented it.
- MRS CORNEY: You, Mr Bumble? What a literary character you are.
- MR BUMBLE: I, Mrs Corney. I name my fondlings in alphabetical order. The last was a Swubble, the next as came was a Unwin, the next Vilkins, but this was a T. Twist, Mrs Corney. Oliver Twist. 90
- MRS CORNEY: Hmph!
- OLIVER *appears.*
- MR BUMBLE: Oliver Twist. A naughty orphan, which nobody can't love. 95
- MR BUMBLE *raps on the floor with his staff.*

### TABLEAU

*THE BOYS SAY GRACE.*

- BOYS: Our Father  
Which art in heaven – 100
- MRS CORNEY: We humbly entreat you to be made good, virtuous, and obedient, and to be guarded from all the sins and vices of appetite. Amen.
- BOYS: [*Sing.*] Amen.
- A second rap on the floor from MR BUMBLE; it is feeding time. A desperate scraping of bowls with spoons, followed by silence.* 105

### TABLEAU

*OF THE BOYS 'DESPERATE WITH HUNGER AND RECKLESS WITH MISERY'.*

*The boys elect OLIVER as their representative.*

- OLIVER: Please.
- Please, Sir, I want some more. 110
- MR BUMBLE *gazes at him in stupefied astonishment; MRS CORNEY is paralysed with wonder; the BOYS with fear.*

- MR BUMBLE: What?
- OLIVER: Please, sir, I want some more.

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MRS CORNEY *screams in horror. There is a general start. Horror is depicted on every countenance. Manic rearrangement into a new* 115

**TABLEAU**

*OF THE WORKHOUSE BOARD.*

MR BUMBLE: I beg your pardon, gentlemen. Oliver Twist has asked for more! 120  
THE CHAIRMAN

OF THE BOARD: For *more*!!

BOARDMEMBER: He does know he's an orphan, I suppose?

MR BUMBLE: He does.

BOARDMEMBER: Knows he's got no father or mother?

THE CHAIRMAN 125

OF THE BOARD: That boy will be hung.

BOARD: Hear hear!!

THE CHAIRMAN

OF THE BOARD: I know that boy will be hung.

BOARD: Hung! 130

THE CHAIRMAN

OF THE BOARD: Mr Bumble!

MR BUMBLE: Sir!

*MR BUMBLE's cane has come out and is swishing in anticipation ...*

THE CHAIRMAN 135

OF THE BOARD: Post the bill!!

MR BUMBLE: I will Sir!!

*The BOARD go off muttering as a sign in Roman capitals of a gigantic size is pasted up outside the workhouse gate, announcing*

[*Reading.*] By Order of this Parish, For Sale, a Parochial Prentice-Boy 140

FIVE POUNDS

To anybody who will take  
Oliver Twist off the hands of this Parish

MR BUMBLE: [*Reading again.*] Five pounds; Oliver Twist; anybody.

Oliver! 145

OLIVER: Sir.

MR BUMBLE: Oliver, the kind and bless-ed gentlemen which is so many parents to you, Oliver, you having not one of your own, being a naughty orphan which nobody can't love [*Swishing of the cane.*] are a going to prentice you and set you up in life, and make a man of you. [*Swish.*] 150

[*Exhibiting the child to the audience, and attempting to raise a bid from the audience.*] Five Pounds. Five pounds a Parochial Prentice. Anybody ...

Come now, gentlemen – a critical moment of the boy's fate, gentlemen – bow to the gentlemen Oliver – Oliver ... Don't cry. That's a very foolish action, sir. Look happy. Happy! Well! Well! – Of all the ungratefulest – 155

MR BUMBLE *is drowned out by –*

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SCENE THREE  
Oliver apprenticed

*MUSIC: THE FUNERAL MARCH.*

*A funeral procession enters, as if Death had come for the child.  
This procession is led by MR and MRS SOWERBERRY, with NOAH  
and CHARLOTTE. Black drapery, hatbands and plumes, mutes and  
band of MOURNERS providing the music.* 160

MR BUMBLE: Mr Sowerberry sir, you don't know anybody who wants a boy, do you? –  
a parochial prentice? [*Indicating the bill.*] Liberal terms, Mr Sowerberry,  
liberal terms. Five. Pounds.

MR SOWERBERRY: I should say three pounds ten was plenty. 165

MRS SOWERBERRY: I should say it was ten shillings too much –

MR BUMBLE: Four pounds –

MRS SOWERBERRY: Three pounds –

MR BUMBLE: Three pounds fifteen –

MRS SOWERBERRY: Three pounds – 170

MR BUMBLE: Sold. He's just the boy for you, ma'am. He wants the stick, now and  
then, but it does him good. Oliver!

OLIVER: Yes sir.

MR BUMBLE: Hold your head up. [*He doesn't.*] Well! Of all the ungratefulest, and  
worst-disposed boys as I ever saw, you is the worst, Oliver. [*The cane  
rises ...*] 175

OLIVER: No – no, sir. But I am ... I am so ...

MR BUMBLE: So what?

OLIVER: Lonely, sir.

MR BUMBLE: [*Disengaging himself with difficulty, coughs, hemms.*] Well then, you ... 180  
you be a good boy. Good.

OLIVER: Yes, sir.

*Exit MR BUMBLE, moved despite himself, shooving off the MOURNERS.*

MRS SOWERBERRY: He's very small.

MR SOWERBERRY: He'll grow, my dear, he'll grow. 185

MRS SOWERBERRY: I dare say he will, on our victuals and our drink.

Charlotte! Give this boy some of the cold bits that were put by for the  
dog. I dare say the boy isn't too dainty to eat 'em – are you, boy?

OLIVER: No ma'am.

*They watch in silent horror as they witness the terrible hunger with which  
OLIVER, eating on the floor like a dog, tears the bits apart.* 190

CHARLOTTE: How 'orrible.

MR SOWERBERRY: Horrible.

CHARLOTTE: Dreadful.

MRS SOWERBERRY: Dreadful. Well, have you done? 195

OLIVER: Yes.

MRS SOWERBERRY: Well get down stairs, little bag of bones. You don't mind sleeping under  
the counter, I suppose, not that it doesn't much matter whether you do  
or don't, you can't sleep anywhere else. Come on, don't keep me here  
all night. 200

OLIVER *is put to bed. Scrutinised by the SOWERBERRIES, he goes to sleep.*

MR SOWERBERRY: My dear.

MRS SOWERBERRY: Yes.

MR SOWERBERRY: Nothing, my dear, nothing. I was only going to say ... a very-good-looking boy, this, my dear. 205

MRS SOWERBERRY: He needs be, he eats enough.

MR SOWERBERRY: Such an expression of melancholy in his face ... In a black suit, and hatband, he would surely excite great emotion at funerals, my dear, great emotion. In the mothers. 210

MRS SOWERBERRY: Very novel I'm sure.

MR SOWERBERRY: Do boys dream, do you think, my dear?

MRS SOWERBERRY: Don't ask me. I don't want to intrude on anybody's secrets. What's he got to be dreaming of? [*Exiting.*]

MR SOWERBERRY: That he is in a coffin, perhaps; and being laid down to sleep for ever. 215

### TABLEAU

OLIVER ASLEEP AMONGST THE COFFINS.

*With MR SOWERBERRY like Death standing over him.*

*Jump cut; next morning.*

*Banging on a door.* 220

NOAH: Open the door, will you.

OLIVER *unlocks the door and lets NOAH in.*

You're the new boy, ain't you?

OLIVER: Yes sir.

NOAH: How old are you? 225

OLIVER: Ten.

NOAH: You don't know who I am, do you?

OLIVER: No, sir.

NOAH: I'm Mister Noah Claypole, and you're under me. Which means I can whop you, whenever I wants to. 230

*Enter CHARLOTTE with a breakfast tray for NOAH; she lovingly feeds him bacon, as –*

CHARLOTTE: Oliver, shut that door at Mister Noah's back, take your tea away and drink it over there – [*As he does.*] and make haste; they'll be wanting you to mind the shop. 235

NOAH: [*Eating bacon.*] Workhouse.

CHARLOTTE: Lor, Noah, let the boy alone!

NOAH: How is your Mother, Workhouse?

OLIVER: She's dead.

CHARLOTTE: Oh! 240

NOAH: What she die of, Workhouse? – a broken heart!! – [*Sings. 'Tol lol de rol' et cetera to the tune of The Funeral March, while acting out dying of a broken heart, trying to make OLIVER cry – CHARLOTTE joins the game.*] Oh! – aaaah – is you a snivelling, Oliver?

OLIVER: No. 245

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NOAH: Oh?  
 OLIVER: No.  
 NOAH: Cause you know, Workhouse, it can't be helped now, and I'm very sorry for it – and I'm sure we all are – and pity you very much, but you must know, Workhouse, your Mother was a regular right-down bad 'un. 250

CHARLOTTE: Oh!  
 NOAH: A regular right-down bad 'un, Workhouse, and it's a great deal better that she died when she did, or else she'd have been hard labouring by now, or transported, or which is more likely than either ... hung!!!

*OLIVER, being goaded by the Taunts of Noah, rouses into Action, and rather astonishes everyone; i.e. he wallops NOAH. CHARLOTTE and NOAH then proceed to beat him up, during which – 255*

Charlotte!

CHARLOTTE: O you little wretch!  
 NOAH: Help! 260  
 CHARLOTTE: You little un-grate-ful, mur-der-rous, horrid villain!  
 NOAH: Help! The new boy's a murdering of me! Oliver's gone mad! Help! Charlotte! Missis!

*Enter MRS SOWERBERRY.*

MRS SOWERBERRY: Aaaaaaargh! 265

*MRS SOWERBERRY holds OLIVER so that CHARLOTTE can punch him while she slaps him; once he is thus secured NOAH gets up and hits him from behind. They lock OLIVER up in a big box or a coffin. OLIVER continues to kick and scream inside it.*

*This being done, MRS SOWERBERRY sinks into a chair. 270*

Oh! –

CHARLOTTE: Bless her, she's fainting. A glass of water, Noah –

*Exit NOAH.*

MRS SOWERBERRY: Oh! Charlotte!  
 CHARLOTTE: Ma'am, that boy's a dreadful creature; send for the police officers! 275  
 NOAH: [Returning.] Send for the military!  
 MRS SOWERBERRY: And no man in the house –

*NOAH throws his glass of water in her face as enter MR SOWERBERRY –*

– Oh!!!

NOAH: Oh!!! 280  
 CHARLOTTE: Oh, sir – Oliver, sir, Oliver!  
 MR SOWERBERRY: Not run away; he hasn't run away!!  
 CHARLOTTE: Not run away sir; he's turned vicious.  
 NOAH: He tried to murder me, sir, and then he tried to murder Charlotte, and then Missis. Oh, what dreadful pain it is, please, sir, oh, the agony, the 285  
 agony sir, the pain et cetera.

*Suddenly enter:*

MR BUMBLE: Murder! I knew it! I felt a strange presentiment from the very first that that audacious young savage would come to be hung.  
MRS CORNEY: Bad blood Mr Bumble. That mother of his made her way here against difficulties and pain that would have killed any well-disposed woman, weeks before. 290

MR BUMBLE *kicks or thumps the box in which OLIVER is locked.*

MR BUMBLE: Oliver –  
OLIVER: Let me out!!! 295  
MR BUMBLE: – do you know this here voice, Oliver?  
OLIVER: Yes!!  
MR BUMBLE: Ain't you afraid of it, sir? Ain't you a-trembling?  
OLIVER: No!!  
ALL: Oh!!!! 300  
MRS CORNEY: Mr Bumble, he must be mad –  
MR BUMBLE: It's not Madness ma'am. It's Meat.  
MRS SOWERBERRY: Meat?  
MR BUMBLE: Meat. You've over-fed him ma'am. If you had kept the boy on gruel, this would never have happened. 305  
MRS SOWERBERRY: Dear, dear! – this is what comes of being liberal.

MR SOWERBERRY *loses his patience and thwacks the box.*

MR SOWERBERRY: Oliver, you're a nice boy, ain't you!  
OLIVER: He called my mother names!  
MR SOWERBERRY: Well she deserved it! 310  
OLIVER: She didn't!!  
ALL: OH YES SHE DID!! –  
MRS SOWERBERRY: [*Punctuating her remarks with a vicious thrashing of the box – she would clearly like to be thrashing the child in it.*] – you ill-conditioned! naughty! hardened! bad-disposed boy! born of a bad mother! born to go wrong at one time or another! born to the misery of an idle life! lazy! ungrateful! ... ungrateful! ... oh! 315

*A few more gratuitous thwacks, kicks and thrashes on the box, and they all exit. Silence.*

#### SCENE FOUR

Oliver walks to London. He encounters on the road a strange sort of young gentleman.

*When they've all gone DODGER comes back on. With the book.* 320

DODGER: It was not until he was left alone that Oliver gave way to his feelings. Hiding his face in his hands, he wept – wept such tears as, God send for the credit of our natures, few so young may ever have cause to pour out before him.

And then, with no one there to see him or to hear him ... Oliver decided ... 325

He had better try to live.

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DODGER *opens the box, and OLIVER looks out of it, during:*

It was a cold, dark night. The stars seemed, to a boy's eyes, farther from the earth than they had ever been before. There was no wind. 330

DODGER *is not so much narrating as egging him on.*

The first rays of light struggled through the shutters.

OLIVER *listens and looks carefully around.*

He got up, and he unbarred the door.

OLIVER *gets out of the box.* 335

One last look around – one moment's pause of hesitation – and he was in the open street.

DODGER *closes and clears the box. Now the sun begins to slowly rise on an open landscape.*

By eight o'clock he was nearly five miles away from the town. 340

MR BUMBLE *and MR SOWERBERRY cross as if in pursuit; OLIVER hides behind DODGER.*

MR SOWERBERRY: You won't spare him Mr Bumble –

MR BUMBLE: No, I will not, sir. I never do anything with a boy, without stripes and bruises. 345

*They exit.*

DODGER: He hid behind hedges.

Another four miles and he gained the high-road. At noon, he sat down for a rest by the side of a milestone.

[*He reads the stone to OLIVER.*] Seventy miles to London. 350

London.

London!!

Nobody could ever find him there! No lad of spirit need want in London; there are ways of living in that vast city which those who have been bred up in country parts have no idea of. It is the very place for a homeless boy ... who feels cold, and hungry, and has no-one to care for and no-one to take care of him ... a naughty boy, which nobody can't love ... a boy that everybody hates. 355

*The sun is now blazing.*

The first day, Oliver walked twenty miles. Then, being very tired, he slept. Then got up. And walked. Then slept. Then got up. And walked. For seven days. 360

On the seventh morning, he got to a place called Barnet; his feet were bleeding, and he was too tired even to beg.

People stared at him, but no one troubled themselves to inquire how the boy came to be there. Sat upon a cold door-step. Well you don't, do you? And then – [DODGER *starts to transform himself into* THE DODGER.] – he observed that another boy – a dirty, common-faced, strange boy – was surveying him. Most earnestly.  
*The DODGER pockets the book.* 365 370

Hello my covey. What's the row?

OLIVER: I am very hungry and tired. I have walked a long way.  
DODGER: Oh, I see. Going to London?  
OLIVER: Yes.  
DODGER: Got any lodgings? 375  
OLIVER: No.  
DODGER: Money?  
OLIVER: No.  
DODGER: [Whistles.] And I suppose you want some place to sleep in tonight, don't you? 380  
OLIVER: Yes.  
DODGER: Well ... don't you fret your eyelids on that score. I know a 'spectable old genelman as lives in London, what'll give you lodgings for nothink, and never ask for the change – that is, if it's a genelman he knows interduces you. And does he know me? Oh no. Not in the least. By no means. 385  
Certainly not. John – also known as Jack – Dawkins, Mister; and, to his mates, the Dodger, Artful.  
OLIVER: Twist. Oliver.  
DODGER: Twist Oliver; on your pins. There! Now ... off to London!

*The DODGER describes the route.* 390

From Barnet to Field Lane, via Whetstone, Finchley, Archway, Holloway ...

All the way down Upper Street, down to the Angel ...  
Down the passage by the side of the old workhouse (*spits*) ...  
Gets a bit narrow, gets a bit muddy, down to the bottom of the hill ...  
Field Lane. Just off Farringdon Road ... 395

Shops – all boarded up; dogs, children – at this time of night!; public houses – wrangling, screaming, wallowing, all a bit drunken, all a bit dirty; beer, fried fish: a bit ... wretched; dark; broken, greasy, a bit ... filthy –

OLIVER *makes a move to run away* – DODGER *grabs him by the collar.*

– ah, ah, ah ... through a door; down a passage; close the door ... 400

## SCENE FIVE

Oliver meets a pleasant old gentleman

*The DODGER whistles.*

CHARLEY: [A voice behind a door.] Now then!  
DODGER: Plummy and Slam!

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*Six of FAGIN's BOYS emerge from the woodwork, all in strange lurid clothes, as the footlights begin to glow. Humming and whistling ...* 405

CHARLEY: There's two of you. Who's the other one?  
 DODGER: A new pal.  
 TOM: Where did he come from?  
 DODGER: Greenland. Where's Fagin?  
 TOBY: In the back, sortin' the wipes. 410

*OLIVER is surrounded by and trapped amidst these alarming creatures, who are smoking and drinking. They look as though they might do something dreadful to him – but then – there, suddenly, in the midst of them, as if he had come from nowhere, is FAGIN.*

*The DODGER whispers something to him. FAGIN turns round, and grins at OLIVER.* 415

**TABLEAU**

*THE MERRY OLD GENTLEMAN AND HIS BOYS*

*Then:*

DODGER: This is him, Fagin; my friend, Oliver Twist. 420

*FAGIN bows and takes his hand.*

FAGIN: I do hope I shall have the honour of your intimate acquaintance, my dear.

Boys ...

*The BOYS move in to be introduced ...* 425

Mr Toby Crackit ... Mr Charley Bates ...

TOM: Mr Tom Chitlin –

*The BOYS begin to rifle OLIVER's pockets, steal his cap et cetera, and FAGIN beats them off with his toasting fork.*

FAGIN: We are very glad to see you, Oliver, very. Charley, take off the sausages ... 430

CHARLEY: Yes, Fagin.

FAGIN: Thank you Charley. Suppertime, Oliver. Dodger, draw a tub near the fire for Oliver.

*The BOYS prepare to eat; an echo of the mealtime preparations in the Workhouse.* 435

*Under FAGIN's fierce parental eye, each boy in turn is served a sausage, and wolfs it.*

Are you hungry, Oliver?

OLIVER: Yes, sir. 440

*He is served with his sausage, and wolfs it ...*

FAGIN: Well eat your share, and then I'll mix you a nice glass of hot gin and water.

*It is immediately provided.*

Drink it off directly, there's another gentleman wanting the tumbler. 445

Would you like some more, Oliver?

*But having drunk the gin, OLIVER immediately falls asleep.*

Put him to bed, Dodger.

And the rest of you. Bed!

*Swiftly, blankets et cetera ...* 450

Now go to sleep.

Go to sleep.

*FAGIN dims the lights, and looks round at his little sleeping team, huddled in corners with their sleeping bags ...*

– Good dogs. Clever dogs ... And you, Dodger! 455

*He checks on OLIVER, who is already asleep. He locks the door. He looks at OLIVER again.*

Face like an angel.

*FAGIN looks at the audience ...*

*Now that he is sure they are all asleep, he locks the door, then he opens a trap in the floor and takes out a small box. It is full of his treasures.* 460

... Good dogs ... staunch to the last. Never tell where the loot is, would you?

[*To the audience.*] And why would they, eh? It wouldn't loosen the knot, wouldn't keep the drop up a moment longer. No, no, no! What a fine thing capital punishment is ... dead men never repent ... dead boys neither; never talk, never bring any awkward stories to light ... 465

Beautiful ... beau-ti-ful things.

*He fingers his treasures ...*

*Suddenly FAGIN realises that OLIVER is awake and spying on him. He pulls a knife.* 470

FAGIN: Why are you awake?

OLIVER: I couldn't sleep.

FAGIN: What did you see?

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OLIVER: Nothing – 475  
 FAGIN: Are you sure?  
 OLIVER: Yes.  
 FAGIN: Of course you are. Tush tush. I only tried to frighten you. You're a brave boy. Ha! ha! you're a brave boy, Oliver! Did you see any of those pretty things, just then? 480  
 OLIVER: Yes, sir.  
 FAGIN: Ah! They – they're mine, Oliver. My little property. All I have to live on in my old age. It's a poor trade, you see, and everybody has to be careful for himself, Oliver! ... Some conjurors say that number three is the magic number, and some say number seven, but it's neither, Oliver, neither. It's number one. 485  
 OLIVER: Number one?  
 FAGIN: And in a little community like ours, my dear, we have a general number one; that is, you can't consider yourself as number one, without considering me as the same. You see we are all so mixed up together, 490 and identified in our interests. Remember that, Oliver. Now go back to sleep ... Good boy. Good boy. Sweet dreams.  
 OLIVER *is asleep.*  
 Sweet dreams.  
 FAGIN *looks at the boy; then looks at the audience watching him do it; then blows out the candle. The night passes. OLIVER tosses and turns in his sleep.* 495

# SCENE SIX

Which is short, but a key to one that will follow  
 when its time arrives

MR BUMBLE and MRS CORNEY *walk in through one of the walls and cross the scene like sharks drifting through a tank.*

MR BUMBLE: Stole it, my fascinator? 500  
 MRS CORNEY: When she was stone dead I stole it – and yes, it is gold, I tell you. Gold that might have saved her life, had she not hid it. That child, Mr Bumble, that child was the offspring of a guilty union.  
 MR BUMBLE: Yes, my love.  
 FAGIN *closes the door behind them as they leave.* 505

# SCENE SEVEN

Oliver becomes better acquainted with the merry old  
 gentleman and his hopeful pupils

FAGIN: Oliver. Oliver, wake up.  
 OLIVER *wakes up with a start from his nightmare.*  
 It's breakfast time. Are you hungry, Oliver?

OLIVER: Yes, sir.

*FAGIN whistles and we jump cut to a cold bright morning. At top speed the BOYS pack their bedding away and produce hot rolls and ham from their hats; hot coffee appears; this is all done like a conjuring trick. The family has its breakfast together as –* 510

FAGIN: Well boys I hope you've been at work when out this morning.  
DODGER: Hard – 515  
CHARLEY: – As nails.  
FAGIN: Good boys, good boys. And what have you got, Dodger?

*DODGER – again like a magician – dazzling OLIVER – produces a watch and snuff box and spectacles ...*

DODGER: ... and ... a couple of wallets. 520  
FAGIN: Lined?  
DODGER: Pretty well.  
FAGIN: Not so heavy as they might be, but very neat and nicely made. Ingenious workman, ain't he, Oliver, eh?

OLIVER: Very. 525  
CHARLEY: Ha! Ha! Ha!  
FAGIN: And what have you got Charley?  
CHARLEY: Wipes.  
FAGIN: And very good ones, very – you'd like to be able to make pocket-handkerchiefs as easy as Charley Bates, wouldn't you, Oliver? 530

OLIVER: Very much if you'll teach me.  
CHARLEY: Ain't he green, Fagin!!

*CHARLEY laughs his laugh again and FAGIN shuts him up.*

DODGER: He'll know better, bye-and-bye, won't you, Oliver?  
FAGIN: Shall we play our game, boys? 535

*FAGIN loads up his pockets with all the morning's loot and pretends to be an old gentleman walking up and down the street looking in shop windows, humming a little tune and constantly checking that there are no thieves about and checking his pockets. He invites TOM to have a go at picking his pockets. Every time he feels a hand in his pocket, he cries out. TOM fails once too often, and FAGIN chastises him.* 540

No! No! You ill-conditioned, naughty, miserable! idle! lazy! ungrateful!

*As FAGIN continues NANCY enters.*

NANCY: Ill-treating the boys again I see, Fagin.  
FAGIN: Nancy, good morning. 545  
NANCY: And what's this?  
FAGIN: The new boy. Oliver, Miss Nancy.  
NANCY: How old are you?  
OLIVER: Ten.  
NANCY: God help you. 550  
FAGIN: We were just showing Oliver our game, Nancy. Charley, Dodger – Nancy ...  
NANCY: Conjure up a drink – and I might.

FAGIN *indicates someone to pour NANCY a gin as requested. The game continues, with NANCY, after she's had her drink, joining in, and CHARLEY and DODGER proving themselves expert, taking from FAGIN, with extraordinary rapidity, snuff-box, note-case, watch and chain and handkerchief. Applause; which we see OLIVER join in. This is noted by FAGIN.* 555

FAGIN: [To the audience.] Good boys. See what a pride they take in their profession! See what a pride they take in their profession, Oliver. Beautiful, ain't it? Right; pad the hoof the lot of you. [As the boys exit.] 560

NANCY: Bill says where's the cash?

FAGIN: My dear, I haven't so much as would –

NANCY: He don't want to know how much you've got, he just needs it this morning. 565

FAGIN: [Handing over money.] Tell Bill, I know he'll do me a good turn another time, eh?

NANCY: That's all, is it?

FAGIN: All. Good morning, Nancy.

*She goes, and FAGIN locks the door behind her.* 570

There now, what a pleasant life, isn't it? Make 'em your models, my dear, make 'em your models, do everything they bid you, and take their advice in all matters; – 'specially the Dodger's – he'll be a great man, that boy, and could make you one too.

Is my handkerchief hanging out of my pocket, Oliver? 575

OLIVER: Yes sir.

FAGIN: See if you can take it out, without my feeling it, as you saw the other boys do when we played our game ... Is it gone?

OLIVER: Here it is, sir.

FAGIN: No! You are a clever boy. I never saw a sharper lad. Here's a shilling for you. Now remember; if you go on, in this way, you'll be a great man – the greatest man of the time. 580

*FAGIN goes to leave him alone and locked up.*

OLIVER: I should like to go out, sir. With the others.

FAGIN: Should you, Oliver, should you? 585

OLIVER: Yes sir.

FAGIN: Already?

OLIVER: Yes, sir.

FAGIN: ... well.

*He whistles.* 590

*CHARLEY and DODGER, using a streetname sign, take us to a street in Clerkenwell, a slightly wealthier area of London.*

## SCENE EIGHT

Oliver becomes better acquainted with the characters  
of his new associates, and purchases experience  
at a high price

*As if the game of learning how to be a pickpocket were continuing, FAGIN brings on MR BROWNLOW, a well-dressed gentleman browsing at a bookshop stall. DODGER hands him the book, in which he buries his nose.* 595

FAGIN, *once everything is set up to his satisfaction, leaves them to it.*

CHARLEY and DODGER *show OLIVER how to pretend to be sauntering along: TOM and TOBY keep watch.*

DODGER *suddenly stops and lays his finger on his lips.*

OLIVER:	What's the matter?	600
DODGER:	Sssh! The old cove with the book. Standing by the bookstall. See him?	
OLIVER:	Yes.	
DODGER:	He'll do.	
CHARLEY:	Prime.	
DODGER:	'Ere, Twist; watch this.	605

OLIVER *watches with horror and alarm, eyes wide open as DODGER and CHARLEY give a running commentary on the execution of the theft.*

One very respectable old personage, wearing ... velvet, nice ... and –

CHARLEY:	Gold spectacles.	
DODGER:	Reading away, as hard as if he was at home in his very own chair. Which he very possibly fancies he is; can't see anything but his book –	610
CHARLEY:	– can't see the street, can't see any boys –	
DODGER:	– can't see Charley, can't see me ... plunging the hand Into the pocket ...	

And drawing from thence ... 615

The wipe;

Handing the same to my assistant Mr Charley Bates – I thank you –

And then ...

Scarpering round the corner!!

OLIVER *is rooted to the spot.* 620

MR BROWNLOW *puts his hand to his pocket, misses his handkerchief, turns sharply round. He sees the boy.*

MR BROWNLOW: Stop – Thief!!

*With OLIVER still frozen to the spot, a CROWD OF BYSTANDERS emerge to deliver the following joyously violent chorus, during which OLIVER attempts to run away.* 625

BYSTANDERS:	Stop Thief!	
	Soon as they heard it, they –	
	Stop Thief!	
	Up go the windows, and –	630
	Stop Thief!	
	Out run the people, and –	
	Stop Thief!	
	The butcher the baker and	
	Stop Thief!	635

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The milkman the schoolboys and –  
 Stop Thief!  
 Stop Thief!  
 Stop Thief!

COMPANY CHORUS: [*may be spoken or sung*]

640

There is a passion for hunting something deeply implanted in the human breast;  
 Even when that something is but one wretched breathless boy;  
 As he pants with exhaustion, they chase him without rest;  
 And as his strength decreases, and the crowd gains upon him, they whoop and scream with joy. 645

OLIVER *is knocked down.*

**TABLEAU**

*OF BYSTANDERS GATHERED ROUND AND JOSTLING FOR A GLIMPSE OF THE FALLEN CHILD.*

650

*Then, in Punch and Judy (puppet show) voices:*

BYSTANDER ONE: Oh, what a clever blow!  
 BYSTANDER TWO: Down upon the pavement!!  
 BYSTANDER THREE: Give him a little air –  
 BYSTANDER FOUR: Air? he don't deserve it. 655  
 ALL: Oh no he doesn't!!  
 BYSTANDER ONE: Where's the gentleman –  
 BYSTANDER TWO: Here's the gentleman –

MR BROWNLOW *pushes through the crowd.*

POLICEMAN: Is this the boy sir? 660  
 MR BROWNLOW: Yes – Yes I'm afraid it is the boy.  
 BYSTANDERS: Afraid! – that's a good'un ... [*Et cetera muttering and murmuring.*]  
 MR BROWNLOW: I think he's hurt himself –  
 BYSTANDER THREE: I did that, sir. Cut my knuckles on his mouth I did. I stopped him.  
 MR BROWNLOW: Can you get up – 665  
 OLIVER: It wasn't me. It was two other boys.  
 ALL: Oh no it wasn't!!

*They grab him.*

MR BROWNLOW: Don't hurt him!  
 ALL: Oh no, we won't!! Two, three, four: 670

A SHORT VIOLENT SONG (may be spoken)

For when a crime's suspected  
 The Law most clearly states  
 The job of dispensing Justice  
 Is the Magistrate's. 675

*During the above the BYSTANDERS, with indecent haste, set up a bench, dock etc, and create the next*

**TABLEAU***MR FANG THE POLICE MAGISTRATE.*

## SCENE NINE

Introduces Mr Fang, the police magistrate, and furnishes a slight specimen of his mode of administering justice

*The Renowned Mr FANG is drunk.*

680

*BANG!! [Gavel.]*

*Jump cut into:*

MR BROWNLOW: I am the party that was robbed; but I am not at all sure this boy actually took the handkerchief, and I – I would rather not press charges –

MR FANG: Who are you?

685

MR BROWNLOW: [*Offering his card.*] My name, sir, – my name, sir, is Mr Brownlow –

MR FANG: Officer, what's this fellow charged with?

POLICEMAN: He's –

MR BROWNLOW: Sir, I must –

MR FANG: [*Bang.*] Silence in Court!

690

MR BROWNLOW: I was standing at a bookstall –

MR FANG: [*Bang. Bang.*] Are there any witnesses?

POLICEMAN: None, your worship.

MR BROWNLOW: I did, sir, see this boy running away – but I fear that he is very ill –

MR FANG: Boy? What boy? Officer, what's his name? What, what?

695

*OLIVER tries to speak but can't.*

POLICEMAN: Says his name's Tom White, your worship.

MR FANG: Has he any parents?

*OLIVER tries to speak but can't.*

POLICEMAN: Died in his infancy, he says, your honour.

700

MR FANG: Stuff and Nonsense! [*Bang.*]

MR BROWNLOW: The boy really is ill your worship –

MR FANG: Three months!! [*Bang.*] Hard labour ... [*Bang.*]

*Mixed dismay and approval from the crowd as OLIVER faints. A LAST-MINUTE WITNESS enters.*

705

LAST-MINUTE  
WITNESS:

Stop! Stop! For heaven's sake stop a moment!!

MR FANG: What is this! Clear the Court!!

LAST-MINUTE  
WITNESS:

I demand to speak! Mr Fang, your worship sir, you must hear me!!

710

MR FANG: Well, what have you got to say?

LAST-MINUTE  
WITNESS:

I swear –

COURT: He swears!!

LAST-MINUTE  
WITNESS:

[*Sing.*] By Almighty God, that the evidence I shall give, shall be the Truth – the whole Truth – and nothing but the Truth – so help me God.

715

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*Applause.*

I saw it done sir; the robbery ...

MR FANG:	Yes!	720
LAST-MINUTE WITNESS:	... was committed ...	
MR FANG:	Yes!	
LAST-MINUTE WITNESS:	By two other boys!!	725
THE ENTIRE COURTROOM:	Oh!	

*They all turn and stare at MR BROWNLOW.*

MR FANG:	... Sir, that book –	
MR BROWNLOW:	Sir.	730
MR FANG:	The book you were reading when the incident took place –	
MR BROWNLOW:	Yes.	
MR FANG:	The very book you have now in your hand –	
MR BROWNLOW:	Sir?	
MR FANG:	... Is it paid for?	735
MR BROWNLOW:	Dear me, I forgot all about that.	
MR FANG:	[ <i>Bang.</i> ] A nice class of person to prefer a charge against a poor innocent boy!! You may think yourself very fortunate, sir, having obtained possession of that book under very suspicious and unfortunate circumstances, that the Law declines to prosecute. The boy ... is ... discharged. [ <i>Bang. Bang.</i> ] Clear the Court!! Clear the Court!! Officer!!	740

*The COURT melts away leaving MR BROWNLOW alone with the perplexing problem of a collapsed and seriously ill boy. MR BROWNLOW takes OLIVER in his arms. As he does, the COMPANY just pause on their exits and see this happen.*

*Then, MR BROWNLOW takes OLIVER away ...*

CHARLEY:	[ <i>Because he thinks this is the end of the story.</i> ] ... Aaaaah! Altogether now, aaaaah ...	
DODGER:	Hold your noise.	
CHARLEY:	Ha ha ha.	750
DODGER:	Do you want to get grabbed, stupid? What'll Fagin say?	
CHARLEY:	What?	
DODGER:	Yes, what?	
CHARLEY:	What d'you mean ...	

*Enter FAGIN.* 755

FAGIN:	Why's there only two of you? Where's the third? Where's Oliver? Where's the boy!!! Speak, or I'll throttle you. The boy.	
DODGER:	The traps got him – and that's about all of it.	
FAGIN:	So where is he now?	
DODGER:	Some house in Pentonville. I heard the instructions to the coachman.	760
FAGIN:	Pentonville, my dear?	

*A sign goes up – PENTONVILLE.*

END OF EXTRACT

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**DRAMA**

**0411/11**

Paper 1 Written Examination

**May/June 2018**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This document consists of **15** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks				
1	<p><b>Suggest a prop that could be used by <u>either</u> of the PORTLY GENTLEMEN in Scene 3, and say how it could be used for dramatic effect.</b></p> <p>The stage directions at the opening of Scene 3 mention a collecting tin and a clipboard, so it is likely that most candidates will select one of these and will therefore be awarded a mark for doing so. The second mark is reserved for a suggestion as to how the prop can be used for dramatic effect.</p> <table><tr><td>A suggestion of an appropriate prop for either of the actors playing the PORTLY GENTLEMEN.</td><td>1 Mark</td></tr><tr><td>A suggestion as to how this prop could be used for dramatic effect.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate prop for either of the actors playing the PORTLY GENTLEMEN.	1 Mark	A suggestion as to how this prop could be used for dramatic effect.	1 Mark	2
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Question	Answer	Marks				
2	<p><b>Identify <u>one</u> point in the extract where stage technology might be used, and say why it could enhance the drama.</b></p> <p>There are several moments where stage technology could enhance the drama. Many of the changes of scene – or moments of transformation within scenes – call for quasi-magical visual effects that would be best achieved through technological means. Allow one mark for the identification of where such an effect would be well placed, and a further mark for outlining why.</p> <table><tr><td>An appropriate point in the extract.</td><td>1 Mark</td></tr><tr><td>An outline of why it would be effective.</td><td>1 Mark</td></tr></table>	An appropriate point in the extract.	1 Mark	An outline of why it would be effective.	1 Mark	2
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Question	Answer	Marks						
3	<p><b>Look at FRED’s speech from line 93 (‘There are many things...’) to line 106–7 (‘and I say, God bless it!’). What <u>three</u> pieces of advice would you give to the actor on how to deliver the speech effectively?</b></p> <p>Fred seeks in this speech to show the importance to him of celebrating Christmas, even though it has brought him no financial gain whatsoever. It is an impassioned appeal to Scrooge to abandon his miserly ways and enjoy the festivities, recognising that money is not the greatest good in the world and cannot buy happiness.</p> <p>Allow credit for each of three suggestions so long as each can be justified from the text.</p> <table><tr><td>An appropriate piece of advice as to how to deliver the speech effectively.</td><td>1 Mark</td></tr><tr><td>A second appropriate piece of advice as to how to deliver the speech effectively.</td><td>1 Mark</td></tr><tr><td>A third appropriate piece of advice as to how to deliver the speech effectively.</td><td>1 Mark</td></tr></table>	An appropriate piece of advice as to how to deliver the speech effectively.	1 Mark	A second appropriate piece of advice as to how to deliver the speech effectively.	1 Mark	A third appropriate piece of advice as to how to deliver the speech effectively.	1 Mark	3
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Question	Answer	Marks														
4	<p><b>Look at Scene 21 and suggest <u>two</u> ways in which the actors could convey a strong sense of emotional energy to the audience. Why would each of these be effective?</b></p> <p>Scene 21 is a fast-moving episode, which sets up a fantasy scene with FRED and WIFE on a flying bed, with SCROOGE and the GHOST intervening for comic effect. This is effectively a type of party game, with SCROOGE enjoying himself. It establishes a new level of emotional intensity by means of rapid pacing and intense interaction between the actors.</p> <p>Allow credit for suggestions as to how the emotional energy of the passage could be conveyed to an audience, and an additional mark for saying why it would be effective.</p> <table><tr><td>A suggestion of a way of conveying emotional energy.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and</b></td></tr><tr><td>A valid explanation as to why this method would be effective.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and/or</b></td></tr><tr><td>A further suggestion of a way of conveying emotional energy.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and</b></td></tr><tr><td>A valid explanation as to why this method would be effective.</td><td>1 Mark</td></tr></table>	A suggestion of a way of conveying emotional energy.	1 Mark	<b>and</b>		A valid explanation as to why this method would be effective.	1 Mark	<b>and/or</b>		A further suggestion of a way of conveying emotional energy.	1 Mark	<b>and</b>		A valid explanation as to why this method would be effective.	1 Mark	4
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Question	Answer	Marks														
5	<p><b>You are coaching the actors in Scene 19 up to line 740 ('God bless us every one.'). Suggest <u>two</u> aspects you wish them to work on, and say how you think this would improve their performance.</b></p> <p>Scene 19 establishes the atmosphere of the Cratchit household, with a sense of purposeful bustle in an environment of extreme poverty. Allow for any suggestions that recognise how the actors playing the roles can convey this dramatic significance.</p> <table><tr><td>Identification of one aspect to work on.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and</b></td></tr><tr><td>A valid explanation as to how this would improve performance.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and/or</b></td></tr><tr><td>Identification of a further aspect to work on.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and</b></td></tr><tr><td>A valid explanation as to how this would improve performance.</td><td>1 Mark</td></tr></table>	Identification of one aspect to work on.	1 Mark	<b>and</b>		A valid explanation as to how this would improve performance.	1 Mark	<b>and/or</b>		Identification of a further aspect to work on.	1 Mark	<b>and</b>		A valid explanation as to how this would improve performance.	1 Mark	4
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Question	Answer	Marks										
6	<p><b>You have been cast in the role of SCROOGE. How would you convey his changing state of mind in Scene 29?</b></p> <p>This scene is the culmination of the action, as Scrooge's attitudes and motivations are transformed as a result of his visitation by the three Ghosts. This should capture the emotional journey from the start of the scene, as the Ghost of Christmas Yet To Come shows him his potential future, through to his excitement and elation as he realises that he has the opportunity to change things immediately as he has not missed Christmas Day. The scene opens with Scrooge's residual positivity from his encounter with the Ghost, through his despair, and culminating in his euphoric babble as he realises a new opportunity has been afforded him.</p> <table><tr><td>Rudimentary comments about SCROOGE's state of mind.</td><td>1 mark</td></tr><tr><td>A general comment about SCROOGE's state of mind <b>and</b> rudimentary ideas about how to deliver the speech.</td><td>2 marks</td></tr><tr><td>Some understanding of SCROOGE's changing state of mind <b>and</b> a competent grasp of how to deliver the speech.</td><td>3 marks</td></tr><tr><td>A clear understanding of the changes in SCROOGE's changing state of mind, and several suggestions as how to deliver the speech.</td><td>4 marks</td></tr><tr><td>A detailed discussion of SCROOGE's changing state of mind, and a thorough understanding of how to deliver the speech.</td><td>5 marks</td></tr></table>	Rudimentary comments about SCROOGE's state of mind.	1 mark	A general comment about SCROOGE's state of mind <b>and</b> rudimentary ideas about how to deliver the speech.	2 marks	Some understanding of SCROOGE's changing state of mind <b>and</b> a competent grasp of how to deliver the speech.	3 marks	A clear understanding of the changes in SCROOGE's changing state of mind, and several suggestions as how to deliver the speech.	4 marks	A detailed discussion of SCROOGE's changing state of mind, and a thorough understanding of how to deliver the speech.	5 marks	5
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Question	Answer	Marks										
7	<p><b>How did your choice of language reveal the personality of the character you played in your devised piece?</b></p> <p>Candidates should focus on the nature of the role and the choice of language that was employed. Allow credit for both of these.</p> <table><tr><td>The candidate identifies the role played.</td><td>1 mark</td></tr><tr><td>The candidate identifies the role played, <b>AND</b> makes a general comment about the choice of language.</td><td>2 marks</td></tr><tr><td>A competent explanation of the role that was played, with some indications about the choice of language.</td><td>3 marks</td></tr><tr><td>A clear discussion of the role played, with relevant examples about the choice of language.</td><td>4 marks</td></tr><tr><td>A proficient discussion of the role played, with several relevant examples about the choice of language.</td><td>5 marks</td></tr></table>	The candidate identifies the role played.	1 mark	The candidate identifies the role played, <b>AND</b> makes a general comment about the choice of language.	2 marks	A competent explanation of the role that was played, with some indications about the choice of language.	3 marks	A clear discussion of the role played, with relevant examples about the choice of language.	4 marks	A proficient discussion of the role played, with several relevant examples about the choice of language.	5 marks	5
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Question	Answer	Marks										
8	<p><b>Describe a significant contrast that you wanted to bring out in your devised piece, and explain how effective you were in achieving this.</b></p> <p>It is assumed that the piece of devised drama will contain a significant contrast, but allow for contrasts that seem relatively minor so long as they are discussed.</p> <table><tr><td>The candidate describes a contrast in the piece.</td><td>1 mark</td></tr><tr><td>The candidate describes a contrast in the piece <b>AND</b> makes a general comment about its effectiveness.</td><td>2 marks</td></tr><tr><td>The candidate discusses a contrast in the piece and gives a competent explanation of why it was effective.</td><td>3 marks</td></tr><tr><td>The candidate describes clearly a contrast in the piece and offers several comments to explain why it was effective.</td><td>4 marks</td></tr><tr><td>The candidate offers a very perceptive discussion of a contrast in the piece and a proficient discussion of why it was effective.</td><td>5 marks</td></tr></table>	The candidate describes a contrast in the piece.	1 mark	The candidate describes a contrast in the piece <b>AND</b> makes a general comment about its effectiveness.	2 marks	The candidate discusses a contrast in the piece and gives a competent explanation of why it was effective.	3 marks	The candidate describes clearly a contrast in the piece and offers several comments to explain why it was effective.	4 marks	The candidate offers a very perceptive discussion of a contrast in the piece and a proficient discussion of why it was effective.	5 marks	5
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Question	Answer	Marks														
9	<p>The play is intended to be performed by a small company. As an actor, you have been asked to play the Ghosts of Christmas Past, Present and Future. What approach would you take to ensure all three are distinctive?</p> <p>The extract assumes that there will be multi-role playing by the company. To that end, the same actor could play the role of the three GHOSTs since they do not appear on stage at the same time. Candidates should offer a detailed explanation of how each would be approached in order to create a distinctive character in performance.</p> <table border="1"> <tr> <td>23–25</td><td> <p><i>Shows a sophisticated practical understanding of the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the roles could be played, showing sophisticated understanding of the ghosts and their significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3">Upper band – application</td></tr> <tr> <td>20–22</td><td> <p><i>Shows a perceptive practical understanding of the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the roles could be played, showing perceptive understanding of the ghosts.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td>17–19</td><td> <p><i>Shows detailed practical understanding of the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the roles could be played, showing detailed understanding of the ghosts.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> <tr> <td>14–16</td><td> <p><i>Shows secure understanding of the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the ghosts, which is mostly viable. There may be some examples of how to play each of the roles.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul> </td><td rowspan="3">Middle band – understanding</td></tr> <tr> <td>11–13</td><td> <p><i>Shows some understanding of the varying aspects of the roles</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the ghosts, some of which is viable. 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Question	Answer			Marks
9	5–7	<i>Identifies one or two examples of the varying aspects of the roles</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>The response is predominantly narrative.</li> </ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>The response shows little understanding of the role.</li> </ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

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10	<p><b>As a director, how far would you seek to stage the extract as a comedy, and why?</b></p> <p>This dramatisation of Dickens’s novel makes much of the rumbustious, colourful world of the story, emphasising its bizarre elements and heightening the sense of fantasy and humour. The themes of Dickens’s story are fundamentally dark. Responses should reflect this, and also the fact that in this stage version there are numerous comedic passages, which the director has the opportunity to emphasise. Allow credit for outlining cogent reasons for comedic staging – or otherwise – of the extract.</p> <table><tr><td>23–25</td><td><p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p><ul style="list-style-type: none"><li>• Comprehensive discussion of the extent to which a director might adopt a comedic approach.</li><li>• Excellent ideas with sustained and detailed reference to the extract.</li></ul></td><td rowspan="3">Upper band – application</td></tr><tr><td>20–22</td><td><p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p><ul style="list-style-type: none"><li>• Assured discussion of the extent to which a director might adopt a comedic approach.</li><li>• Insightful ideas with frequent and well-selected references to the extract.</li></ul></td></tr><tr><td>17–19</td><td><p><i>Shows detailed practical understanding of the extract</i></p><ul style="list-style-type: none"><li>• Effective discussion of the extent to which a director might adopt a comedic approach.</li><li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li></ul></td></tr><tr><td></td><td><p>14–16</p><p><i>Shows secure understanding of the extract</i></p><ul style="list-style-type: none"><li>• A consistent discussion of the extent to which a director might adopt a comedic approach, which is mostly viable; there may be some suggestions of how it can be realised.</li><li>• A good level of detail with some appropriate references to the extract.</li></ul></td><td>Middle band – understanding</td></tr></table>	23–25	<p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"><li>• Comprehensive discussion of the extent to which a director might adopt a comedic approach.</li><li>• Excellent ideas with sustained and detailed reference to the extract.</li></ul>	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"><li>• Assured discussion of the extent to which a director might adopt a comedic approach.</li><li>• Insightful ideas with frequent and well-selected references to the extract.</li></ul>	17–19	<p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"><li>• Effective discussion of the extent to which a director might adopt a comedic approach.</li><li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li></ul>		<p>14–16</p> <p><i>Shows secure understanding of the extract</i></p> <ul style="list-style-type: none"><li>• A consistent discussion of the extent to which a director might adopt a comedic approach, which is mostly viable; there may be some suggestions of how it can be realised.</li><li>• A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	25
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10	11–13	<i>Shows some understanding of aspects of the extract</i> <ul style="list-style-type: none"><li>• Variable understanding of the director's intention, some of which is viable; there may be limited suggestions of how it can be realised.</li><li>• A focus on the more obvious aspects of the extract.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of the extract</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas about the director's intention.</li><li>• A superficial approach based mostly on description with occasional reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of how the director could approach the drama</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• Response is predominantly narrative.</li></ul>	Loweband– identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of how to direct the extract.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer			Marks
11	<b>As a designer, what methods would you use to distinguish between past, present and future in the extract?</b>  The impact of the drama relies heavily on the ability to create a clear sense of time in the staging of the extract. Allow for creative solutions that demonstrate understanding of how design elements can contribute to this.			25
23–25	<i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i> <ul style="list-style-type: none"><li>Comprehensive discussion of design elements showing sophisticated understanding of how they could be used to differentiate time.</li><li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li></ul>		Upper band – application	
20–22	<i>Shows a perceptive practical understanding of design elements and their challenges</i> <ul style="list-style-type: none"><li>An assured discussion of design elements showing perceptive understanding of how they could be used to differentiate time.</li><li>Insightful practical suggestions with frequent and well-selected references to the extract.</li></ul>			
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	5–7	<i>Identifies one or two examples of design elements</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of design elements.</li><li>Response may be typified by a sketch only with no supporting detail.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
12	<p><b>What drama skills were most important in communicating the ideas in your devised piece to the audience? Illustrate your answer with examples.</b></p> <p>The focus of the question is to allow a thorough discussion of the ideas of the devised piece, and to allow reflection as to which drama skills were most important in communicating them.</p> <table border="1" data-bbox="268 483 1369 1984"> <tr> <td data-bbox="268 483 379 734"><b>23–25</b></td><td data-bbox="379 483 1294 734"> <p><i>Shows a sophisticated practical understanding of the devised piece and the skills involved</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the ideas of the piece identifying appropriately applied drama skills.</li> <li>Excellent, practical evaluation of how well these ideas were communicated, with sustained and detailed reference to the devised piece.</li> </ul> </td><td data-bbox="1294 483 1369 1283" rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td data-bbox="268 734 379 992"><b>20–22</b></td><td data-bbox="379 734 1294 992"> <p><i>Shows a perceptive practical understanding of the devised piece and the skills employed.</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the ideas of the piece identifying appropriately applied drama skills.</li> <li>Insightful practical evaluation of how well these ideas were communicated, with frequent and well-selected references to the devised piece.</li> </ul> </td></tr> <tr> <td data-bbox="268 992 379 1283"><b>17–19</b></td><td data-bbox="379 992 1294 1283"> <p><i>Shows detailed practical understanding of the devised piece and the skills involved.</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the ideas of the piece identifying appropriately applied drama skills.</li> <li>Well-formulated practical evaluation of how well these ideas were communicated, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul> </td></tr> <tr> <td data-bbox="268 1283 379 1507"><b>14–16</b></td><td data-bbox="379 1283 1294 1507"> <p><i>Shows secure understanding of the devised piece and the skills involved.</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the ideas of the piece identifying appropriately applied drama skills.</li> <li>A good level of detail with some appropriate references to the devised piece. 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Question	Answer			Marks
12	<b>5–7</b>	<i>Identifies one or two examples from the devised piece</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the devised piece and tangential references to the application of drama skills.</li> <li>Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>	
	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the ideas in the piece or the use of drama skills.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks														
13	<p><b>Your devised piece has been selected for a competitive student drama festival. What aspects would you want to work on or change, and why?</b></p> <p>This question invites candidates to consider how their piece could be adapted for performance in a different setting. Answers may consider structural issues, length, communication of message, dialogue, projection, diction, proximity of audience and any other relevant features. They should indicate in each case why the adaptations indicated would be necessary.</p> <table><tr><td>23–25</td><td><p><i>Shows a sophisticated practical understanding of the devised piece and its style and the way it could be adapted for a different context.</i></p><ul style="list-style-type: none"><li>Comprehensive discussion of the overall intention for the piece with sophisticated understanding as to how it can be realised in a different context.</li><li>Excellent evaluation of what adaptations would be necessary and why.</li></ul></td><td rowspan="3">Upper band – evaluation</td></tr><tr><td>20–22</td><td><p><i>Shows a perceptive practical understanding of the devised piece and the way it could be adapted for a different context.</i></p><ul style="list-style-type: none"><li>An assured discussion of the overall intention for the piece with perceptive understanding of how it can be realised in a different context.</li><li>Insightful evaluation of what adaptations would be necessary and why.</li></ul></td></tr><tr><td>17–19</td><td><p><i>Shows detailed practical understanding of the devised piece and the way it could be adapted for a different context.</i></p><ul style="list-style-type: none"><li>An effective discussion of the overall intention for the piece with detailed understanding of how it can be realised a different context.</li><li>Well-formulated evaluation of what adaptations would be necessary, although there may be scope for further refinement; 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Question	Answer			Marks
13	<b>5–7</b>	<i>Identifies one or two examples from the devised piece</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the piece.</li> <li>Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>	
	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the purpose of the piece.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

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14	<p><b>How did you plan the use of the available performance space for your devised piece? How effective was the result?</b></p> <p>The focus of the question is not on the choice of stage-space, which may have been very limited in the context of the candidate's school. Candidates should offer creative solutions to how they used the space available to best effect.</p> <table><tr><td>23–25</td><td><p><i>Shows a sophisticated practical understanding of staging and offers creative solutions</i></p><ul style="list-style-type: none"><li>Comprehensive discussion of staging showing sophisticated understanding of its effectiveness.</li><li>Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li></ul></td><td rowspan="3">Upper band – evaluation</td></tr><tr><td>20–22</td><td><p><i>Shows a perceptive practical understanding of staging and its challenges</i></p><ul style="list-style-type: none"><li>An assured discussion of staging, showing perceptive understanding of its effectiveness.</li><li>Insightful practical evaluation with frequent and well-selected references to the devised piece.</li></ul></td></tr><tr><td>17–19</td><td><p><i>Shows a detailed practical understanding of staging</i></p><ul style="list-style-type: none"><li>An effective discussion of staging, showing detailed understanding of its effectiveness.</li><li>Well-formulated evaluation, although there may be scope for further refinement; 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**Cambridge Assessment International Education**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/12**

Paper 1

**May/June 2018**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **16** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks				
1	<p><b>Suggest a prop that could be used by the SERGEANT in Scene 5, and say how it could be used for dramatic effect.</b></p> <p>The stage directions in Scene 5 mention handcuffs and a brandy glass. It is likely candidates will select one of these and will therefore be awarded a mark for doing so. The apron that is mentioned is not used by the sergeant and therefore should not be given credit. The second mark is reserved for a suggestion as to how the prop can be used for dramatic effect.</p> <table><tr><td>A suggestion of an appropriate prop for the actor playing the SERGEANT.</td><td>1 Mark</td></tr><tr><td>A suggestion as to how this prop could be used for dramatic effect.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate prop for the actor playing the SERGEANT.	1 Mark	A suggestion as to how this prop could be used for dramatic effect.	1 Mark	2
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2	<p><b>Identify a point in the extract where a simple lighting change would be required, and say how it would enhance the drama.</b></p> <p>There are several moments where a simple lighting change would enhance the drama. The drama relies on contrasting scenes, which may be established by a variety of simple lighting changes. Allow one mark for the identification of where such an effect would be well placed, and a further mark for outlining why.</p> <table><tr><td>An appropriate point in the extract where a lighting change is required.</td><td>1 Mark</td></tr><tr><td>A reason as to why it would be effective.</td><td>1 Mark</td></tr></table>	An appropriate point in the extract where a lighting change is required.	1 Mark	A reason as to why it would be effective.	1 Mark	2
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3	<p><b>Look at JAGGERS’s speech in Scene 17 from line 1011 (‘My name is Jagggers...’) to line 1022–1023 (‘...as a gentleman.’). What <u>three</u> pieces of advice would you give to the actor on how to deliver the speech effectively?</b></p> <p>JAGGERS’s entry is dramatically significant since it introduces the announcement of PIP’s change of fortune. As a Victorian lawyer, JAGGERS’s delivery is likely to be sober, understated and purposeful and his bearing full of gravitas. His physicality, gestures and expressions are likely to be mannered. However, allow other interpretations so long as they are consistent with the drama.</p> <p>Allow credit for each of three suggestions so long as each can be justified from the text.</p> <table><tr><td>An appropriate piece of advice.</td><td>1 Mark</td></tr><tr><td>A further appropriate piece of advice.</td><td>1 Mark</td></tr><tr><td>A further appropriate piece of advice.</td><td>1 Mark</td></tr></table>	An appropriate piece of advice.	1 Mark	A further appropriate piece of advice.	1 Mark	A further appropriate piece of advice.	1 Mark	3
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Question	Answer	Marks								
4	<p><b>Look at Scene 10 and suggest <u>two</u> ways in which the actors could convey a strong sense of emotion to the audience. Why would each of these be effective?</b></p> <p>Scene 10 introduces the character of MISS HAVISHAM, who dwells in a dark candle-lit room ‘in the wreckage of her bridal chamber’. The emotion needs to be well-controlled, even pent-up, with the contrast between the frightened PIP, the cold and humourless MISS HAVISHAM, and the haughty, manipulative ESTELLA.</p> <p>Allow credit for suggestions as to how the emotion of the passage could be conveyed to an audience, and an additional mark for saying why it would be effective.</p> <table><tr><td>A suggestion of a way of conveying emotion.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid suggestion as to why this method would be effective.</td><td>1 Mark</td></tr></table> <p><b>and/or</b></p> <table><tr><td>A suggestion of a way of conveying emotion.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid suggestion as to why this method would be effective.</td><td>1 Mark</td></tr></table>	A suggestion of a way of conveying emotion.	1 Mark	A valid suggestion as to why this method would be effective.	1 Mark	A suggestion of a way of conveying emotion.	1 Mark	A valid suggestion as to why this method would be effective.	1 Mark	4
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5	<p><b>You are coaching the actors in Scene 3. Suggest <u>two</u> aspects you wish them to work on, and say how you think this would improve the performance.</b></p> <p>Scene 3 is set on a misty morning when PIP encounters MAGWITCH and COMPEYSON. The mysterious and threatening atmosphere needs to be brought out through the interaction between the three characters. Allow credit for any suggestions that would serve to achieve this.</p> <table><tr><td>Identification of one aspect to emphasise.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid suggestion as to how this would improve performance.</td><td>1 Mark</td></tr></table> <p><b>and/or</b></p> <table><tr><td>Identification of a further aspect to emphasise.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid suggestion as to how this would improve performance.</td><td>1 Mark</td></tr></table>	Identification of one aspect to emphasise.	1 Mark	A valid suggestion as to how this would improve performance.	1 Mark	Identification of a further aspect to emphasise.	1 Mark	A valid suggestion as to how this would improve performance.	1 Mark	4
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6	<p><b>You have been cast in the role of PIP. What aspects of his character would you want to show as you deliver the section in the opening of Scene 1 from line 2 ('I never saw my father.') to line 39 ('...beginning to cry.')?</b></p> <p>This scene is the introduction to the play as a whole and consists of PIP setting the scene of his own background. He is aged thirty-four and reflecting on his parentage and upbringing, but has lost all of the usual reference points apart from the grave stones that surround him. Aspects could therefore include, memory, physical awareness, Pip's sense of isolation, etc. There needs to be an understanding of how the role exists outside of the drama, jumps back in time in the role of narrator, and then guides the audience back into the past in exploring PIP's heritage and his deceased forbears.</p> <table><tr><td>Rudimentary comments about PIP's character.</td><td>1 mark</td></tr><tr><td>A general comment about PIP's character <b>and</b> rudimentary ideas about how to deliver the section.</td><td>2 marks</td></tr><tr><td>Some understanding of PIP's character <b>and</b> a competent grasp of how to deliver the section.</td><td>3 marks</td></tr><tr><td>A clear understanding of PIP's character and several suggestions as how to deliver the section.</td><td>4 marks</td></tr><tr><td>A detailed discussion of PIP's character and a thorough understanding of how to deliver the section.</td><td>5 marks</td></tr></table>	Rudimentary comments about PIP's character.	1 mark	A general comment about PIP's character <b>and</b> rudimentary ideas about how to deliver the section.	2 marks	Some understanding of PIP's character <b>and</b> a competent grasp of how to deliver the section.	3 marks	A clear understanding of PIP's character and several suggestions as how to deliver the section.	4 marks	A detailed discussion of PIP's character and a thorough understanding of how to deliver the section.	5 marks	5
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7	<p><b>How well did you manage to create dramatic tension in your devised piece?</b></p> <p>Candidates should focus on the nature of the dramatic tension and how it was created.</p> <table><tr><td>The candidate identifies a single point of tension.</td><td>1 mark</td></tr><tr><td>The candidate identifies a single point of tension <b>AND</b> makes a general comment about its effectiveness.</td><td>2 marks</td></tr><tr><td>A competent explanation of points of tension, with some indications about how they were managed.</td><td>3 marks</td></tr><tr><td>A clear discussion of the points of tension in the piece, with several relevant examples of how they were managed.</td><td>4 marks</td></tr><tr><td>A proficient discussion of the points of tension in the piece, with detailed explanation as to how they were managed.</td><td>5 marks</td></tr></table>	The candidate identifies a single point of tension.	1 mark	The candidate identifies a single point of tension <b>AND</b> makes a general comment about its effectiveness.	2 marks	A competent explanation of points of tension, with some indications about how they were managed.	3 marks	A clear discussion of the points of tension in the piece, with several relevant examples of how they were managed.	4 marks	A proficient discussion of the points of tension in the piece, with detailed explanation as to how they were managed.	5 marks	5
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Question	Answer	Marks										
8	<p><b>Which role did you play in your devised piece, and how effective was your performance?</b></p> <p>The candidate should outline the role he/she played (which may include technical roles as well as performance) and evaluate its effectiveness.</p> <table><tr><td>The candidate describes his/her role in the piece.</td><td>1 mark</td></tr><tr><td>The candidate describes his/her role in the piece <b>AND</b> makes a general comment about its effectiveness.</td><td>2 marks</td></tr><tr><td>The candidate discusses his/her role in the piece and gives a competent explanation of why it was effective.</td><td>3 marks</td></tr><tr><td>The candidate offers a clear discussion of his/her role in the piece and offers several comments to explain why it was effective.</td><td>4 marks</td></tr><tr><td>The candidate offers a very perceptive discussion of his/her role in the piece and a proficient discussion of why it was effective.</td><td>5 marks</td></tr></table>	The candidate describes his/her role in the piece.	1 mark	The candidate describes his/her role in the piece <b>AND</b> makes a general comment about its effectiveness.	2 marks	The candidate discusses his/her role in the piece and gives a competent explanation of why it was effective.	3 marks	The candidate offers a clear discussion of his/her role in the piece and offers several comments to explain why it was effective.	4 marks	The candidate offers a very perceptive discussion of his/her role in the piece and a proficient discussion of why it was effective.	5 marks	5
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**SECTION B**

Question	Answer	Marks							
9	<p><b>The play was originally performed by a small company of actors. What dramatic possibilities does this offer the company in their approach?</b></p> <p>The extract assumes that there will be multi-role playing by the company. To that end, the same actor could play one or more roles and the company as a whole has a significant role to play. Candidates may focus on Brechtian techniques such as: choral speech; amplifying emotions; physical encroachments in the action. They should offer a detailed explanation of how this could be approached in order to create a distinctive character in performance. The play does not demand any one approach to the ensemble, however, so allow any creative approach.</p> <table border="1" data-bbox="301 719 1331 1518"> <tr> <td data-bbox="301 719 456 972"><b>23–25</b></td><td data-bbox="456 719 1216 972"> <p><i>Shows a sophisticated practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of how the piece could be staged, with excellent awareness of its theatrical potential.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td><td data-bbox="1216 719 1331 1518" rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td data-bbox="301 972 456 1227"><b>20–22</b></td><td data-bbox="456 972 1216 1227"> <p><i>Shows a perceptive practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how the piece could be staged, with perceptive awareness of its theatrical potential.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td data-bbox="301 1227 456 1518"><b>17–19</b></td><td data-bbox="456 1227 1216 1518"> <p><i>Shows detailed practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the piece could be staged, with broad awareness of its theatrical potential.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> <li>• A comprehensive discussion of how the piece could be staged, with excellent awareness of its theatrical potential.</li> <li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of how the piece could be staged, with perceptive awareness of its theatrical potential.</li> <li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the possibilities offered to the company by the extract</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of how the piece could be staged, with broad awareness of its theatrical potential.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	<b>25</b>
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9	14–16	<i>Shows secure understanding of the possibilities offered to the company by the extract</i> <ul style="list-style-type: none"><li>A consistent understanding of how the piece could be staged, which is mostly viable.</li><li>A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of the possibilities offered to the company by the extract</i> <ul style="list-style-type: none"><li>Variable understanding of how the piece could be staged. There may be limited examples of how this might be achieved.</li><li>A focus on the more obvious aspects of the extract.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of the possibilities offered to the company by the extract</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the staging of the extract.</li><li>A superficial approach based mostly on description; occasional reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of the possibilities of the extract</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>The response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>The response shows little understanding of the extract.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
10	<p><b>Look closely at Scene 6. How would you direct the scene to convey dramatic tension?</b></p> <p>Scene 6 has many opportunities for directors to convey dramatic tension to an audience. These include: voices of people not seen, use of light and darkness, use of torches, light used to show the fight; pacing; the tension of whether Pip will be caught over his attempt to cover up the pie and the victuals. As the scene progresses, there is a movement from physical tension in the fight, chase and arrest, through to psychological tension between Magwitch and Pip, and Pip's inner tension as exemplified by his direct address to the audience. Pip's compassion for Magwitch is also an important element of the creation of tension.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the director's intention with perceptive understanding of how it can be realised.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the director's intention with detailed understanding of how it can be realised.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> <tr> <td><b>14–16</b></td><td> <p><i>Shows secure understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the director's intention which is mostly viable; there may be some suggestions of how it can be realised.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul> </td><td rowspan="3"><b>Middle band – understanding</b></td></tr> <tr> <td><b>11–13</b></td><td> <p><i>Shows some understanding of aspects of the extract</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the director's intention, some of which is viable; there may be limited suggestions of how it can be realised.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul> </td></tr> <tr> <td><b>8–10</b></td><td> <p><i>Shows undeveloped/superficial understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the director's intention.</li> <li>A superficial approach based mostly on description with occasional reference to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the director's intention with perceptive understanding of how it can be realised.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the director's intention with detailed understanding of how it can be realised.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	<b>14–16</b>	<p><i>Shows secure understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the director's intention which is mostly viable; there may be some suggestions of how it can be realised.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<p><i>Shows some understanding of aspects of the extract</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the director's intention, some of which is viable; there may be limited suggestions of how it can be realised.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul>	<b>8–10</b>	<p><i>Shows undeveloped/superficial understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the director's intention.</li> <li>A superficial approach based mostly on description with occasional reference to the extract.</li> </ul>	<b>25</b>
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10	<b>5–7</b>	<i>Identifies one or two examples of how the director could approach the drama</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>	
	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of how to direct the extract.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
11	<p><b>How could design elements be used to distinguish between the various locations in the extract?</b></p> <p>The impact of the drama relies heavily on the ability to create a clear sense of place and location in the staging of the extract. Allow for creative solutions that demonstrate understanding of how design elements can contribute to this.</p>		25
	<p><b>23–25</b></p>	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of design elements showing sophisticated understanding of how they could be used to differentiate location.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
	<p><b>20–22</b></p>	<p><i>Shows a perceptive practical understanding of design elements and their potential</i></p> <ul style="list-style-type: none"> <li>An assured discussion of design elements showing perceptive understanding of how they could be used to differentiate location.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
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11	5–7	<i>Identifies one or two examples of design elements</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>Response is predominantly narrative.</li> </ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of design elements.</li> <li>Response may be typified by a sketch only with no supporting detail.</li> </ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks							
12	<p><b>Evaluate how effectively your piece took shape through the devising and rehearsal process.</b></p> <p>The focus of the question is to allow a thorough discussion of the way the piece developed, and to allow reflection as to how well the group’s intention was reflected in the final piece.</p> <table><tr><td>23–25</td><td><p><i>Shows a sophisticated practical understanding of the devising/rehearsal process.</i></p><ul style="list-style-type: none"><li>• A comprehensive discussion of the shaping process.</li><li>• Excellent, practical evaluation of the relationship of the piece to the group’s intention, with sustained and detailed reference to the devised piece.</li></ul></td><td rowspan="3">Upper band – evaluation</td></tr><tr><td>20–22</td><td><p><i>Shows a perceptive practical understanding of the devising/rehearsal process.</i></p><ul style="list-style-type: none"><li>• An assured discussion of the shaping process.</li><li>• Insightful practical evaluation of the relationship of the piece to the group’s intention, with frequent and well-selected references to the devised piece.</li></ul></td></tr><tr><td>17–19</td><td><p><i>Shows detailed practical understanding of the devising/rehearsal process.</i></p><ul style="list-style-type: none"><li>• An effective discussion of the shaping process.</li><li>• Well-formulated practical evaluation of the relationship of the piece to the group’s intention, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul></td></tr></table>		23–25	<p><i>Shows a sophisticated practical understanding of the devising/rehearsal process.</i></p> <ul style="list-style-type: none"><li>• A comprehensive discussion of the shaping process.</li><li>• Excellent, practical evaluation of the relationship of the piece to the group’s intention, with sustained and detailed reference to the devised piece.</li></ul>	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding of the devising/rehearsal process.</i></p> <ul style="list-style-type: none"><li>• An assured discussion of the shaping process.</li><li>• Insightful practical evaluation of the relationship of the piece to the group’s intention, with frequent and well-selected references to the devised piece.</li></ul>	17–19	<p><i>Shows detailed practical understanding of the devising/rehearsal process.</i></p> <ul style="list-style-type: none"><li>• An effective discussion of the shaping process.</li><li>• Well-formulated practical evaluation of the relationship of the piece to the group’s intention, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul>	25
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	11–13	<i>Shows some understanding of the devising/rehearsal process.</i> <ul style="list-style-type: none"><li>• Variable understanding of the shaping process.</li><li>• A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of the devising/rehearsal process.</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas of the shaping process.</li><li>• A superficial approach based mostly on description; occasional reference to the devised piece.</li></ul>		
	5–7	<i>Identifies one or two examples of the devising/rehearsal process.</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the devised piece.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of the shaping process.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

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13	<p><b>Write an evaluation of how well your personal drama skills contributed to the group piece. Give specific examples to support your answer.</b></p> <p>This question invites candidates to consider how their drama skills have developed through creating and performing their devised piece. Answers may consider a range of skills – physicality, projection, diction, spatial awareness etc. They should indicate in each case how their skills contributed to the creative process.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <i>Shows a sophisticated practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of how the drama skills contributed to the piece</li> <li>Excellent evaluation of the candidate's contribution</li> </ul> </td><td rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td><b>20–22</b></td><td> <i>Shows a perceptive practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> <li>An assured discussion of how the drama skills contributed to the piece</li> <li>Insightful evaluation of the candidate's contribution</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <i>Shows detailed practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> <li>An effective discussion of how the drama skills contributed to the piece</li> <li>Well-formulated evaluation of the candidate's contribution</li> </ul> </td></tr> <tr> <td><b>14–16</b></td><td> <i>Shows secure understanding of how the candidate's drama skills contributed to the group</i> <ul style="list-style-type: none"> <li>A consistent understanding of the drama skills that were used</li> <li>A good level of detail of the candidate's understanding of how effectively their drama skills contributed to the piece</li> </ul> </td><td rowspan="3"><b>Middle band – understanding</b></td></tr> <tr> <td><b>11–13</b></td><td> <i>Shows some understanding of how the candidate's drama skills contributed to the group</i> <ul style="list-style-type: none"> <li>Variable understanding of how the drama skills contributed to the group</li> <li>A focus on the most obvious skills that were used</li> </ul> </td></tr> <tr> <td><b>8–10</b></td><td> <i>Shows undeveloped/superficial understanding of how drama skills contributed to the group</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the drama skills required for the piece.</li> <li>A superficial approach based mostly on description of skills involved.</li> </ul> </td></tr> </table>	<b>23–25</b>	<i>Shows a sophisticated practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of how the drama skills contributed to the piece</li> <li>Excellent evaluation of the candidate's contribution</li> </ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<i>Shows a perceptive practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> <li>An assured discussion of how the drama skills contributed to the piece</li> <li>Insightful evaluation of the candidate's contribution</li> </ul>	<b>17–19</b>	<i>Shows detailed practical understanding of how the candidate's drama skills contributed to the group.</i> <ul style="list-style-type: none"> <li>An effective discussion of how the drama skills contributed to the piece</li> <li>Well-formulated evaluation of the candidate's contribution</li> </ul>	<b>14–16</b>	<i>Shows secure understanding of how the candidate's drama skills contributed to the group</i> <ul style="list-style-type: none"> <li>A consistent understanding of the drama skills that were used</li> <li>A good level of detail of the candidate's understanding of how effectively their drama skills contributed to the piece</li> </ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<i>Shows some understanding of how the candidate's drama skills contributed to the group</i> <ul style="list-style-type: none"> <li>Variable understanding of how the drama skills contributed to the group</li> <li>A focus on the most obvious skills that were used</li> </ul>	<b>8–10</b>	<i>Shows undeveloped/superficial understanding of how drama skills contributed to the group</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the drama skills required for the piece.</li> <li>A superficial approach based mostly on description of skills involved.</li> </ul>	25
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13	<b>5–7</b>	<i>Identifies one or two examples that demonstrates how drama skills contributed to the group</i> <ul style="list-style-type: none"> <li>Rudimentary comments based on isolated references to the piece.</li> <li>Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>	
	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the requirements of the piece.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks							
14	<p><b>How creatively were you able to use design elements in your devised piece, and how effective were the results?</b></p> <p>It is possible that design elements played a fairly minor part, but the question also allows evaluation of the effectiveness of whatever was used. Candidates should offer creative solutions to how they used the design elements available to their best effect.</p>		25							
		<table><tr><td>23–25</td><td><p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p><ul style="list-style-type: none"><li>• Comprehensive discussion of design elements showing sophisticated understanding of their effectiveness.</li><li>• Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li></ul></td><td rowspan="3">Upper band – evaluation</td></tr><tr><td>20–22</td><td><p><i>Shows a perceptive practical understanding of design elements</i></p><ul style="list-style-type: none"><li>• An assured discussion of design elements, showing perceptive understanding of their effectiveness.</li><li>• Insightful practical evaluation with frequent and well-selected references to the devised piece.</li></ul></td></tr><tr><td>17–19</td><td><p><i>Shows a detailed practical understanding of design elements</i></p><ul style="list-style-type: none"><li>• An effective discussion of design elements, showing detailed understanding of their effectiveness.</li><li>• Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul></td></tr></table>	23–25	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"><li>• Comprehensive discussion of design elements showing sophisticated understanding of their effectiveness.</li><li>• Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li></ul>	Upper band – evaluation	20–22	<p><i>Shows a perceptive practical understanding of design elements</i></p> <ul style="list-style-type: none"><li>• An assured discussion of design elements, showing perceptive understanding of their effectiveness.</li><li>• Insightful practical evaluation with frequent and well-selected references to the devised piece.</li></ul>	17–19	<p><i>Shows a detailed practical understanding of design elements</i></p> <ul style="list-style-type: none"><li>• An effective discussion of design elements, showing detailed understanding of their effectiveness.</li><li>• Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul>	
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Question	Answer			Marks
14	14–16	<i>Shows secure understanding of design elements</i> <ul style="list-style-type: none"><li>A consistent understanding of design elements, which is mostly viable; there may be some suggestions of how they would be effective.</li><li>A good level of detail with some appropriate references to the devised piece.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of design elements</i> <ul style="list-style-type: none"><li>Variable understanding of design elements; there may be limited suggestions of how they would be effective.</li><li>A focus on the more obvious aspects of the devised piece.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of design elements</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about design elements.</li><li>A superficial approach to staging based mostly on description with little reference to the devised piece.</li></ul>		
	5–7	<i>Identifies one or two examples of design elements</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the devised piece.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of design elements.</li><li>Response may be typified by a sketch only with no supporting detail.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		



**Cambridge Assessment International Education**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/13**

Paper 1 Written Examination

**May/June 2018**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **18** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks				
1	<p><b>Suggest a prop that could be used in Scene 9, and say how it could be used for dramatic effect.</b></p> <p>Three props are mentioned in Scene 9. Candidates are likely to refer to these. A gavel (small hammer) is referred to at the start of the scene, and shortly afterwards, MR BROWNLOW offers his card to MR FANG. MR BROWNLOW walks off from the bookstall clutching a book. Allow either of these as props. At the end of the scene, there is reference to a sign saying ‘Pentonville’ and It is possible that some candidates may select this as a prop. Allow one mark if so, but as there is little dramatic potential for its use, do not allow a second mark. The second mark is reserved for a suggestion as to how the prop can be used for dramatic effect.</p> <table><tr><td>A suggestion of an appropriate prop in Scene 9.</td><td>1 Mark</td></tr><tr><td>A suggestion as to how this prop could be used for dramatic effect.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate prop in Scene 9.	1 Mark	A suggestion as to how this prop could be used for dramatic effect.	1 Mark	2
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Question	Answer	Marks				
2	<p><b>Identify a sound effect that would be required in the extract, and say how it would enhance the drama at that point in the play.</b></p> <p>There are several moments where a sound effect would enhance the drama. These are generally specified in the stage directions, such as the sound of a baby choking to life, the sound of the workhouse alarm, music for the funeral procession, etc. Allow one mark for the identification of where such a sound effect would be well placed, and a further mark for outlining how.</p> <table><tr><td>An appropriate point in the extract.</td><td>1 Mark</td></tr><tr><td>An outline of how it would enhance the drama at that point.</td><td>1 Mark</td></tr></table>	An appropriate point in the extract.	1 Mark	An outline of how it would enhance the drama at that point.	1 Mark	2
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Question	Answer	Marks						
3	<p><b>Look at MR BUMBLE’s speech from line 147 (‘Oliver, the kind and blessed gentlemen...’) to line 156 (‘MR BUMBLE <i>is drowned out by-</i>’). What <u>three</u> pieces of advice would you give to the actor on how to deliver the speech effectively?</b></p> <p>This speech comes at the end of Scene two, where Mr Bumble is ‘selling’ Oliver for five pounds, as if he were no more than an item surplus to requirements. As Mr Bumble’s name suggests, he is a bumbling character and there are several aspects of this that can be brought out here: the delivery of his lines in his crass attempt to sell Oliver, the physicality of how he displays Oliver to the crowd, his swishing of the cane/beating of Oliver, his reaction to Oliver’s crying, his ineffective attempts to make himself heard as the crowd hubbub increases. Allow these and any other point that can be justified from the text.</p> <table><tr><td>An appropriate piece of advice.</td><td>1 Mark</td></tr><tr><td>A further appropriate piece of advice.</td><td>1 Mark</td></tr><tr><td>A further appropriate piece of advice.</td><td>1 Mark</td></tr></table>	An appropriate piece of advice.	1 Mark	A further appropriate piece of advice.	1 Mark	A further appropriate piece of advice.	1 Mark	3
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Question	Answer	Marks								
4	<p><b>Look at Scene 3, line 221 ('Open the door, will yer ...') to line 273 ('Exit NOAH') and suggest <u>two</u> ways in which the actors could convey a strong sense of emotional energy to the audience. Why would each of these be effective?</b></p> <p>This extract from Scene 3 is the first point at which Oliver's emotions are allowed to emerge in the play, and he starts to act as a functioning character in the action. Having been sold by Mr Bumble to the undertakers, Oliver is taunted by Noah Claypole about his former status in the workhouse. The argument rises to a climax as Noah taunts Oliver about his mother, which provokes Oliver to lash out.</p> <p>Allow credit for suggestions as to how the emotional energy of the passage could be conveyed to an audience, and an additional mark in each case for saying why it would be effective.</p> <table><tr><td>A suggestion of a way of conveying emotional energy.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid suggestion as to why this method would be effective.</td><td>1 Mark</td></tr></table> <p><b>and/or</b></p> <table><tr><td>A suggestion of a way of conveying emotional energy.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid suggestion as to why this method would be effective.</td><td>1 Mark</td></tr></table>	A suggestion of a way of conveying emotional energy.	1 Mark	A valid suggestion as to why this method would be effective.	1 Mark	A suggestion of a way of conveying emotional energy.	1 Mark	A valid suggestion as to why this method would be effective.	1 Mark	4
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Question	Answer	Marks								
5	<p><b>You are coaching the actors in Scene 7. Suggest <u>two</u> aspects you wish them to work on, and say how you think this would improve the performance.</b></p> <p>Scene 7 is an extremely physical and apparently comedic scene as FAGIN teaches his ‘hopeful pupils’ in a game of pickpocketing with its need for stealth and subterfuge. The scene calls for extremely well crafted physical skills, spatial awareness, total empathy for the other actors, and well-developed focus. Allow suggestions that develop these and any other appropriate areas.</p> <table><tr><td>Identification of one aspect to emphasise.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid suggestion as to how this would improve performance.</td><td>1 Mark</td></tr></table> <p><b>and/or</b></p> <table><tr><td>Identification of a further aspect to emphasise.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid suggestion as to how this would improve performance.</td><td>1 Mark</td></tr></table>	Identification of one aspect to emphasise.	1 Mark	A valid suggestion as to how this would improve performance.	1 Mark	Identification of a further aspect to emphasise.	1 Mark	A valid suggestion as to how this would improve performance.	1 Mark	4
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Question	Answer	Marks										
6	<p><b>You have been cast in the role of DODGER. How would you vary your performance in delivering the passage from line 347, ('He hid behind hedges'), to line 389, ('Now...off to London!')?</b></p> <p>This scene is the point at which OLIVER meets THE ARTFUL DODGER for the first time, and this is a major turning point in the drama. It marks a transition in the concept of the character, which moves from narration to full fictive participation.</p> <p>DODGER is described as a 'strange sort of young gentleman' and there is ample scope here for the actor to explore a wide range of characteristics to bring out in performance.</p> <table><tr><td>Rudimentary comments about performing the role of DODGER.</td><td>1 mark</td></tr><tr><td>A general comment about performing the role of DODGER <b>and</b> rudimentary suggestions about how to vary the performance.</td><td>2 marks</td></tr><tr><td>Some understanding about performing the role of DODGER <b>and</b> a few appropriate suggestions about how to vary the performance.</td><td>3 marks</td></tr><tr><td>A clear understanding about performing the role of DODGER <b>and</b> several appropriate suggestions as to how to vary the performance.</td><td>4 marks</td></tr><tr><td>A detailed discussion about performing the role of DODGER <b>and</b> a detailed understanding of how to vary the performance.</td><td>5 marks</td></tr></table>	Rudimentary comments about performing the role of DODGER.	1 mark	A general comment about performing the role of DODGER <b>and</b> rudimentary suggestions about how to vary the performance.	2 marks	Some understanding about performing the role of DODGER <b>and</b> a few appropriate suggestions about how to vary the performance.	3 marks	A clear understanding about performing the role of DODGER <b>and</b> several appropriate suggestions as to how to vary the performance.	4 marks	A detailed discussion about performing the role of DODGER <b>and</b> a detailed understanding of how to vary the performance.	5 marks	5
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Question	Answer	Marks										
7	<p><b>Where in your devised piece did you create a point of emotional intensity for the audience, and how did you achieve this?</b></p> <p>Candidates should focus on a point in the drama that they believe created an emotionally intense point for their audience, and should give a detailed account of how this was achieved. Allow credit for both of these.</p> <table><tr><td>The candidate identifies a point of emotional intensity in the drama.</td><td>1 mark</td></tr><tr><td>The candidate identifies a point of emotional intensity in the drama, <b>AND</b> makes a general comment about how it was achieved.</td><td>2 marks</td></tr><tr><td>A competent explanation of a point of emotional intensity in the drama, with some indications about the how it was achieved.</td><td>3 marks</td></tr><tr><td>A clear discussion of a point of emotional intensity in the drama, with several relevant examples about how it was achieved.</td><td>4 marks</td></tr><tr><td>A proficient discussion of a point of emotional intensity in the drama, with detailed explanation as to how it was achieved.</td><td>5 marks</td></tr></table>	The candidate identifies a point of emotional intensity in the drama.	1 mark	The candidate identifies a point of emotional intensity in the drama, <b>AND</b> makes a general comment about how it was achieved.	2 marks	A competent explanation of a point of emotional intensity in the drama, with some indications about the how it was achieved.	3 marks	A clear discussion of a point of emotional intensity in the drama, with several relevant examples about how it was achieved.	4 marks	A proficient discussion of a point of emotional intensity in the drama, with detailed explanation as to how it was achieved.	5 marks	5
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Question	Answer	Marks										
8	<p><b>How effectively did you create a satisfying ending for your devised piece?</b></p> <p>The focus of the question is on the way in which potentially conflicting elements of drama are resolved at or near the ending of the piece. Credit any comments that indicate understanding of how to create resolution, and how effectively it was discussed.</p> <table><tr><td>The candidate offers a statement about elements of resolution in the piece.</td><td>1 mark</td></tr><tr><td>The candidate offers a statement about elements of resolution in the piece <b>AND</b> makes a general comment about their effectiveness.</td><td>2 marks</td></tr><tr><td>The candidate describes elements of resolution in the piece and gives a competent explanation of why they were effective.</td><td>3 marks</td></tr><tr><td>The candidate discusses clearly the elements of resolution in the piece and offers several comments to explain why they were effective.</td><td>4 marks</td></tr><tr><td>The candidate offers a very perceptive discussion of elements of resolution in the piece and a proficient discussion of why they were effective.</td><td>5 marks</td></tr></table>	The candidate offers a statement about elements of resolution in the piece.	1 mark	The candidate offers a statement about elements of resolution in the piece <b>AND</b> makes a general comment about their effectiveness.	2 marks	The candidate describes elements of resolution in the piece and gives a competent explanation of why they were effective.	3 marks	The candidate discusses clearly the elements of resolution in the piece and offers several comments to explain why they were effective.	4 marks	The candidate offers a very perceptive discussion of elements of resolution in the piece and a proficient discussion of why they were effective.	5 marks	5
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## SECTION B

Question	Answer	Marks							
9	<p><b>The play is intended to be performed by a small company of actors. What dramatic possibilities does this offer the company in their approach?</b></p> <p>The extract assumes that there will be multi-role playing by the company, and that the company will contribute dramatically to a range of functions in the extract. To that end, the same actor could play one or more roles and the company as a whole has a significant role to play. Candidates should offer a detailed exploration of how this could be approached in performance.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the roles could be played, showing sophisticated understanding of how the company could be used in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the roles could be played, showing perceptive understanding of how the company could be used.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the roles could be played, showing detailed understanding of how the company could be used.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the roles could be played, showing sophisticated understanding of how the company could be used in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the roles could be played, showing perceptive understanding of how the company could be used.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the possibilities offered by the company</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the roles could be played, showing detailed understanding of how the company could be used.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	25
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	11–13	<i>Shows some understanding of the possibilities offered by the company</i> <ul style="list-style-type: none"><li>Variable understanding of the company, some of which is viable. There may be limited examples of how to play the roles.</li><li>A focus on the more obvious aspects of the characters.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of the possibilities offered by the company</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the use of the company.</li><li>A superficial approach based mostly on description; occasional reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of the possibilities offered by the company</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>The response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>The response shows little understanding of the company.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
10	<p><b>Look closely at Scene 5. How would you direct the scene to convey the atmosphere of Fagin's hideout?</b></p> <p>This dramatisation of Dickens' novel makes much of the rumbustious, colourful world of the story, portraying the darkest elements of social commentary. The exact location of Fagin's hideout is not specified, but it is in a deprived area with few comforts. However, there is a strong sense of camaraderie. This is a question about <b>directing</b> and therefore the focus is not only on Fagin, but the entire context of the scene. Good answers may focus on Fagin's actions and movement, the variety of tone that he uses as well as the proximity of actors on stage, the use of lighting, the decrepit set and ragged costumes etc.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the director's intention with perceptive understanding of how it can be realised.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the director's intention with detailed understanding of how it can be realised.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the director's intention with sophisticated understanding as to how it can be realised.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the director's intention with perceptive understanding of how it can be realised.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the director's intention with detailed understanding of how it can be realised.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	25
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Question	Answer			Marks
10	14–16	<i>Shows secure understanding of the extract</i> <ul style="list-style-type: none"><li>A consistent understanding of the director's intention which is mostly viable; there may be some suggestions of how it can be realised. Good understanding of the opportunities provided by the text.</li><li>A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of aspects of the extract</i> <ul style="list-style-type: none"><li>Variable understanding of the director's intention, some of which is viable; there may be limited suggestions of how it can be realised.</li><li>A focus on the more obvious aspects of the extract.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of the extract</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the director's intention.</li><li>A superficial approach based mostly on description with occasional reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of how the director could approach the drama</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of how to direct the extract.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks
11	<p><b>How could design elements be used to distinguish between different locations in the extract?</b></p> <p>The impact of the drama relies heavily on the creation of a clear sense of location in the staging of the extract. These vary between the workhouse, the undertaker's, the street scene with the bookstall, the seedy, underworld den where FAGIN is based, and the magistrates' court. Allow for creative solutions that demonstrate understanding of how design elements can contribute to this sense of location.</p>		25
	23–25	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of design elements showing sophisticated understanding of how they could be used to differentiate location.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	Upper band – application
	20–22	<p><i>Shows a perceptive practical understanding of design elements and their potential</i></p> <ul style="list-style-type: none"> <li>An assured discussion of design elements showing perceptive understanding of how they could be used to differentiate location.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	
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	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
12	<p><b>How did your group work on characterisation, and how successful were you in creating distinct, believable characters?</b></p> <p>This question invites candidates to consider the way in which they approached characterisation, especially the shaping and presentation of complex personalities, with distinct, believable attributes and variable interactions. Weaker answers are likely to be unable to distinguish between characters, focusing instead on the supposed ‘message’ of the piece, or a simple recounting of the plot/narrative list.</p> <table><tr><td><b>23–25</b></td><td><i>Shows a sophisticated practical understanding of the creation of character</i><ul style="list-style-type: none"><li>Comprehensive discussion of approaches to characterisation in the devised piece.</li><li>Excellent evaluation of characterisation.</li></ul></td><td rowspan="3"><b>Upper band – evaluation</b></td></tr><tr><td><b>20–22</b></td><td><i>Shows a perceptive practical understanding of the creation of character.</i><ul style="list-style-type: none"><li>An assured discussion of approaches to characterisation in the devised piece.</li><li>Insightful evaluation of characterisation.</li></ul></td></tr><tr><td><b>17–19</b></td><td><i>Shows detailed practical understanding of the creation of character.</i><ul style="list-style-type: none"><li>An effective discussion of approaches to characterisation in the devised piece.</li><li>Well-formulated evaluation of characterisation.</li></ul></td></tr><tr><td><b>14–16</b></td><td><i>Shows secure understanding of the creation of character.</i><ul style="list-style-type: none"><li>A consistent understanding of approaches to characterisation in the devised piece.</li><li>There may be some evaluation of characterisation.</li></ul></td><td rowspan="3"><b>Middle band – understanding</b></td></tr><tr><td><b>11–13</b></td><td><i>Shows some understanding of aspects of the creation of character.</i><ul style="list-style-type: none"><li>Variable understanding of approaches to characterisation in the devised piece.</li><li>A focus on the most obvious aspects of characterisation; there may be limited evaluative comment.</li></ul></td></tr><tr><td><b>8–10</b></td><td><i>Shows undeveloped/superficial understanding of aspects of the creation of character.</i><ul style="list-style-type: none"><li>A few partially formulated ideas about the approach to characterisation in the devised piece.</li><li>A superficial approach based mostly on description with occasional reference to characterisation in the piece.</li></ul></td></tr></table>	<b>23–25</b>	<i>Shows a sophisticated practical understanding of the creation of character</i> <ul style="list-style-type: none"><li>Comprehensive discussion of approaches to characterisation in the devised piece.</li><li>Excellent evaluation of characterisation.</li></ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<i>Shows a perceptive practical understanding of the creation of character.</i> <ul style="list-style-type: none"><li>An assured discussion of approaches to characterisation in the devised piece.</li><li>Insightful evaluation of characterisation.</li></ul>	<b>17–19</b>	<i>Shows detailed practical understanding of the creation of character.</i> <ul style="list-style-type: none"><li>An effective discussion of approaches to characterisation in the devised piece.</li><li>Well-formulated evaluation of characterisation.</li></ul>	<b>14–16</b>	<i>Shows secure understanding of the creation of character.</i> <ul style="list-style-type: none"><li>A consistent understanding of approaches to characterisation in the devised piece.</li><li>There may be some evaluation of characterisation.</li></ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<i>Shows some understanding of aspects of the creation of character.</i> <ul style="list-style-type: none"><li>Variable understanding of approaches to characterisation in the devised piece.</li><li>A focus on the most obvious aspects of characterisation; there may be limited evaluative comment.</li></ul>	<b>8–10</b>	<i>Shows undeveloped/superficial understanding of aspects of the creation of character.</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the approach to characterisation in the devised piece.</li><li>A superficial approach based mostly on description with occasional reference to characterisation in the piece.</li></ul>	25
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	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of characterisation.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
13	<p><b>What were the most important things you learned about drama as you worked on your devised piece? Illustrate your answer with detailed examples.</b></p> <p>This question invites candidates to reflect on the aspects of the devising process that have contributed to their understanding of how drama works. Answers may include what they have learned in terms of clarity of intention, creation of scenario, shaping of characterisation, formulation of structure, learning to work together, understanding group dynamics and how to handle them, the ability of the group to create a strong and unified focus in the context of competing voices and strong personalities, and any other relevant features.</p> <table><tr><td><b>23–25</b></td><td><p><i>Shows a sophisticated practical understanding of the devised piece</i></p><ul style="list-style-type: none"><li>A comprehensive discussion of what was learned during the process.</li><li>Excellent, practical examples to support the discussion.</li></ul></td><td rowspan="3"><b>Upper band – evaluation</b></td></tr><tr><td><b>20–22</b></td><td><p><i>Shows a perceptive practical understanding of the devised piece.</i></p><ul style="list-style-type: none"><li>An assured discussion of what was learned during the process.</li><li>Insightful practical examples to support the discussion.</li></ul></td></tr><tr><td><b>17–19</b></td><td><p><i>Shows detailed practical understanding of the devised piece.</i></p><ul style="list-style-type: none"><li>An effective discussion of what was learned during the process.</li><li>Well-formulated practical examples to support the discussion.</li></ul></td></tr><tr><td><b>14–16</b></td><td><p><i>Shows secure understanding of the devised piece.</i></p><ul style="list-style-type: none"><li>A consistent understanding of what was learned during the process.</li><li>A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li></ul></td><td rowspan="3"><b>Middle band – understanding</b></td></tr><tr><td><b>11–13</b></td><td><p><i>Shows some understanding of the devised piece.</i></p><ul style="list-style-type: none"><li>Variable understanding of what was learned during the process.</li><li>A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li></ul></td></tr><tr><td><b>8–10</b></td><td><p><i>Shows undeveloped/superficial understanding of the devised piece.</i></p><ul style="list-style-type: none"><li>A few partially formulated ideas of what was learned during the process.</li><li>A superficial approach based mostly on description; occasional reference to the devised piece.</li></ul></td></tr></table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the devised piece</i></p> <ul style="list-style-type: none"><li>A comprehensive discussion of what was learned during the process.</li><li>Excellent, practical examples to support the discussion.</li></ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"><li>An assured discussion of what was learned during the process.</li><li>Insightful practical examples to support the discussion.</li></ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"><li>An effective discussion of what was learned during the process.</li><li>Well-formulated practical examples to support the discussion.</li></ul>	<b>14–16</b>	<p><i>Shows secure understanding of the devised piece.</i></p> <ul style="list-style-type: none"><li>A consistent understanding of what was learned during the process.</li><li>A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li></ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<p><i>Shows some understanding of the devised piece.</i></p> <ul style="list-style-type: none"><li>Variable understanding of what was learned during the process.</li><li>A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li></ul>	<b>8–10</b>	<p><i>Shows undeveloped/superficial understanding of the devised piece.</i></p> <ul style="list-style-type: none"><li>A few partially formulated ideas of what was learned during the process.</li><li>A superficial approach based mostly on description; occasional reference to the devised piece.</li></ul>	25
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Question	Answer			Marks
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	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the devising process.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks	
14	<b>What technical resources were available to you as you worked on your devised piece, and how effectively did you make use of them?</b>		<b>25</b>	
	This question recognises that each candidate will have had access to differing levels of technical resources. Candidates should offer creative solutions to how they used what was available to best effect.			
	<b>23–25</b>	<i>Shows a sophisticated practical understanding of the use of technical resources and offers creative solutions</i> <ul style="list-style-type: none"><li>Comprehensive discussion of technical resources showing sophisticated understanding of their possibilities.</li><li>Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li></ul>		<b>Upper band – evaluation</b>
	<b>20–22</b>	<i>Shows a perceptive practical understanding of the use of technical resources and their potential</i> <ul style="list-style-type: none"><li>An assured discussion of technical resources, showing perceptive understanding of their possibilities.</li><li>Insightful practical evaluation with frequent and well-selected references to the devised piece.</li></ul>		
	<b>17–19</b>	<i>Shows a detailed practical understanding of the use of technical resources</i> <ul style="list-style-type: none"><li>An effective discussion of technical resources, showing detailed understanding of their possibilities.</li><li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul>		
	<b>14–16</b>	<i>Shows secure understanding the use of technical resources</i> <ul style="list-style-type: none"><li>A consistent understanding of technical resources, which is mostly viable; there may be some suggestions of how they might be used effectively.</li><li>A good level of detail with some appropriate references to the devised piece.</li></ul>		<b>Middle band – understanding</b>
	<b>11–13</b>	<i>Shows some understanding of technical resources</i> <ul style="list-style-type: none"><li>Variable understanding of technical resources, some of which is viable; there may be limited suggestions of how they might be used effectively.</li><li>A focus on the more obvious aspects of the devised piece.</li></ul>		
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Question	Answer			Marks
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**DRAMA****0411/11**

Paper 1

**May/June 2018****2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/11/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

**Section A**Answer **all** questions in this section.**Section B**Answer **one** question.**Section C**Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimulus that you have worked on. A clean copy of the pre-release material is provided with this Question Paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **3** printed pages, **1** blank page and **1** Insert.

**Section A**

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from Neil Bartlett’s stage adaptation of Charles Dickens’s *A Christmas Carol*, which you have studied.**

- 1 Suggest a prop that could be used by **either** of the PORTLY GENTLEMEN in Scene 3, and say how it could be used for dramatic effect. [2]
- 2 Identify **one** point in the extract where stage technology might be used, and say how it could enhance the drama. [2]
- 3 Look at FRED’s speech from line 93 (‘There are many things...’) to line 106–7 (‘and I say, God bless it!’). What **three** pieces of advice would you give to the actor on how to deliver the speech effectively? [3]
- 4 Look at Scene 21 and suggest **two** ways in which the actors could convey a strong sense of emotional energy to the audience. Why would each of these be effective? [4]
- 5 You are coaching the actors in Scene 19 up to line 740 (‘God bless us every one.’). Suggest **two** aspects you wish them to work on, and say how you think this would improve their performance. [4]
- 6 You have been cast in the role of SCROOGE. How would you convey his changing state of mind in Scene 29? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 How did your choice of language reveal the personality of the character you played in your devised piece? [5]
- 8 Describe a significant contrast that you wanted to bring out in your devised piece, and explain how effective you were in achieving this. [5]

### Section B

Answer **one** question in this section.

**Questions 9–11 are based on the extract from Neil Bartlett’s stage adaptation of Charles Dickens’s *A Christmas Carol*, which you have studied.**

- 9** The play is intended to be performed by a small company. As an actor, you have been asked to play the Ghosts of Christmas Past, Present and Future. What approach to acting skills would you take to ensure all three are distinctive? [25]
- 10** As a director, how far would you seek to stage the extract as a comedy, and why? [25]
- 11** As a designer, what methods would you use to distinguish between past, present and future in the extract? [25]

### Section C

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12** What drama skills were most important in communicating the ideas in your devised piece to the audience? Illustrate your answer with examples. [25]
- 13** Your devised piece has been selected for a competitive student drama festival. What aspects would you want to work on or change, and why? [25]
- 14** How did you plan the use of the available performance space for your devised piece? How effective was the result? [25]

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**DRAMA**

**0411/12**

Paper 1

**May/June 2018**

**2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/12/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An Answer Booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the Answer Booklet. If you need additional paper, ask the invigilator for a continuation booklet.

**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimulus that you have worked on. A clean copy of the pre-release material is provided with this Question Paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **3** printed pages, **1** blank page and **1** Insert.

## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from Neil Bartlett’s stage adaptation of Charles Dickens’s *Great Expectations* which you have studied.**

- 1 Suggest a prop that could be used by the SERGEANT in Scene 5, and say how it could be used for dramatic effect. [2]
- 2 Identify a point in the extract where a simple lighting change would be required, and say how it would enhance the drama. [2]
- 3 Look at JAGGERS’s speech in Scene 17 from line 1011 (‘My name is Jaggers...’) to line 1022–1023 (‘...as a gentleman.’). What **three** pieces of advice would you give to the actor on how to deliver the speech effectively? [3]
- 4 Look at Scene 10 and suggest **two** ways in which the actors could convey a strong sense of emotion to the audience. Why would each of these be effective? [4]
- 5 You are coaching the actors in Scene 3. Suggest **two** aspects you wish them to work on, and say how you think this would improve the performance. [4]
- 6 You have been cast in the role of PIP. What aspects of his character would you want to show as you deliver the section in the opening of Scene 1 from line 2 (‘I never saw my father.’) to line 39 (‘...beginning to cry.’)? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 How well did you manage to create dramatic tension in your devised piece? [5]
- 8 Which role did you play in your devised piece, and how effective was your performance? [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from Neil Bartlett’s stage adaptation of Charles Dickens’s *Great Expectations* which you have studied.**

- 9** The play was originally performed by a small company of actors. What dramatic possibilities does this offer the company in their approach? [25]
- 10** Look closely at Scene 6. How would you direct the scene to convey dramatic tension? [25]
- 11** How could design elements be used to distinguish between the various locations in the extract? [25]

**Section C**

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12** Evaluate how effectively your piece took shape through the devising and rehearsal process. [25]
- 13** Write an evaluation of how well your personal drama skills contributed to the group piece. Give specific examples to support your answer. [25]
- 14** How creatively were you able to use design elements in your devised piece, and how effective were the results? [25]

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**DRAMA**

**0411/13**

Paper 1

**May/June 2018**

**2 hours 30 minutes**

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**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

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This document consists of **3** printed pages, **1** blank page and **1** Insert.

## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from Neil Bartlett’s stage adaptation of Charles Dickens’s *Oliver Twist*, which you have studied.**

- 1 Suggest a prop that could be used in Scene 9, and say how it could be used for dramatic effect. [2]
- 2 Identify a sound effect that would be required in the extract, and say how it would enhance the drama at that point in the play. [2]
- 3 Look at MR BUMBLE’s speech from line 147 (‘Oliver, the kind and bless-ed gentlemen ...’) to line 156 (‘MR BUMBLE *is drowned out by* –’). What **three** pieces of advice would you give to the actor on how to deliver the speech effectively? [3]
- 4 Look at Scene 3, line 221 (‘Open the door, will you ...’) to line 273 (‘*Exit* NOAH’) and suggest **two** ways in which the actors could convey a strong sense of emotional energy to the audience. Why would each of these be effective? [4]
- 5 You are coaching the actors in Scene 7. Suggest **two** aspects you wish them to work on, and say how you think this would improve the performance. [4]
- 6 You have been cast in the role of DODGER. How would you vary your performance in delivering the passage from line 347, (‘He hid behind hedges’), to line 389, (‘Now ... off to London!’)? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 Where in your devised piece did you create a point of emotional intensity for the audience, and how did you achieve this? [5]
- 8 How effectively did you create a satisfying ending for your devised piece? [5]

**Section B**

Answer **one** question in this section.

**Questions 9–11 are based on the extract from Neil Bartlett’s stage adaptation of Charles Dickens’s *Oliver Twist*, which you have studied.**

- 9** The play is intended to be performed by a small company of actors. What dramatic possibilities does this offer the company in their approach? [25]
- 10** Look closely at Scene 5. How would you direct the scene to convey the atmosphere of Fagin’s hideout? [25]
- 11** How could design elements be used to distinguish between different locations in the extract? [25]

**Section C**

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12** How did your group work on characterisation, and how successful were you in creating distinct, believable characters? [25]
- 13** What were the most important things you learned about drama as you worked on your devised piece? Illustrate your answer with detailed examples. [25]
- 14** What technical resources were available to you as you worked on your devised piece, and how effectively did you make use of them? [25]

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## Grade thresholds – June 2019

### Cambridge IGCSE™ Drama (0411)

Grade thresholds taken for Syllabus 0411 (Drama) in the June 2019 examination.

	maximum raw mark available	minimum raw mark required for grade:						
		A	B	C	D	E	F	G
Component 11	80	52	48	44	38	33	28	23
Component 12	80	52	48	44	38	33	28	23
Component 13	80	51	47	43	38	33	28	23
Component 2	120	100	84	69	55	41	27	13

Grade A\* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **200**.

The overall thresholds for the different grades were set as follows.

Option	Combination of Components	A*	A	B	C	D	E	F	G
AX	02, 11	172	152	132	113	93	74	55	36
AY	02, 12	172	152	132	113	93	74	55	36
AZ	02, 13	171	151	131	112	93	74	55	36
TX	11	–	52	48	44	38	33	28	23
TY	12	–	52	48	44	38	33	28	23
TZ	13	–	51	47	43	38	33	28	23



**Cambridge Assessment International Education**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/11**

Paper 1 Written Examination

**May/June 2019**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **19** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**SECTION A**

Question	Answer	Marks				
1	<p><b>MRS SOLNESS is described as ‘elegant’ in line 252. Identify <u>one</u> way that an actor playing the role could show this in performance between line 253 (‘Halvard!’) and line 263 (‘...while he was here.’). Give a reason for your answer.</b></p> <p>MRS SOLNESS is described as ‘slender and harried’. Her encounters with her husband are friendly but business-like. Possible ways of showing this are through posture, through costume, or through proximity to SOLNESS. Allow other answers if justified by a credible physical reason. <b>Award no marks for simply repeating the stage directions.</b></p> <table><tr><td>A suggestion of an appropriate means of demonstrating MRS SOLNESS’s elegance.</td><td>1 Mark</td></tr><tr><td>A reason why this would be appropriate.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate means of demonstrating MRS SOLNESS’s elegance.	1 Mark	A reason why this would be appropriate.	1 Mark	2
A suggestion of an appropriate means of demonstrating MRS SOLNESS’s elegance.	1 Mark					
A reason why this would be appropriate.	1 Mark					

Question	Answer	Marks				
2	<p><b>Suggest <u>one</u> way in which the actor playing KNUT BROVIK could emphasise the physicality of the role between line 11 (‘I can’t do this.’) and line 23 (‘I don’t think waiting is going to be an option’). Explain why this would be effective.</b></p> <p>BROVIK is seriously ill and is struggling with his breathing, which is likely to affect his posture. His movement would be likely to be laboured and slow, with little energy. Allow credit for appropriate suggestions of ways of achieving this.</p> <table><tr><td>An appropriate suggestion about how to emphasise the physicality of the role.</td><td>1 Mark</td></tr><tr><td>A brief explanation of why this suggestion would be effective.</td><td>1 Mark</td></tr></table>	An appropriate suggestion about how to emphasise the physicality of the role.	1 Mark	A brief explanation of why this suggestion would be effective.	1 Mark	2
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A brief explanation of why this suggestion would be effective.	1 Mark					

Question	Answer	Marks						
3	<p>Look at line 825 (<i>'Now Hilde's good spirits have returned'</i>) to line 852 (<i>'A silence'</i>). Where in the passage would you change the physical distance between SOLNESS and HILDE? Give <u>two</u> reasons why you would do this.</p> <p>This passage is the culmination of HILDE WANGEL's seductive provocation, a character from SOLNESS's past. There is potential here to reinforce what we have already seen of SOLNESS's character through the way he relates to HILDE, not least his denial of her accusations. <b>Award no marks for merely repeating the stage directions.</b></p> <table><tr><td>An appropriate suggestion as to where the physical distance between the two could be varied.</td><td>1 Mark</td></tr><tr><td>A reason as to why this would be appropriate.</td><td>1 Mark</td></tr><tr><td>A second reason as to why this would be appropriate.</td><td>1 Mark</td></tr></table>	An appropriate suggestion as to where the physical distance between the two could be varied.	1 Mark	A reason as to why this would be appropriate.	1 Mark	A second reason as to why this would be appropriate.	1 Mark	3
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Question	Answer	Marks								
4	<p><b>Give <u>two</u> ways you would advise the actors to communicate the power relationship between SOLNESS and KAJA between lines 37 ('What are you writing...') and line 48 ('...they can hear us'). Give a reason in each case.</b></p> <p>This short passage sets out to show the audience how intimate the relationship is between SOLNESS and KAJA.</p> <p>SOLNESS has obvious power in the situation and speaks to KAJA with a voice of authority and confidence. Examples include: the way he asks her what she is writing as a means of moving closer to her; the way she removes her eyeshade to appear more attractive to him; or the way that he strokes her hair. Allow others as appropriate.</p> <table><tr><td>A suggestion of how to convey the power relationship.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid reason to support this.</td><td>1 Mark</td></tr></table> <p><b>and / or</b></p> <table><tr><td>A second suggestion of how to convey the power relationship.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid reason to support this second suggestion.</td><td>1 Mark</td></tr></table>	A suggestion of how to convey the power relationship.	1 Mark	A valid reason to support this.	1 Mark	A second suggestion of how to convey the power relationship.	1 Mark	A valid reason to support this second suggestion.	1 Mark	4
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A valid reason to support this second suggestion.	1 Mark									

Question	Answer	Marks								
5	<p><b>You have been cast in the role of KAJA. Give <u>two</u> ways in which you would convey her feelings about her proposed marriage to RAGNAR between line 202 ('Is there a letter?') and line 239 ('That's what I want most in the world'). Give a reason why in each case.</b></p> <p>The scene shows how SOLNESS manipulates the conversation with KAJA about her potential marriage to RAGNAR. Answers should show understanding of:</p> <ul style="list-style-type: none"><li>KAJA's sense of duty that, having been with RAGNAR for five years, she must marry him because that is what RAGNAR and his father both want.</li><li>Her reaction to SOLNESS' bullying of her in saying that if she marries RAGNAR she must leave her job in order to be able to help her husband.</li></ul> <table><tr><td>Identification of one way to convey KAJA's feelings</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table> <p><b>and / or</b></p> <table><tr><td>Identification of a second way to convey KAJA's feelings</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table>	Identification of one way to convey KAJA's feelings	1 Mark	A valid explanation as to why this was chosen.	1 Mark	Identification of a second way to convey KAJA's feelings	1 Mark	A valid explanation as to why this was chosen.	1 Mark	4
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Question	Answer	Marks										
6	<p>As a director, what aspects of the relationship between BROVIK and SOLNESS would you seek to bring out between line 93 ('Very well. What bothers me most.') and line 179 ('Then so be it'.)? How would you do this?</p> <p>BROVIK is anxious to put forward a case to SOLNESS for his son RAGNER. SOLNESS seems uninterested and dismissive, even to the point where he rejects BROVIK's dying wish to secure his son's future. BROVIK is resentful that he employed SOLNESS and it is through this opportunity that SOLNESS has become successful. BROVIK's reward for this is that his needs are being rejected by SOLNESS.</p> <table><tr><td>Identifies aspects of the relationship between BROVIK and SOLNESS.</td><td>1 Mark</td></tr><tr><td>General comments about how to bring out the relationship between BROVIK and SOLNESS.</td><td>2 Marks</td></tr><tr><td>Some specific examples about how to bring out the relationship between BROVIK and SOLNESS.</td><td>3 Marks</td></tr><tr><td>A range of examples demonstrating understanding of how to bring out the relationship between BROVIK and SOLNESS.</td><td>4 Marks</td></tr><tr><td>A detailed explanation of how to bring out the relationship between BROVIK and SOLNESS.</td><td>5 Marks</td></tr></table>	Identifies aspects of the relationship between BROVIK and SOLNESS.	1 Mark	General comments about how to bring out the relationship between BROVIK and SOLNESS.	2 Marks	Some specific examples about how to bring out the relationship between BROVIK and SOLNESS.	3 Marks	A range of examples demonstrating understanding of how to bring out the relationship between BROVIK and SOLNESS.	4 Marks	A detailed explanation of how to bring out the relationship between BROVIK and SOLNESS.	5 Marks	5
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Question	Answer	Marks										
7	<p>How effectively did you use physical posture in your piece? Give examples.</p> <p>Candidates should focus on the way that physical posture was used in the devised piece.</p> <table><tr><td>Identifies an aspect of physical posture.</td><td>1 Mark</td></tr><tr><td>General comments about physical posture and its effectiveness.</td><td>2 Marks</td></tr><tr><td>Some specific examples about physical posture, with some indications of its effectiveness.</td><td>3 Marks</td></tr><tr><td>A range of examples demonstrating the use of physical posture, with relevant examples of its effectiveness.</td><td>4 Marks</td></tr><tr><td>A detailed explanation of the use of physical posture, with several relevant examples of its effectiveness.</td><td>5 Marks</td></tr></table>	Identifies an aspect of physical posture.	1 Mark	General comments about physical posture and its effectiveness.	2 Marks	Some specific examples about physical posture, with some indications of its effectiveness.	3 Marks	A range of examples demonstrating the use of physical posture, with relevant examples of its effectiveness.	4 Marks	A detailed explanation of the use of physical posture, with several relevant examples of its effectiveness.	5 Marks	5
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A detailed explanation of the use of physical posture, with several relevant examples of its effectiveness.	5 Marks											

Question	Answer	Marks										
8	<p><b>How did live or recorded sound contribute to the dramatic effectiveness of your piece? What additions or improvements could you make?</b></p> <p>‘Sound’ in this context refers to anything that is not spoken dialogue (e.g. recorded sound effects, music, live sound effects, vocal soundscapes created by the actors etc.). Whether or not the piece contained much by way of sound, this is an opportunity for candidates to consider how sound was used <b>or</b> could be improved. They may speculate on what could be done to improve it.</p> <table><tr><td>Identifies an aspect of use of sound.</td><td>1 Mark</td></tr><tr><td>General comments about use of sound and its effectiveness.</td><td>2 Marks</td></tr><tr><td>Some specific examples about use of sound, with some indications of its effectiveness.</td><td>3 Marks</td></tr><tr><td>A range of examples demonstrating the use of sound, with relevant examples of its effectiveness.</td><td>4 Marks</td></tr><tr><td>A detailed explanation of the use of sound, with several relevant examples of its effectiveness.</td><td>5 Marks</td></tr></table>	Identifies an aspect of use of sound.	1 Mark	General comments about use of sound and its effectiveness.	2 Marks	Some specific examples about use of sound, with some indications of its effectiveness.	3 Marks	A range of examples demonstrating the use of sound, with relevant examples of its effectiveness.	4 Marks	A detailed explanation of the use of sound, with several relevant examples of its effectiveness.	5 Marks	5
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**SECTION B**

Question	Answer	Marks							
9	<p><b>As an actor, what would your approach be to playing the role of DR HERDAL? Give practical examples from the extract to support your answer.</b></p> <p>The role has various functions – to offer challenge to SOLNESS, to act as a sounding board, to provide reflection on SOLNESS's overall situation and especially his mental state. He also introduces the character of HILDE WANGEL and sets the scene for her intervention in the drama, and different skills would be called for in this section to those when he is talking to SOLNESS.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of it.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of it.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of it.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of how to approach the role</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of it.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	<b>25</b>
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Question	Answer			Marks
9	14–16	<p><i>Shows secure understanding of how to approach the role</i></p> <ul style="list-style-type: none"><li>A consistent understanding of the role, which is mostly viable. There may be some examples of how to play it.</li><li>A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<p><i>Shows some understanding of how to approach the role</i></p> <ul style="list-style-type: none"><li>Variable understanding of the role, some of which is viable. There may be limited examples of how to play it.</li><li>A focus on the more obvious aspects of the character.</li></ul>		
	8–10	<p><i>Shows undeveloped / superficial understanding of how to approach the role</i></p> <ul style="list-style-type: none"><li>A few partially formulated ideas about the role.</li><li>A superficial approach based mostly on description; occasional reference to the extract.</li></ul>		
	5–7	<p><i>Identifies one or two examples of how to approach the role</i></p> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>The response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<p><i>Simplistic response</i></p> <ul style="list-style-type: none"><li>The response shows little understanding of the role.</li></ul>		
	0/1	No answer / insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
10	<p><b>As a director, what main themes would you seek to bring out in your company's performance of the extract, and how would you do this?</b></p> <p>The extract covers a number of major themes, including: power, relationships, betrayal, infidelity, ageing, making way for youth, anxiety. Allow credit for any other reasonable themes that can be sustained from the extract. The focus, however, is on how your work as a director will bring this to life for an audience.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the extent to which a director might bring out main themes.</li> <li>• Excellent ideas with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Assured discussion of the extent to which a director might bring out main themes.</li> <li>• Insightful ideas with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>• Effective discussion of the extent to which a director might bring out main themes.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the extent to which a director might bring out main themes.</li> <li>• Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>• Assured discussion of the extent to which a director might bring out main themes.</li> <li>• Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>• Effective discussion of the extent to which a director might bring out main themes.</li> <li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	<b>25</b>
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10	14–16	<i>Shows secure understanding of the extract</i> <ul style="list-style-type: none"><li>• A consistent discussion of the extent to which a director might bring out main themes.</li><li>• A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of aspects of the extract</i> <ul style="list-style-type: none"><li>• Variable understanding of the director’s intention, some of which might bring out main themes; there may be limited suggestions of how it can be realised.</li><li>• A focus on the more obvious aspects of the extract.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of the extract</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas about the director’s intention.</li><li>• A superficial approach based mostly on description with occasional reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of how the director could approach the drama</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of how to direct the extract.</li></ul>		
	0/1	No answer / insufficient response to meet the criteria in the band above.		

Question	Answer		Marks							
11	<p><b>How would you interpret or adapt the stage directions in this extract to produce a set design for a present-day production?</b></p> <p>Allow credit for any discussion of how the stage directions could be reinterpreted / reimagined for a present-day production.</p> <table><tr><td><b>23–25</b></td><td><p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p><ul style="list-style-type: none"><li>Comprehensive discussion of how stage directions might inform design elements showing sophisticated understanding of how they could be used for a present-day production.</li><li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li></ul></td><td rowspan="3"><b>Upper band – application</b></td></tr><tr><td><b>20–22</b></td><td><p><i>Shows a perceptive practical understanding of design elements and their challenges</i></p><ul style="list-style-type: none"><li>An assured discussion of how stage directions might inform design elements showing perceptive understanding of how they could be used for a present-day production.</li><li>Insightful practical suggestions with frequent and well-selected references to the extract.</li></ul></td></tr><tr><td><b>17–19</b></td><td><p><i>Shows a detailed practical understanding of design elements</i></p><ul style="list-style-type: none"><li>An effective discussion of how stage directions might inform design elements showing detailed understanding of how they could be used for a present-day production.</li><li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li></ul></td></tr></table>		<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"><li>Comprehensive discussion of how stage directions might inform design elements showing sophisticated understanding of how they could be used for a present-day production.</li><li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li></ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of design elements and their challenges</i></p> <ul style="list-style-type: none"><li>An assured discussion of how stage directions might inform design elements showing perceptive understanding of how they could be used for a present-day production.</li><li>Insightful practical suggestions with frequent and well-selected references to the extract.</li></ul>	<b>17–19</b>	<p><i>Shows a detailed practical understanding of design elements</i></p> <ul style="list-style-type: none"><li>An effective discussion of how stage directions might inform design elements showing detailed understanding of how they could be used for a present-day production.</li><li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li></ul>	25
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11	14–16	<i>Shows secure understanding of design elements</i> <ul style="list-style-type: none"><li>• A consistent understanding of how stage directions might inform design elements which is mostly viable; there may be some suggestions of how they could be used for a present-day production</li><li>• A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of design elements</i> <ul style="list-style-type: none"><li>• Variable understanding of how stage directions might inform design elements some of which are viable; there may be limited suggestions of how they could be used for a present-day production.</li><li>• A focus on the more obvious aspects of the extract.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of design elements</i> <ul style="list-style-type: none"><li>• A few partially formulated ideas about how stage directions might inform design elements.</li><li>• A superficial approach to design elements based mostly on description with little reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of design elements</i> <ul style="list-style-type: none"><li>• Rudimentary suggestions based on isolated references to the extract.</li><li>• Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>• Shows little understanding of how stage directions might inform design elements.</li><li>• Response may be typified by a sketch only with no supporting detail.</li></ul>		
	0/1	No answer / insufficient response to meet the criteria in the band above.		

Question	Answer		Marks														
12	<p><b>How successful were you in creating an effective storyline from your chosen stimulus?</b></p> <p>The focus of the question is to allow a thorough discussion of how an effective storyline was created, and to allow reflection as to which drama skills were most important in communicating it.</p> <table><tr><td><b>23–25</b></td><td><p><i>Shows a sophisticated practical understanding of the devised piece</i></p><ul style="list-style-type: none"><li>A comprehensive discussion of the storyline of the piece.</li><li>Excellent, practical evaluation of the effectiveness of the storyline, with sustained and detailed reference to the devised piece.</li></ul></td><td rowspan="3"><b>Upper band – evaluation</b></td></tr><tr><td><b>20–22</b></td><td><p><i>Shows a perceptive practical understanding of the devised piece.</i></p><ul style="list-style-type: none"><li>An assured discussion of the storyline of the piece</li><li>Insightful practical evaluation of the effectiveness of the storyline, with frequent and well-selected references to the devised piece.</li></ul></td></tr><tr><td><b>17–19</b></td><td><p><i>Shows detailed practical understanding of the devised piece.</i></p><ul style="list-style-type: none"><li>An effective discussion of the storyline of the piece.</li><li>Well-formulated practical evaluation of the effectiveness of the storyline, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul></td></tr><tr><td><b>14–16</b></td><td><p><i>Shows secure understanding of the devised piece.</i></p><ul style="list-style-type: none"><li>A consistent understanding of the storyline of the piece.</li><li>A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li></ul></td><td rowspan="3"><b>Middle band – understanding</b></td></tr><tr><td><b>11–13</b></td><td><p><i>Shows some understanding of the devised piece.</i></p><ul style="list-style-type: none"><li>Variable understanding of the storyline of the piece.</li><li>A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li></ul></td></tr><tr><td><b>8–10</b></td><td><p><i>Shows undeveloped/superficial understanding of the devised piece.</i></p><ul style="list-style-type: none"><li>A few partially formulated ideas of the storyline of the piece.</li><li>A superficial approach based mostly on description; occasional reference to the devised piece.</li></ul></td></tr></table>		<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the devised piece</i></p> <ul style="list-style-type: none"><li>A comprehensive discussion of the storyline of the piece.</li><li>Excellent, practical evaluation of the effectiveness of the storyline, with sustained and detailed reference to the devised piece.</li></ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"><li>An assured discussion of the storyline of the piece</li><li>Insightful practical evaluation of the effectiveness of the storyline, with frequent and well-selected references to the devised piece.</li></ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"><li>An effective discussion of the storyline of the piece.</li><li>Well-formulated practical evaluation of the effectiveness of the storyline, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul>	<b>14–16</b>	<p><i>Shows secure understanding of the devised piece.</i></p> <ul style="list-style-type: none"><li>A consistent understanding of the storyline of the piece.</li><li>A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li></ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<p><i>Shows some understanding of the devised piece.</i></p> <ul style="list-style-type: none"><li>Variable understanding of the storyline of the piece.</li><li>A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li></ul>	<b>8–10</b>	<p><i>Shows undeveloped/superficial understanding of the devised piece.</i></p> <ul style="list-style-type: none"><li>A few partially formulated ideas of the storyline of the piece.</li><li>A superficial approach based mostly on description; occasional reference to the devised piece.</li></ul>	25
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12	<b>5–7</b>	<i>Identifies one or two examples of the devised piece</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the devised piece.</li> <li>Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>	
	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the ideas in the piece.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
13	<p><b>What were the challenges of rehearsing your piece, and how successful were you in working through them?</b></p> <p>This question invites candidates to consider how they went about rehearsing their piece. Answers may consider structural issues, length, communication of message, dialogue, projection, diction, proximity of audience and any other relevant features. They should indicate in each case why the adaptations indicated would be necessary.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <i>Shows a sophisticated practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of the approach to rehearsing the piece.</li> <li>Excellent evaluation of the effectiveness of the rehearsal process.</li> </ul> </td><td rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td><b>20–22</b></td><td> <i>Shows a perceptive practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> <li>An assured discussion of the approach to rehearsing the piece.</li> <li>Insightful evaluation of the effectiveness of the rehearsal process.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <i>Shows detailed practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> <li>An effective discussion of the approach to rehearsing the piece.</li> <li>Well-formulated evaluation of the effectiveness of the rehearsal process.</li> </ul> </td></tr> <tr> <td><b>14–16</b></td><td> <i>Shows secure understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> <li>A consistent understanding of the approach to rehearsing the piece.</li> <li>A good level of detail of the effectiveness of the rehearsal process.</li> </ul> </td><td rowspan="3"><b>Middle band – understanding</b></td></tr> <tr> <td><b>11–13</b></td><td> <i>Shows some understanding of aspects of the devised piece</i> <ul style="list-style-type: none"> <li>Variable understanding of the approach to rehearsing the piece.</li> <li>A focus on the most obvious aspects of the rehearsal process.</li> </ul> </td></tr> <tr> <td><b>8–10</b></td><td> <i>Shows undeveloped/superficial understanding of aspects of the devised piece</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the approach to rehearsing the piece.</li> <li>A superficial approach based mostly on description with occasional reference to the piece.</li> </ul> </td></tr> </table>	<b>23–25</b>	<i>Shows a sophisticated practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of the approach to rehearsing the piece.</li> <li>Excellent evaluation of the effectiveness of the rehearsal process.</li> </ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<i>Shows a perceptive practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> <li>An assured discussion of the approach to rehearsing the piece.</li> <li>Insightful evaluation of the effectiveness of the rehearsal process.</li> </ul>	<b>17–19</b>	<i>Shows detailed practical understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> <li>An effective discussion of the approach to rehearsing the piece.</li> <li>Well-formulated evaluation of the effectiveness of the rehearsal process.</li> </ul>	<b>14–16</b>	<i>Shows secure understanding of how to rehearse the devised piece</i> <ul style="list-style-type: none"> <li>A consistent understanding of the approach to rehearsing the piece.</li> <li>A good level of detail of the effectiveness of the rehearsal process.</li> </ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<i>Shows some understanding of aspects of the devised piece</i> <ul style="list-style-type: none"> <li>Variable understanding of the approach to rehearsing the piece.</li> <li>A focus on the most obvious aspects of the rehearsal process.</li> </ul>	<b>8–10</b>	<i>Shows undeveloped/superficial understanding of aspects of the devised piece</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the approach to rehearsing the piece.</li> <li>A superficial approach based mostly on description with occasional reference to the piece.</li> </ul>	25
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	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the purpose of the piece.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
14	<p><b>Your Head Teacher has asked you to perform your piece to an audience composed of younger children. What changes would you want to make to the performance of the piece, and why would you need to make them?</b></p> <p>The focus of the question is on how the piece could be adapted for a new performance to a different age group, and candidates may cover whatever areas they believe to be important to achieve this. Candidates should be rewarded for offering creative solutions.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <i>Shows a sophisticated practical understanding and offers creative solutions</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of how to adapt the performance showing sophisticated understanding.</li> <li>Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul> </td><td rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td><b>20–22</b></td><td> <i>Shows a perceptive practical understanding and offers creative solutions</i> <ul style="list-style-type: none"> <li>An assured discussion of how to adapt the performance, showing perceptive understanding.</li> <li>Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <i>Shows a detailed practical understanding of performance</i> <ul style="list-style-type: none"> <li>An effective discussion of how to adapt the performance, showing detailed understanding.</li> <li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul> </td></tr> </table>	<b>23–25</b>	<i>Shows a sophisticated practical understanding and offers creative solutions</i> <ul style="list-style-type: none"> <li>Comprehensive discussion of how to adapt the performance showing sophisticated understanding.</li> <li>Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<i>Shows a perceptive practical understanding and offers creative solutions</i> <ul style="list-style-type: none"> <li>An assured discussion of how to adapt the performance, showing perceptive understanding.</li> <li>Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul>	<b>17–19</b>	<i>Shows a detailed practical understanding of performance</i> <ul style="list-style-type: none"> <li>An effective discussion of how to adapt the performance, showing detailed understanding.</li> <li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	25
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14	14–16	<i>Shows secure understanding of performance</i> <ul style="list-style-type: none"><li>A consistent understanding of how to adapt the performance, which is mostly viable; there may be some suggestions of how it would be effective.</li><li>A good level of detail with some appropriate references to the devised piece.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of performance</i> <ul style="list-style-type: none"><li>Variable understanding of how to adapt the performance, some of which is viable; there may be limited suggestions of how it would be effective.</li><li>A focus on the more obvious aspects of the devised piece.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of performance</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about how to adapt the performance.</li><li>A superficial approach to staging based mostly on description with little reference to the devised piece.</li></ul>		
	5–7	<i>Identifies one or two examples of performance</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the devised piece.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of how to adapt the performance to improve the performance.</li><li>Response may be typified by a sketch only with no supporting detail.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		



**Cambridge Assessment International Education**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/12**

Paper 1 Written Examination

**May/June 2019**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **16** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

## Section A

Question	Answer	Marks				
1	<p><b>GEORGE TESMAN is described as ‘genial, open, very enthusiastic’ in line 87. Identify <u>one</u> way that an actor playing the role could show this between line 91 (‘Auntie Juju’) and lines 102–103 (‘that wasn’t at all necessary.’). Give a reason for your answer.</b></p> <p>GEORGE TESMAN has arrived back from honeymoon, besotted with HEDDA and also with his own research. His enthusiasm could take many forms, from uncontrolled physical gesture to excited vocal delivery. Allow any credible reasons as to how the actor could demonstrate GEORGE’s enthusiasm.</p> <table><tr><td>A suggestion of an appropriate means of showing GEORGE TESMAN’s personality.</td><td>1 Mark</td></tr><tr><td>A reason as to why this suggestion would be appropriate.</td><td>1 Mark</td></tr></table>	A suggestion of an appropriate means of showing GEORGE TESMAN’s personality.	1 Mark	A reason as to why this suggestion would be appropriate.	1 Mark	2
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Question	Answer	Marks				
2	<p><b>Suggest <u>one</u> way in which the actor playing JULIANA could emphasise the physicality of the role between line 22 (‘Good for you’) and lines 40–41 (‘But what am I going to do without <i>you</i>?’). Explain why this would be effective.</b></p> <p>JULIANA is 65 years old, although there is little in the play to indicate that she is worn down or enfeebled. However, the stage directions indicate a certain degree of physicality – throwing open the windows, taking the flowers, hugging BERTHA. Allow credit for any suggestions that take account of all of this.</p> <table><tr><td>An appropriate suggestion about how to emphasise the physicality of the role.</td><td>1 Mark</td></tr><tr><td>A brief explanation of why this suggestion would be effective.</td><td>1 Mark</td></tr></table>	An appropriate suggestion about how to emphasise the physicality of the role.	1 Mark	A brief explanation of why this suggestion would be effective.	1 Mark	2
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3	<p><b>Look at lines 493 ('Hedda does not respond.')</b> and lines 542–543 ('Sit down here beside me.'). Where in the passage would change the physical distance between any <u>two</u> of the characters for dramatic effect? Give <u>two</u> reasons why you would do this.</p> <p>The entrance of THEA presages the arrival of GEORGE's former colleague, EILERT LOEVBORG, who is in competition with GEORGE to achieve a position at the University. There is plenty of scope to reflect this in the proxemics of the extract.</p> <table><tr><td>An appropriate suggestion as to where the physical distance could be changed.</td><td>1 Mark</td></tr><tr><td>A reason as to why this would be effective.</td><td>1 Mark</td></tr><tr><td>A second reason as to why this would be effective.</td><td>1 Mark</td></tr></table>	An appropriate suggestion as to where the physical distance could be changed.	1 Mark	A reason as to why this would be effective.	1 Mark	A second reason as to why this would be effective.	1 Mark	3
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4	<p><b>Give <u>two</u> ways you would advise the actors to communicate the power relationship between HEDDA GABLER and GEORGE TESMAN between line 372 ('What a sophisticated woman that is'.) and line 425 ('Well, show her in'). Give a reason in each case.</b></p> <p>The relationship between HEDDA and GEORGE is strained, given that they have just returned from their honeymoon. GEORGE appears powerless in his interactions with HEDDA, and this passage offers ample scope for the actors to bring this out through the way they interact physically.</p> <table><tr><td>A suggestion of how to convey the power relationship.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and</b></td></tr><tr><td>A valid reason to support this.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and/or</b></td></tr><tr><td>A second suggestion of how to convey the power relationship.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and</b></td></tr><tr><td>A valid reason to support this.</td><td>1 Mark</td></tr></table>	A suggestion of how to convey the power relationship.	1 Mark	<b>and</b>		A valid reason to support this.	1 Mark	<b>and/or</b>		A second suggestion of how to convey the power relationship.	1 Mark	<b>and</b>		A valid reason to support this.	1 Mark	4
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5	<p><b>You have been cast in the role of THEA. Give two ways in which you would convey her personal anxieties between line 634 ('I used to watch him...') and line 674 ('She threatened to shoot him'). Give a reason why in each case.</b></p> <p>THEA is a younger school friend of HEDDA and a former acquaintance of GEORGE TESMAN. She is full of anxiety about her own emotions about her love for EILERT LOEVBORG, trapped in an unhappy marriage, which is something HEDDA quickly picks up on.</p> <table><tr><td>Identification of one way to convey THEA's personal anxiety.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and</b></td></tr><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and/or</b></td></tr><tr><td>Identification of a second way to convey THEA's personal anxiety.</td><td>1 Mark</td></tr><tr><td colspan="2"><b>and</b></td></tr><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table>	Identification of one way to convey THEA's personal anxiety.	1 Mark	<b>and</b>		A valid explanation as to why this was chosen.	1 Mark	<b>and/or</b>		Identification of a second way to convey THEA's personal anxiety.	1 Mark	<b>and</b>		A valid explanation as to why this was chosen.	1 Mark	4
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6	<p><b>As a director, what aspects of the relationship between JULIANA and GEORGE TESMAN would you seek to bring out between line 156 ('You are very special – a most special aunt...') and line 248 ('Now when your book comes out, then they'll sit up')? How would you do this?</b></p> <p>JULIANA is the aunt of GEORGE, who has raised him since early childhood. He uses the affectionate term 'Aunt Ju-Ju' to refer to her, something for which he is ridiculed by HEDDA. He has an almost child-like relationship with her, and she has a very high view of him. This passage has potential to open up this relationship for the audience.</p> <table><tr><td>Identifies an aspect(s) of the relationship between JULIANA and GEORGE TESMAN.</td><td>1 mark</td></tr><tr><td>General comments about how to bring out the relationship between JULIANA and GEORGE TESMAN.</td><td>2 marks</td></tr><tr><td>Some specific examples about how to bring out the relationship between JULIANA and GEORGE TESMAN.</td><td>3 marks</td></tr><tr><td>A range of examples demonstrating understanding of how to bring out the relationship between JULIANA and GEORGE TESMAN.</td><td>4 marks</td></tr><tr><td>A detailed explanation of how to bring out the relationship between JULIANA and GEORGE TESMAN.</td><td>5 marks</td></tr></table>	Identifies an aspect(s) of the relationship between JULIANA and GEORGE TESMAN.	1 mark	General comments about how to bring out the relationship between JULIANA and GEORGE TESMAN.	2 marks	Some specific examples about how to bring out the relationship between JULIANA and GEORGE TESMAN.	3 marks	A range of examples demonstrating understanding of how to bring out the relationship between JULIANA and GEORGE TESMAN.	4 marks	A detailed explanation of how to bring out the relationship between JULIANA and GEORGE TESMAN.	5 marks	5
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7	<p><b>How effectively did you use varied tones of voice in your piece? Give examples.</b></p> <p>Candidates should focus on how vocal tone was varied, and how effective it was.</p> <table><tr><td>Identifies an aspect(s) of tone of voice.</td><td>1 mark</td></tr><tr><td>General comments about tone of voice and makes a general comment about its effectiveness.</td><td>2 marks</td></tr><tr><td>Some specific examples about how tone of voice was varied, with some indications about its effectiveness.</td><td>3 marks</td></tr><tr><td>A range of examples demonstrating the use of varied tone of voice, with relevant examples about its effectiveness.</td><td>4 marks</td></tr><tr><td>A detailed explanation of the use of tone of voice, with several relevant examples about its effectiveness.</td><td>5 marks</td></tr></table>	Identifies an aspect(s) of tone of voice.	1 mark	General comments about tone of voice and makes a general comment about its effectiveness.	2 marks	Some specific examples about how tone of voice was varied, with some indications about its effectiveness.	3 marks	A range of examples demonstrating the use of varied tone of voice, with relevant examples about its effectiveness.	4 marks	A detailed explanation of the use of tone of voice, with several relevant examples about its effectiveness.	5 marks	5
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8	<p><b>What work did you do on the pacing in your piece? What difference did it make to the final performance?</b></p> <p>The question gives the opportunity to reflect on how pacing might be improved in the piece. This is an opportunity to consider how the work that they did on pacing served to improve – or indeed make worse – the final performance.</p> <table><tr><td>Identifies an aspect(s) of pacing.</td><td>1 mark</td></tr><tr><td>General comments about pacing and its effectiveness.</td><td>2 marks</td></tr><tr><td>Some specific examples about pacing, with some indications of its effectiveness.</td><td>3 marks</td></tr><tr><td>A range of examples demonstrating the pacing, with relevant examples of its effectiveness.</td><td>4 marks</td></tr><tr><td>A detailed explanation of the pacing, with several relevant examples of its effectiveness.</td><td>5 marks</td></tr></table>	Identifies an aspect(s) of pacing.	1 mark	General comments about pacing and its effectiveness.	2 marks	Some specific examples about pacing, with some indications of its effectiveness.	3 marks	A range of examples demonstrating the pacing, with relevant examples of its effectiveness.	4 marks	A detailed explanation of the pacing, with several relevant examples of its effectiveness.	5 marks	5
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**Section B**

Question	Answer	Marks							
9	<p><b>As an actor, what would your approach be to playing the role of JUDGE BRACK? Give practical examples from the extract to support your answer.</b></p> <p>JUDGE BRACK is an unscrupulous family friend. His presence on stage occupies the final quarter of the extract, and reveals how he manipulates the relationship with HEDDA, THEA and GEORGE.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of it.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of it.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how the role could be played, showing perceptive understanding of it.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how the role could be played, showing detailed understanding of it.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	<b>25</b>
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	11–13	<i>Shows some understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>Variable understanding of the role, some of which is viable. There may be limited examples of how to play it.</li><li>A focus on the more obvious aspects of the character.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the role.</li><li>A superficial approach based mostly on description; occasional reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of the varying aspects of the role</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>The response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>The response shows little understanding of the role.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
10	<p><b>As a director, what main themes would you seek to bring out in your company's performance of the extract, and how would you do this?</b></p> <p>The extract covers a number of major themes, including: love and desire, gender politics, relationships, betrayal, infidelity, anxiety, the corruptibility of the judiciary, the apparent irrelevance of obscure academic research in the face of Hedda's yearning need for love, etc. Allow credit for any other reasonable themes that can be sustained from the extract. The focus, however, is on how your work as a director will bring this to life for an audience.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the extent to which a director might bring out selected themes.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Assured discussion of the extent to which a director might bring out selected themes.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>Effective discussion of the extent to which a director might bring out selected themes.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> <tr> <td><b>14–16</b></td><td> <p><i>Shows secure understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A consistent discussion of the extent to which a director might bring out selected themes.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul> </td><td rowspan="3"><b>Middle band – understanding</b></td></tr> <tr> <td><b>11–13</b></td><td> <p><i>Shows some understanding of aspects of the extract</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the director's intention, some of which is viable and might bring out selected themes; there may be limited suggestions of how it can be realised.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul> </td></tr> <tr> <td><b>8–10</b></td><td> <p><i>Shows undeveloped/superficial understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the director's intention.</li> <li>A superficial approach based mostly on description with occasional reference to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the extent to which a director might bring out selected themes.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Assured discussion of the extent to which a director might bring out selected themes.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>Effective discussion of the extent to which a director might bring out selected themes.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	<b>14–16</b>	<p><i>Shows secure understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A consistent discussion of the extent to which a director might bring out selected themes.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<p><i>Shows some understanding of aspects of the extract</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the director's intention, some of which is viable and might bring out selected themes; there may be limited suggestions of how it can be realised.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul>	<b>8–10</b>	<p><i>Shows undeveloped/superficial understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the director's intention.</li> <li>A superficial approach based mostly on description with occasional reference to the extract.</li> </ul>	<b>25</b>
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Question	Answer			Marks
10	<b>5–7</b>	<i>Identifies one or two examples of how the director could approach the drama</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>Response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>	
	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of how to direct the extract.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks	
11	<b>How would you interpret or adapt the stage directions in this extract to produce a set design for a present-day production?</b>		25	
	There is a considerable amount of detail provided in the stage directions. Allow credit for any discussion of how the stage directions could be reinterpreted/reimagined for a present-day production.			
	23–25	<i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i> <ul style="list-style-type: none"><li>Comprehensive discussion of how stage directions might inform design elements showing sophisticated understanding of how they could be used for a present-day production.</li><li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li></ul>		Upper band – application
	20–22	<i>Shows a perceptive practical understanding of design elements and their challenges</i> <ul style="list-style-type: none"><li>An assured discussion of how stage directions might inform design elements showing perceptive understanding of how they could be used for a present-day production.</li><li>Insightful practical suggestions with frequent and well-selected references to the extract.</li></ul>		
	17–19	<i>Shows a detailed practical understanding of design elements</i> <ul style="list-style-type: none"><li>An effective discussion of how stage directions might inform design elements showing detailed understanding of how they could be used for a present-day production.</li><li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li></ul>		

Question	Answer			Marks
11	14–16	<i>Shows secure understanding of design elements</i> <ul style="list-style-type: none"><li>A consistent understanding of how the stage directions might inform design elements which is mostly viable; there may be some suggestions of how they could be used for a present-day production</li><li>A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of design elements</i> <ul style="list-style-type: none"><li>Variable understanding of how stage directions might inform design elements some of which are viable; there may be limited suggestions of how they could be used for a present-day production.</li><li>A focus on the more obvious aspects of the extract.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of design elements</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about how stage directions might inform design elements.</li><li>A superficial approach to design elements based mostly on description with little reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of design elements</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of how stage directions might inform design elements.</li><li>Response may be typified by a sketch only with no supporting detail.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks														
12	<p><b>Your drama teacher has advised you that your piece could be improved and has offered your group an additional three-week rehearsal period. Which aspects would you work on, and why?</b></p> <p>The question invites candidates to reflect on the rehearsal process, to consider what could be improved from what has already been achieved. It suggests that able candidates would offer some analysis of the possibilities that have not yet been realised. A good answer would have to indicate what was in the existing piece in order to be able to go further. They need to be able to spot the shortcomings of what they've done, in order to improve it.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the creative decisions.</li> <li>Excellent, practical evaluation of how the piece could be improved with sustained and detailed reference to the devised piece.</li> </ul> </td><td rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the creative decisions.</li> <li>Insightful practical evaluation of how the piece could be improved with frequent and well-selected references to the devised piece.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the creative decisions.</li> <li>Well-formulated practical evaluation of how the piece could be improved although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul> </td></tr> <tr> <td><b>14–16</b></td><td> <p><i>Shows secure understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the creative decisions.</li> <li>A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li> </ul> </td><td rowspan="3"><b>Middle band – understanding</b></td></tr> <tr> <td><b>11–13</b></td><td> <p><i>Shows some understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the creative decisions.</li> <li>A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li> </ul> </td></tr> <tr> <td><b>8–10</b></td><td> <p><i>Shows undeveloped/superficial understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas of the creative decisions.</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the devised piece</i></p> <ul style="list-style-type: none"> <li>A comprehensive discussion of the creative decisions.</li> <li>Excellent, practical evaluation of how the piece could be improved with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>An assured discussion of the creative decisions.</li> <li>Insightful practical evaluation of how the piece could be improved with frequent and well-selected references to the devised piece.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>An effective discussion of the creative decisions.</li> <li>Well-formulated practical evaluation of how the piece could be improved although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	<b>14–16</b>	<p><i>Shows secure understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>A consistent understanding of the creative decisions.</li> <li>A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li> </ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<p><i>Shows some understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the creative decisions.</li> <li>A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li> </ul>	<b>8–10</b>	<p><i>Shows undeveloped/superficial understanding of the devised piece.</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas of the creative decisions.</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>	25
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Question	Answer			Marks
12	5–7	<i>Identifies one or two examples of the devised piece</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the devised piece.</li> <li>Response is predominantly narrative.</li> </ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the creative decisions.</li> </ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer		Marks							
13	<p><b>How effective was the staging of your devised piece, and why?</b></p> <p>Candidates may refer to any aspect of the staging in their evaluations. Candidates may focus on:</p> <ul style="list-style-type: none"><li>the journey from stimulus, to idea, to performance image, to delivery</li><li>the way the use of the stage-space reflects the intention of the piece</li><li>an evaluation of the success of the performance in achieving this through staging</li></ul> <table><tr><td>23–25</td><td><p><i>A sophisticated evaluation of the staging of the piece</i></p><ul style="list-style-type: none"><li>Comprehensive discussion of the effectiveness of the staging of the devised piece.</li><li>Excellent, detailed reference to the devised piece.</li></ul></td><td rowspan="3">Upper band – evaluation</td></tr><tr><td>20–22</td><td><p><i>A perceptive evaluation of the staging of the piece</i></p><ul style="list-style-type: none"><li>An assured discussion of the effectiveness of the staging of the devised piece.</li><li>Insightful references to the devised piece.</li></ul></td></tr><tr><td>17–19</td><td><p><i>A detailed evaluation of the staging of the piece</i></p><ul style="list-style-type: none"><li>An effective discussion of the success of the staging of the devised piece.</li><li>Consistent and appropriate references to the devised work.</li></ul></td></tr></table>		23–25	<p><i>A sophisticated evaluation of the staging of the piece</i></p> <ul style="list-style-type: none"><li>Comprehensive discussion of the effectiveness of the staging of the devised piece.</li><li>Excellent, detailed reference to the devised piece.</li></ul>	Upper band – evaluation	20–22	<p><i>A perceptive evaluation of the staging of the piece</i></p> <ul style="list-style-type: none"><li>An assured discussion of the effectiveness of the staging of the devised piece.</li><li>Insightful references to the devised piece.</li></ul>	17–19	<p><i>A detailed evaluation of the staging of the piece</i></p> <ul style="list-style-type: none"><li>An effective discussion of the success of the staging of the devised piece.</li><li>Consistent and appropriate references to the devised work.</li></ul>	25
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Question	Answer			Marks
13	14–16	<i>A secure understanding of the staging of the piece, with some evaluation</i> <ul style="list-style-type: none"><li>A consistent response that considers the effectiveness of the staging of the devised piece.</li><li>A good level of detail with some appropriate references to the devised piece.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of the staging of the piece</i> <ul style="list-style-type: none"><li>A variable understanding of the effectiveness of the staging of the devised piece.</li><li>A focus on the more predictable aspects of the devised piece.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of staging</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the staging of the devised piece.</li><li>A superficial approach that includes tangential reference to staging.</li></ul>		
	5–7	<i>Identifies one or two examples related to staging</i> <ul style="list-style-type: none"><li>Rudimentary response that links to the devised piece.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of staging.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Marks							
14	<p><b>Your group has been invited to perform your piece in an arts festival, but you have been told to make the piece shorter to fit your time slot. What would you do to ensure that the new version would be even more powerful than before?</b></p> <p>Candidates should offer creative solutions to how they would improve the piece to best effect. The focus of the question is on identifying the irreducible heart of the piece and being able and willing to jettison those aspects that might be seen as peripheral, streamlining those aspects that could be more powerful, and integrating/conflating ideas for maximum effect. They may also decide to increase the pacing if this did not create an unintentional comic effect. Essentially, there is a challenge as to how to adapt the narrative for the new purpose.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of how to improve the performance showing sophisticated understanding.</li> <li>Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul> </td><td rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how to improve the performance, showing perceptive understanding.</li> <li>Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows a detailed practical understanding of performance</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how to improve the performance, showing detailed understanding.</li> <li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of how to improve the performance showing sophisticated understanding.</li> <li>Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how to improve the performance, showing perceptive understanding.</li> <li>Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul>	<b>17–19</b>	<p><i>Shows a detailed practical understanding of performance</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how to improve the performance, showing detailed understanding.</li> <li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	25
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Question	Answer			Marks
14	14–16	<i>Shows secure understanding of performance</i> <ul style="list-style-type: none"><li>A consistent understanding of how to improve the performance, which is mostly viable; there may be some suggestions of how it would be effective.</li><li>A good level of detail with some appropriate references to the devised piece.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of performance</i> <ul style="list-style-type: none"><li>Variable understanding of how to improve the performance, some of which is viable; there may be limited suggestions of how it would be effective.</li><li>A focus on the more obvious aspects of the devised piece.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of performance</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about how to improve the performance.</li><li>A superficial approach to staging based mostly on description with little reference to the devised piece.</li></ul>		
	5–7	<i>Identifies one or two examples of performance</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the devised piece.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of how to improve the performance.</li><li>Response may be typified by a sketch only with no supporting detail.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		



**Cambridge Assessment International Education**  
Cambridge International General Certificate of Secondary Education

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**DRAMA**

**0411/13**

Paper 1

**May/June 2019**

MARK SCHEME

Maximum Mark: 80

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **19** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks				
1	<p><b>Identify <u>one</u> aspect of the character of MORTEN KIIL that you would emphasise between line 26 ('Is it really true?') and line 41 ('Lucky for the town.'). Give a reason for your answer.</b></p> <p>Allow any credible reason as to how the actor could demonstrate MORTEN KIIL's nervous chuckle, or any other aspect of his character justified by the text.</p> <table><tr><td>Identification of one aspect of MORTEN KIIL's character that would be emphasised.</td><td>1 Mark</td></tr><tr><td>A suggestion as to why this would be appropriate.</td><td>1 Mark</td></tr></table>	Identification of one aspect of MORTEN KIIL's character that would be emphasised.	1 Mark	A suggestion as to why this would be appropriate.	1 Mark	2
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Question	Answer	Marks				
2	<p><b>Suggest <u>one</u> way in which the actor playing HOVSTAD could show the physicality of the role between line 217 ('Isn't it time we pumped...') and line 231 ('Good day, Doctor.'). Explain why this would be effective.</b></p> <p>In this short passage, HOVSTAD reveals the extent to which he wants to use his newspaper as a vehicle for delivering a political message to the town council. Suggestions may include the degree of animation he expresses, or his use of space. Do <b>not</b> allow suggestions that he is rooted to the spot as the play does not suggest this.</p> <table><tr><td>An appropriate suggestion about how to show the physicality of the role.</td><td>1 Mark</td></tr><tr><td>A brief explanation of why this suggestion would be effective.</td><td>1 Mark</td></tr></table>	An appropriate suggestion about how to show the physicality of the role.	1 Mark	A brief explanation of why this suggestion would be effective.	1 Mark	2
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A brief explanation of why this suggestion would be effective.	1 Mark					

Question	Answer	Marks						
3	<p><b>Look at lines 432 ('starting toward his brother ...') and line 471 ('I have to take a stand on this.'). Where in this passage would you change the physical distance between any <u>two</u> of the characters for dramatic effect? Give <u>two</u> reasons why you would do this.</b></p> <p>This passage allows considerable potential for varying the physical distance between DR STOCKMAN and his brother PETER, as the emotional temperature rises as a result of STOCKMAN's commitment to informing the townsfolk of the reality of the situation, and PETER's desire to resist that course of action at all costs.</p> <table><tr><td>An appropriate suggestion as to where the physical distance could be varied.</td><td>1 Mark</td></tr><tr><td>A reason why this would be effective.</td><td>1 Mark</td></tr><tr><td>A second reason why this would be effective.</td><td>1 Mark</td></tr></table>	An appropriate suggestion as to where the physical distance could be varied.	1 Mark	A reason why this would be effective.	1 Mark	A second reason why this would be effective.	1 Mark	3
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Question	Answer	Marks								
4	<p><b>Give <u>two</u> ways you would advise the actors to communicate the power relationship between PETRA and HOVSTAD between lines 600 ( ‘Hello’.) and line 657 (‘She goes out’). Give a reason in each case.</b></p> <p>Petra has been asked by the editorial team at the newspaper to translate an English novel, the plot of which appears to be at variance with what she believes, and what she believed the newspaper to stand for. There is an ebb and flow of power during the encounter: allow credit for any two ways that can be supported from the play.</p> <table><tr><td>A suggestion of a way to convey the power relationship.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid reason to support this.</td><td>1 Mark</td></tr></table> <p><b>and/or</b></p> <table><tr><td>A suggestion of a second way to convey the power relationship.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid reason to support this.</td><td>1 Mark</td></tr></table>	A suggestion of a way to convey the power relationship.	1 Mark	A valid reason to support this.	1 Mark	A suggestion of a second way to convey the power relationship.	1 Mark	A valid reason to support this.	1 Mark	4
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A valid reason to support this.	1 Mark									

Question	Answer	Marks								
5	<p><b>You have been cast in the role of ASLAKSEN. Give <u>two</u> ways in which you would convey his cautious attitude between line 522 (Now take it easy, Doctor...') and lines 580–1 ('He glares at Hovstad and goes out'). Give a reason why in each case.</b></p> <p>ASLAKSEN is a mild-mannered man whose byword is moderation, a quality he encourages in others. A supporter of temperance, he is a champion of liberal values, although these are not expressed with the vehemence expected by those around him. Allow any reasonable suggestions as to how this can be achieved.</p> <table><tr><td>Identification of one way to convey ASLAKSEN's personality.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table> <p><b>and/or</b></p> <table><tr><td>Identification of a second way to convey ASLAKSEN's personality.</td><td>1 Mark</td></tr></table> <p><b>and</b></p> <table><tr><td>A valid explanation as to why this was chosen.</td><td>1 Mark</td></tr></table>	Identification of one way to convey ASLAKSEN's personality.	1 Mark	A valid explanation as to why this was chosen.	1 Mark	Identification of a second way to convey ASLAKSEN's personality.	1 Mark	A valid explanation as to why this was chosen.	1 Mark	4
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Question	Answer	Marks										
6	<p><b>As a director, what aspects of the relationship between DR STOCKMANN and HOVSTAD would you seek to bring out between line 99 ('You got a few minutes?') and line 152 ('Damn it! Come in!')? How would you do this?</b></p> <p>This passage highlights the tensions between DR STOCKMAN's desire for the truth about the spa to be known, so that something can be done about it, and HOVSTAD's desire to get back at the bureaucrats who are running the town, and who have created a social poison that mirrors the way the water in the spa has been poisoned.</p> <table><tr><td>Identifies aspect(s) of the relationship between DR STOCKMANN and HOVSTAD</td><td>1 mark</td></tr><tr><td>General comments about how to bring out the relationship between DR STOCKMANN and HOVSTAD.</td><td>2 marks</td></tr><tr><td>Some specific examples about how to bring out the relationship between DR STOCKMANN and HOVSTAD.</td><td>3 marks</td></tr><tr><td>A range of examples demonstrating understanding of how to bring out the relationship between DR STOCKMANN and HOVSTAD.</td><td>4 marks</td></tr><tr><td>A detailed explanation of how to bring out the relationship between DR STOCKMANN and HOVSTAD.</td><td>5 marks</td></tr></table>	Identifies aspect(s) of the relationship between DR STOCKMANN and HOVSTAD	1 mark	General comments about how to bring out the relationship between DR STOCKMANN and HOVSTAD.	2 marks	Some specific examples about how to bring out the relationship between DR STOCKMANN and HOVSTAD.	3 marks	A range of examples demonstrating understanding of how to bring out the relationship between DR STOCKMANN and HOVSTAD.	4 marks	A detailed explanation of how to bring out the relationship between DR STOCKMANN and HOVSTAD.	5 marks	5
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Question	Answer	Marks										
7	<p><b>How effectively did you use non-verbal communication in your piece? Give examples.</b></p> <p>Candidates should focus on the type of non-verbal communication used and its effectiveness.</p> <table><tr><td>Identifies an aspect(s) of non-verbal communication.</td><td>1 mark</td></tr><tr><td>General comments about non-verbal communication and makes a general comment about its effectiveness.</td><td>2 marks</td></tr><tr><td>Some specific examples about non-verbal communication, with some indications about its effectiveness.</td><td>3 marks</td></tr><tr><td>A range of examples demonstrating the use of non-verbal communication, with relevant examples about its effectiveness.</td><td>4 marks</td></tr><tr><td>A detailed explanation of the use of non-verbal communication, with several relevant examples about its effectiveness.</td><td>5 marks</td></tr></table>	Identifies an aspect(s) of non-verbal communication.	1 mark	General comments about non-verbal communication and makes a general comment about its effectiveness.	2 marks	Some specific examples about non-verbal communication, with some indications about its effectiveness.	3 marks	A range of examples demonstrating the use of non-verbal communication, with relevant examples about its effectiveness.	4 marks	A detailed explanation of the use of non-verbal communication, with several relevant examples about its effectiveness.	5 marks	5
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Question	Answer	Marks										
8	<p><b>What contribution did <u>either</u> costume <u>or</u> props make to the success of your devised piece?</b></p> <p>The piece may or may not have contained much by way of costume design or indeed, use of props. This is an opportunity to consider possibilities for the use of costume or props.</p> <table><tr><td>Identifies an aspect(s) of use of costume <b>or</b> props.</td><td>1 mark</td></tr><tr><td>General comments about the effective use of costume <b>or</b> props</td><td>2 marks</td></tr><tr><td>Some specific examples about use of costume <b>or</b> props, with some indications of effectiveness.</td><td>3 marks</td></tr><tr><td>A range of examples demonstrating the use of costume <b>or</b> props, with relevant examples of effectiveness.</td><td>4 marks</td></tr><tr><td>A detailed explanation of the use of costume <b>or</b> props, with several relevant examples of effectiveness.</td><td>5 marks</td></tr></table>	Identifies an aspect(s) of use of costume <b>or</b> props.	1 mark	General comments about the effective use of costume <b>or</b> props	2 marks	Some specific examples about use of costume <b>or</b> props, with some indications of effectiveness.	3 marks	A range of examples demonstrating the use of costume <b>or</b> props, with relevant examples of effectiveness.	4 marks	A detailed explanation of the use of costume <b>or</b> props, with several relevant examples of effectiveness.	5 marks	5
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**SECTION B**

Question	Answer	Mark							
9	<p><b>As an actor, what would your approach be to playing the role of PETER STOCKMANN? Give practical examples from the extract to support your answer.</b></p> <p>PETER STOCKMANN is the elder brother of DR THOMAS STOCKMANN and there are many contrasts that can be drawn. The majority of his appearances are in dialogue with his brother and this to some extent defines the scope of what may be said about playing the role.</p> <table><tr><td>23–25</td><td><p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p><ul style="list-style-type: none"><li>• A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract.</li><li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li></ul></td><td rowspan="3">Upper band – application</td></tr><tr><td>20–22</td><td><p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p><ul style="list-style-type: none"><li>• An assured discussion of how the role could be played, showing perceptive understanding of it.</li><li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li></ul></td></tr><tr><td>17–19</td><td><p><i>Shows detailed practical understanding of the varying aspects of the role</i></p><ul style="list-style-type: none"><li>• An effective discussion of how the role could be played, showing detailed understanding of it.</li><li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li></ul></td></tr></table>	23–25	<p><i>Shows a sophisticated practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"><li>• A comprehensive discussion of how the role could be played, showing sophisticated understanding of its significance in the extract.</li><li>• Excellent, practical suggestions with sustained and detailed reference to the extract.</li></ul>	Upper band – application	20–22	<p><i>Shows a perceptive practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"><li>• An assured discussion of how the role could be played, showing perceptive understanding of it.</li><li>• Insightful practical suggestions with frequent and well-selected references to the extract.</li></ul>	17–19	<p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"><li>• An effective discussion of how the role could be played, showing detailed understanding of it.</li><li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li></ul>	25
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17–19	<p><i>Shows detailed practical understanding of the varying aspects of the role</i></p> <ul style="list-style-type: none"><li>• An effective discussion of how the role could be played, showing detailed understanding of it.</li><li>• Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li></ul>								

Question	Answer			Mark
9	14–16	<i>Shows secure understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>A consistent understanding of the role, which is mostly viable. There may be some examples of how to play it.</li><li>A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	25
	11–13	<i>Shows some understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>Variable understanding of the role, some of which is viable. There may be limited examples of how to play it.</li><li>A focus on the more obvious aspects of the character.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of the varying aspects of the role</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the role.</li><li>A superficial approach based mostly on description; occasional reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of the varying aspects of the role</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>The response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>The response shows little understanding of the role.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Mark														
10	<p><b>As a director, what main themes would you seek to bring out in your company's performance of the extract, and how would you do this?</b></p> <p>The extract covers a number of major themes, including: society and class, principles, wealth, rules and order, politics, pride, hypocrisy, power, family loyalty. Allow credit for any other reasonable themes that can be sustained from the extract. The focus, however, is on how work as a director will bring this to life for an audience.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the extent to which a director might bring out selected themes.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Assured discussion of the extent to which a director might bring out selected themes.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>Effective discussion of the extent to which a director might bring out selected themes.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> <tr> <td><b>14–16</b></td><td> <p><i>Shows secure understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A consistent discussion of the extent to which a director might bring out selected themes.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul> </td><td rowspan="3"><b>Middle band – understanding</b></td></tr> <tr> <td><b>11–13</b></td><td> <p><i>Shows some understanding of aspects of the extract</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the director's intention, some of which is viable and might bring out selected themes; there may be limited suggestions of how it can be realised.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul> </td></tr> <tr> <td><b>8–10</b></td><td> <p><i>Shows undeveloped/superficial understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the director's intention.</li> <li>A superficial approach based mostly on description with occasional reference to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of the extent to which a director might bring out selected themes.</li> <li>Excellent ideas with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of the extract and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Assured discussion of the extent to which a director might bring out selected themes.</li> <li>Insightful ideas with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows detailed practical understanding of the extract</i></p> <ul style="list-style-type: none"> <li>Effective discussion of the extent to which a director might bring out selected themes.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	<b>14–16</b>	<p><i>Shows secure understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A consistent discussion of the extent to which a director might bring out selected themes.</li> <li>A good level of detail with some appropriate references to the extract.</li> </ul>	<b>Middle band – understanding</b>	<b>11–13</b>	<p><i>Shows some understanding of aspects of the extract</i></p> <ul style="list-style-type: none"> <li>Variable understanding of the director's intention, some of which is viable and might bring out selected themes; there may be limited suggestions of how it can be realised.</li> <li>A focus on the more obvious aspects of the extract.</li> </ul>	<b>8–10</b>	<p><i>Shows undeveloped/superficial understanding of the extract</i></p> <ul style="list-style-type: none"> <li>A few partially formulated ideas about the director's intention.</li> <li>A superficial approach based mostly on description with occasional reference to the extract.</li> </ul>	
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Question	Answer			Mark
10	<b>5–7</b>	<i>Identifies one or two examples of how the director could approach the drama</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the extract.</li> <li>The response is predominantly narrative.</li> </ul>	<b>Lower band – identification</b>	
	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of how to direct the extract.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Mark							
11	<p><b>Choose <u>one</u> scene from the extract. How would you interpret or adapt the stage directions in this extract to produce a set design for a present-day production?</b></p> <p>Allow credit for any discussion of how the stage directions could be reinterpreted/reimagined for a present-day production.</p> <table> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of how stage directions might inform design elements showing sophisticated understanding of how they could be used for a present-day production.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul> </td><td rowspan="3"><b>Upper band – application</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding of design elements and their challenges</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how stage directions might inform design elements showing perceptive understanding of how they could be used for a present-day production.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows a detailed practical understanding of design elements</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how stage directions might inform design elements showing detailed understanding of how they could be used for a present-day production.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding of design elements and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of how stage directions might inform design elements showing sophisticated understanding of how they could be used for a present-day production.</li> <li>Excellent, practical suggestions with sustained and detailed reference to the extract.</li> </ul>	<b>Upper band – application</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding of design elements and their challenges</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how stage directions might inform design elements showing perceptive understanding of how they could be used for a present-day production.</li> <li>Insightful practical suggestions with frequent and well-selected references to the extract.</li> </ul>	<b>17–19</b>	<p><i>Shows a detailed practical understanding of design elements</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how stage directions might inform design elements showing detailed understanding of how they could be used for a present-day production.</li> <li>Well-formulated ideas although there may be scope for further refinement; consistent and appropriate references to the extract.</li> </ul>	<b>25</b>
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Question	Answer			Mark
11	14–16	<i>Shows secure understanding of design elements</i> <ul style="list-style-type: none"><li>A consistent understanding of how stage directions might inform the design elements which is mostly viable; there may be some suggestions of how they could be used for a present-day production</li><li>A good level of detail with some appropriate references to the extract.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of design elements</i> <ul style="list-style-type: none"><li>Variable understanding of how stage directions might inform design elements some of which are viable; there may be limited suggestions of how they could be used for a present-day production.</li><li>A focus on the more obvious aspects of the extract.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of design elements</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about how stage directions might inform design elements.</li><li>A superficial approach to design elements based mostly on description with little reference to the extract.</li></ul>		
	5–7	<i>Identifies one or two examples of design elements</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the extract.</li><li>Response is predominantly narrative.</li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of how stage directions might inform design elements.</li><li>Response may be typified by a sketch only with no supporting detail.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above		

Question	Answer		Mark
12	<b>What were the most important creative decisions you made in interpreting your chosen stimulus, and how successful were they?</b>		25
	The focus of the question is to allow a thorough reflection as to which were the most important decisions in shaping the devised piece of drama.		
	<b>23–25</b>	<i>Shows a sophisticated practical understanding of the devised piece</i> <ul style="list-style-type: none"> <li>A comprehensive discussion of the creative decisions.</li> <li>Excellent, practical evaluation of the relationship of the piece to the stimulus, with sustained and detailed reference to the devised piece.</li> </ul>	Upper band – evaluation
	<b>20–22</b>	<i>Shows a perceptive practical understanding of the devised piece.</i> <ul style="list-style-type: none"> <li>An assured discussion of the creative decisions.</li> <li>Insightful practical evaluation of the relationship of the piece to the stimulus, with frequent and well-selected references to the devised piece.</li> </ul>	
	<b>17–19</b>	<i>Shows detailed practical understanding of the devised piece.</i> <ul style="list-style-type: none"> <li>An effective discussion of the creative decisions.</li> <li>Well-formulated practical evaluation of the relationship of the piece to the stimulus, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	
	<b>14–16</b>	<i>Shows secure understanding of the devised piece.</i> <ul style="list-style-type: none"> <li>A consistent understanding of the creative decisions.</li> <li>A good level of detail with some appropriate references to the devised piece. There may be some evaluative comment.</li> </ul>	Middle band – understanding
	<b>11–13</b>	<i>Shows some understanding of the devised piece.</i> <ul style="list-style-type: none"> <li>Variable understanding of the creative decisions.</li> <li>A focus on the more obvious aspects of the devised piece. There may be limited evaluative comment.</li> </ul>	
	<b>8–10</b>	<i>Shows undeveloped/superficial understanding of the devised piece.</i> <ul style="list-style-type: none"> <li>A few partially formulated ideas of the creative decisions.</li> <li>A superficial approach based mostly on description; occasional reference to the devised piece.</li> </ul>	

Question	Answer			Mark
12	<b>5–7</b>	<i>Identifies one or two examples of the devised piece</i> <ul style="list-style-type: none"> <li>Rudimentary suggestions based on isolated references to the devised piece.</li> <li>Response is predominantly narrative. <b>Lower band – identification</b></li> </ul>	<b>Lower band – identification</b>	
	<b>2–4</b>	<i>Simplistic response</i> <ul style="list-style-type: none"> <li>Shows little understanding of the creative decisions.</li> </ul>		
	<b>0/1</b>	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Mark							
13	<p><b>How effective was the structure of your devised piece, and why?</b></p> <p>Candidates may refer to any aspect of the structure in their evaluations, such as the juxtaposition of sections, the positioning of climaxes, entrances, speeches etc. The strongest responses may refer to a range of possible structuring, such as linear, cyclical, epic etc. using appropriate technical vocabulary. Candidates may focus on:</p> <ul style="list-style-type: none"> <li>• a discussion of the way the piece is constructed, and any changes that were made during the working process</li> <li>• the way the structure reflects the intention of the piece</li> <li>• an evaluation of the success of the performance in achieving this</li> </ul> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>A sophisticated evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the effectiveness of the structure of the devised piece in communicating a message.</li> <li>• Excellent, detailed reference to the devised piece.</li> </ul> </td><td rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>A perceptive evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the effectiveness of the structure of the devised piece in communicating a message.</li> <li>• Insightful references to the devised piece.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>A detailed evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the success of the structure of the devised piece in communicating a message.</li> <li>• Consistent and appropriate references to the devised work.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>A sophisticated evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the effectiveness of the structure of the devised piece in communicating a message.</li> <li>• Excellent, detailed reference to the devised piece.</li> </ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>A perceptive evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the effectiveness of the structure of the devised piece in communicating a message.</li> <li>• Insightful references to the devised piece.</li> </ul>	<b>17–19</b>	<p><i>A detailed evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the success of the structure of the devised piece in communicating a message.</li> <li>• Consistent and appropriate references to the devised work.</li> </ul>	25
<b>23–25</b>	<p><i>A sophisticated evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> <li>• Comprehensive discussion of the effectiveness of the structure of the devised piece in communicating a message.</li> <li>• Excellent, detailed reference to the devised piece.</li> </ul>	<b>Upper band – evaluation</b>							
<b>20–22</b>	<p><i>A perceptive evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> <li>• An assured discussion of the effectiveness of the structure of the devised piece in communicating a message.</li> <li>• Insightful references to the devised piece.</li> </ul>								
<b>17–19</b>	<p><i>A detailed evaluation of the structure of the piece</i></p> <ul style="list-style-type: none"> <li>• An effective discussion of the success of the structure of the devised piece in communicating a message.</li> <li>• Consistent and appropriate references to the devised work.</li> </ul>								

Question	Answer			Mark
13	14–16	<i>A secure understanding of the structure of the piece</i> <ul style="list-style-type: none"><li>A consistent response that considers the effectiveness of the structure of the devised piece in communicating a message. There may be some evaluative comment.</li><li>A good level of detail with some appropriate references to the devised piece.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of the structure of the piece</i> <ul style="list-style-type: none"><li>A variable understanding of the effectiveness of the structure of the devised piece in communicating a message. There may be limited evaluative comment.</li><li>A focus on the more predictable aspects of the devised piece.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of structure</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about the structure of the devised piece</li><li>A superficial approach that includes tangential reference to structure.</li></ul>		
	5–7	<i>Identifies one or two examples related to structure</i> <ul style="list-style-type: none"><li>Rudimentary response that links to the devised piece.</li><li>Response is predominantly narrative. <b>Lower band – identification</b></li></ul>	Lower band – identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of structure.</li></ul>		
	0/1	No answer/insufficient response to meet the criteria in the band above.		

Question	Answer	Mark							
14	<p><b>Your group has been invited to perform your piece in a School performance evening, but you have been told to make the piece five minutes longer. How would you do this, and improve the piece at the same time?</b></p> <p>The focus of the question is not on the performance itself, but the ability to evaluate what would make the performance better. Candidates should offer creative solutions to how they would improve the piece to best effect.</p> <table border="1"> <tr> <td><b>23–25</b></td><td> <p><i>Shows a sophisticated practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of how to improve the performance showing sophisticated understanding.</li> <li>Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul> </td><td rowspan="3"><b>Upper band – evaluation</b></td></tr> <tr> <td><b>20–22</b></td><td> <p><i>Shows a perceptive practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how to improve the performance, showing perceptive understanding.</li> <li>Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul> </td></tr> <tr> <td><b>17–19</b></td><td> <p><i>Shows a detailed practical understanding of performance</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how to improve the performance, showing detailed understanding.</li> <li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul> </td></tr> </table>	<b>23–25</b>	<p><i>Shows a sophisticated practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of how to improve the performance showing sophisticated understanding.</li> <li>Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – evaluation</b>	<b>20–22</b>	<p><i>Shows a perceptive practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how to improve the performance, showing perceptive understanding.</li> <li>Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul>	<b>17–19</b>	<p><i>Shows a detailed practical understanding of performance</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how to improve the performance, showing detailed understanding.</li> <li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>	25
<b>23–25</b>	<p><i>Shows a sophisticated practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>Comprehensive discussion of how to improve the performance showing sophisticated understanding.</li> <li>Excellent, practical evaluation with sustained and detailed reference to the devised piece.</li> </ul>	<b>Upper band – evaluation</b>							
<b>20–22</b>	<p><i>Shows a perceptive practical understanding and offers creative solutions</i></p> <ul style="list-style-type: none"> <li>An assured discussion of how to improve the performance, showing perceptive understanding.</li> <li>Insightful practical evaluation with frequent and well-selected references to the devised piece.</li> </ul>								
<b>17–19</b>	<p><i>Shows a detailed practical understanding of performance</i></p> <ul style="list-style-type: none"> <li>An effective discussion of how to improve the performance, showing detailed understanding.</li> <li>Well-formulated evaluation, although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li> </ul>								

Question	Answer			Mark
14	14–16	<i>Shows secure understanding of performance</i> <ul style="list-style-type: none"><li>A consistent understanding of how to improve the performance, which is mostly viable; there may be some suggestions of how it would be effective.</li><li>A good level of detail with some appropriate references to the devised piece.</li></ul>	Middle band – understanding	
	11–13	<i>Shows some understanding of performance</i> <ul style="list-style-type: none"><li>Variable understanding of how to improve the performance, some of which is viable; there may be limited suggestions of how it would be effective.</li><li>A focus on the more obvious aspects of the devised piece.</li></ul>		
	8–10	<i>Shows undeveloped/superficial understanding of performance</i> <ul style="list-style-type: none"><li>A few partially formulated ideas about how to improve the performance.</li><li>A superficial approach to staging based mostly on description with little reference to the devised piece.</li></ul>		
	5–7	<i>Identifies one or two examples of performance</i> <ul style="list-style-type: none"><li>Rudimentary suggestions based on isolated references to the devised piece.</li></ul> Response is predominantly narrative. <b>Lower band – identification</b>	Lower band –identification	
	2–4	<i>Simplistic response</i> <ul style="list-style-type: none"><li>Shows little understanding of how to improve the performance how to improve the performance.</li></ul> Response may be typified by a sketch only with no supporting detail.		
	0/1	No answer/insufficient response to meet the criteria in the band above.		



**Cambridge Assessment International Education**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/11**

Paper 1

**May/June 2019**

**2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/11/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimulus that you have worked on. A clean copy of the pre-release material is provided with this Question Paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **3** printed pages, **1** blank page and **1** Insert.



## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from *The Master Builder*, by Henrik Ibsen (adapted by David Hare) that you have studied.**

- 1 MRS SOLNESS is described as ‘elegant’ in line 252. Identify **one** way that an actor playing the role could show this in performance between line 253 (‘Halvard!’) and line 263 (‘... while he was here.’). Give a reason for your answer. [2]
- 2 Suggest **one** way in which the actor playing KNUT BROVIK could emphasise the physicality of the role between line 11 (‘I can’t do this.’) and line 23 (‘I don’t think waiting is going to be an option.’). Explain why this would be effective. [2]
- 3 Look at lines 825 (‘*Now HILDE’s good spirits have returned.*’) to 852 (‘*A silence.*’). Where in this passage would you change the physical distance between SOLNESS and HILDE? Give **two** reasons why you would do this. [3]
- 4 Give **two** ways you would advise the actors to communicate the power relationship between SOLNESS and KAJA between line 37 (‘What are you writing ...’) and line 48 (‘... they can hear us.’). Give a reason in each case. [4]
- 5 You have been cast in the role of KAJA. Give **two** ways in which you would convey her feelings about her proposed marriage to RAGNAR between line 202 (‘Is there a letter?’) and line 239 (‘That’s what I want most in the world.’). Give a reason why in each case. [4]
- 6 As a director, what aspects of the relationship between BROVIK and SOLNESS would you seek to bring out between line 93 (‘Very well. What bothers me most.’) and line 179 (‘Then so be it.’)? How would you do this? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 How effectively did you use physical posture in your piece? Give examples. [5]
- 8 How did live or recorded sound contribute to the dramatic effectiveness of your piece? What additions or improvements could you make? [5]

### Section B

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *The Master Builder*, by Henrik Ibsen (adapted by David Hare) that you have studied.**

- 9 As an actor, what would your approach be to playing the role of DR HERDAL? Give practical examples from the extract to support your answer. [25]
- 10 As a director, what main themes would you seek to bring out in your company's performance of the extract, and how would you do this? [25]
- 11 How would you interpret or adapt the stage directions in this extract to produce a set design for a present-day production? [25]

### Section C

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12 How successful were you in creating an effective storyline from your chosen stimulus? [25]
- 13 What were the challenges of rehearsing your piece, and how successful were you in working through them? [25]
- 14 Your Head Teacher has asked you to perform your piece to an audience composed of younger children. What changes would you want to make to the performance of the piece, and why would you need to make them? [25]

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**Cambridge Assessment International Education**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/12**

Paper 1

**May/June 2019**

**2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/12/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An Answer Booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the Answer Booklet. If you need additional paper, ask the invigilator for a continuation booklet.

**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

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This document consists of **3** printed pages, **1** blank page and **1** Insert.

## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from *Hedda Gabler*, by Henrik Ibsen (adapted by Brian Friel), which you have studied.**

- 1 GEORGE TESMAN is described as ‘genial, open, very enthusiastic’ in line 87. Identify **one** way that an actor playing the role could show this between line 91 (‘Auntie Juju!’) and lines 102–103 (‘That wasn’t at all necessary.’). Give a reason for your answer. [2]
- 2 Suggest **one** way in which the actor playing JULIANA could emphasise the physicality of the role between line 22 (‘Good for you.’) and lines 40–41 (‘But what am I going to do without *you*?’). Explain why this would be effective. [2]
- 3 Look at lines 493 (‘HEDDA *does not respond*.’) to lines 542–543 (‘Sit down here beside me.’). Where in this passage would you change the physical distance between any **two** of the characters for dramatic effect? Give **two** reasons why you would do this. [3]
- 4 Give **two** ways you would advise the actors to communicate the power relationship between HEDDA GABLER and GEORGE TESMAN between line 372 (‘What a sophisticated woman that is.’) and line 425 (‘Well, show her in.’). Give a reason in each case. [4]
- 5 You have been cast in the role of THEA. Give **two** ways in which you would convey her personal anxieties between line 634 (‘I used to watch him...’) and line 674 (‘she threatened to shoot him.’). Give a reason why in each case. [4]
- 6 As a director, what aspects of the relationship between JULIANA and GEORGE TESMAN would you seek to bring out between line 156 (‘You are a very special – a most special aunt.’) and line 248 (‘Now when your book comes out, then they’ll sit up.’)? How would you do this? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 How effectively did you use varied tones of voice in your piece? Give examples. [5]
- 8 What work did you do on the pacing of your piece? What difference did it make to the final performance? [5]

### Section B

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *Hedda Gabler*, by Henrik Ibsen (adapted by Brian Friel), which you have studied.**

- 9 As an actor, what would your approach be to playing the role of JUDGE BRACK? Give practical examples from the extract to support your answer. [25]
- 10 As a director, what main themes would you seek to bring out in your company's performance of the extract, and how would you do this? [25]
- 11 How would you interpret or adapt the stage directions in this extract to produce a set design for a present-day production? [25]

### Section C

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12 Your drama teacher has advised you that your piece could be improved, and has offered your group an additional three-week rehearsal period. Which aspects would you work on, and why? [25]
- 13 How effective was the staging of your devised piece, and why? [25]
- 14 Your group has been invited to perform your piece in an arts festival but you have been told to make the piece shorter to fit your time slot. What would you do to ensure that the new version would be even more powerful than before? [25]

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**Cambridge Assessment International Education**  
Cambridge International General Certificate of Secondary Education

**DRAMA**

**0411/13**

Paper 1

**May/June 2019**

**2 hours 30 minutes**

Additional Materials: Clean copy of pre-release material (0411/13/T/EX).

**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this Question Paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

**Section A**

Answer **all** questions in this section.

**Section B**

Answer **one** question.

**Section C**

Answer **one** question.

You are advised to spend between 15 and 30 minutes reading the questions and the extract and making notes before you begin to answer the questions.

You are advised to divide your time equally between the three sections.

The questions in this paper are based on the text and the stimulus that you have worked on. A clean copy of the pre-release material is provided with this Question Paper.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **3** printed pages, **1** blank page and **1** Insert.



## Section A

Answer **all** questions in this section.

**Questions 1–6 are based on the extract from *An Enemy of the People*, by Henrik Ibsen (adapted by Arthur Miller), which you have studied.**

- 1 Identify **one** aspect of the character of MORTEN KIIL that you would emphasise between line 26 ('Is it really true?') and line 41 ('Lucky for the town!'). Give a reason for your answer. [2]
- 2 Suggest **one** way in which the actor playing HOVSTAD could show the physicality of the role between line 217 ('Isn't it time we pumped...') and line 231 ('Good day, Doctor.'). Explain why this would be effective. [2]
- 3 Look at lines 432 ('*starting toward his brother ...*') to 471 ('I have to take a stand on this.'). Where in this passage would you change the physical distance between any **two** of the characters for dramatic effect? Give **two** reasons why you would do this. [3]
- 4 Give **two** ways you would advise the actors to communicate the power relationship between PETRA and HOVSTAD between line 600 ('Hello.')
- and line 657 ('*She goes out.*'). Give a reason in each case. [4]
- 5 You have been cast in the role of ASLAKSEN. Give **two** ways in which you would convey his cautious attitude between line 522 ('Now take it easy, Doctor...') and lines 580–581 ('*He glares at HOVSTAD and goes out.*'). Give a reason why in each case. [4]
- 6 As a director, what aspects of the relationship between DR STOCKMANN and HOVSTAD would you seek to bring out between line 99 ('You got a few minutes?') and line 152 ('Damn it! Come in!')? How would you do this? [5]

**Questions 7–8 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer to Question 7, write the title of the stimulus you have used.**

- 7 How effectively did you use non-verbal communication in your piece? Give examples. [5]
- 8 What contribution did **either** costume **or** props make to the success of your devised piece? [5]

### Section B

Answer **one** question in this section.

**Questions 9–11 are based on the extract from *An Enemy of the People*, by Henrik Ibsen (adapted by Arthur Miller), which you have studied.**

- 9 As an actor, what would your approach be to playing the role of PETER STOCKMANN? Give practical examples from the extract to support your answer. [25]
- 10 As a director, what main themes would you seek to bring out in your company's performance of the extract, and how would you do this? [25]
- 11 Choose **one** scene from the extract. How would you interpret or adapt the stage directions to produce a set design for a present-day production of this scene? [25]

### Section C

Answer **one** question in this section.

**Questions 12–14 are based on the piece of drama that you have devised from your chosen stimulus.**

**At the start of your answer, write the title of the stimulus you have used.**

- 12 What were the most important creative decisions you made in interpreting your chosen stimulus, and how successful were they? [25]
- 13 How effective was the structure of your devised piece, and why? [25]
- 14 Your group has been invited to perform your piece in a School performance evening, but you have been told to make it five minutes longer. How would you do this, and improve the piece at the same time? [25]

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# Cambridge IGCSE™

**DRAMA**

**0411/01**

Paper 1

**For examination from 2022**

SPECIMEN PRE-RELEASE MATERIAL

**Centres should download this material from the School Support Hub and give it to candidates.**

## INSTRUCTIONS

- The questions in Paper 1 will be based on the **two** play extracts provided in this booklet.
- You may do any appropriate preparatory work. It is recommended that you explore both extracts as practical theatre, investigating performance and staging opportunities.
- You will **not** be allowed to take this copy of the material **or** any other notes or preparation into the examination.
- A copy of the pre-release material will be provided with the question paper.

THIS IS SPECIMEN PRE-RELEASE MATERIAL

This specimen pre-release material should not be used to prepare for this component in any examination series.

The *Cambridge Handbook* contains information about how you can access the pre-release material for your students' exam. You must refer to the correct edition of the *Cambridge Handbook* for the year your students are entered.

This document has **24** pages. Blank pages are indicated.

## EXTRACT 1

Taken from *Blood Wedding* by Federico García Lorca.

These notes are intended to help you understand the context of the drama.

The play was first performed in Madrid in 1933. It is described as a tragedy in three acts and seven scenes in prose and verse. It is set in the world of a peasant community in Andalusia, southern Spain, and concerns a bitter blood feud between rival families. This extract is an abridged version of the first three scenes.

## CHARACTERS:

BRIDEGROOM

MOTHER (*of the Bridegroom*)

NEIGHBOUR

MOTHER-IN-LAW (*of Leonardo*)

WIFE (*of Leonardo*)

LEONARDO

YOUNG GIRL

MAID (*to the Bride*)

FATHER (*of the Bride*)

BRIDE

## ACT ONE SCENE ONE

*A room painted yellow.*

BRIDEGROOM: [entering] Mother.

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BRIDE: Yes! It was him.

## EXTRACT 2

Taken from *No-Good Friday* by Athol Fugard.

These notes are intended to help you understand the context of the drama.

*No-Good Friday* was first performed in the Bantu Men's Social Centre, Johannesburg, on 30 August 1958 by 'Theatre Workshop'. For a single performance before an all white audience on 17 September 1958 in the segregated Brooke Theatre, the cast had to be all black. *No-Good Friday* had its first performance outside South Africa at the Crucible Studio, Sheffield, England on 6 November 1974 with Temba Theatre Company.

All the characters apart from Father Higgins are Africans. The play is set in Sophiatown, a township where Africans employed in Johannesburg have their homes. The extract consists of the first two scenes of the play.

## CHARACTERS:

REBECCA, *a young woman living with Willie*

GUY, *a young jazz musician and friend of Willie's*

WATSON, *a township politician*

WILLIE, *a man in his thirties*

FATHER HIGGINS, *a white priest*

TOBIAS, *a 'blanket-boy' or rural migrant on his first visit to the city*

PINKIE  
PETER *backyard characters*

SHARK, *a township gangster*

HARRY, *one of his thugs*

A SECOND THUG

## SCENE ONE

*A backyard in Sophiatown, late Friday afternoon. Clustered about it are a few rusty corrugated-iron shacks. REBECCA, a young woman in her early twenties, is taking down washing from a line strung between a fence and one of the houses. A few other women drift in and out of doors preparing for the return of their men. WATSON is seated on the stage. GUY, a young musician carrying a saxophone case, enters.*

GUY: Hi, Reb.  
 REBECCA: You're back early.  
 GUY: Doesn't feel like that. Feels like I've walked clean through to the soles of my feet.  
 REBECCA: No luck?  
 GUY: Luck! You've sure got to have that to get a break in Goli. And I don't get the breaks. *Ja*, what I need is luck, lots of it, like old Sam. Remember him? 5  
 REBECCA: He stayed with Lizzie.  
 GUY: That's him. Old bearded chap. We shared the same room for a time. Old Sam bought his luck ... small bottles of trash from one of those herbalist quacks in Newclare. Every Friday night he'd trek out there with his pay packet and bring back the latest lucky charm. I argued like hell with him about that stuff. They picked him up just before they started selling the stuff to keep the police away. Poor old Sam. Wish I could believe in it like him. 10  
 REBECCA: At the price they charge you've just got to believe.  
 GUY: Anyway, I couldn't buy it even if I did. I haven't even got enough for a secondhand pair of shoes, and one more session like today and I'll need them. 15  
 REBECCA: Patience, Guy, patience. You got the talent.  
 GUY: Patience! I knocked on the door of every recording shop in town. If I'd known how many chaps were playing the sax I would have stuck to a penny whistle. When my break comes, I won't have enough wind left to blow a false note. 20  
 REBECCA: Did you try the place Willie mentioned?  
 GUY: You mean the hotel? That's the nearest I got to a job. They didn't need any musicians ... 'But we've got an opening for a kitchen boy' ... 'Opening', mind you! Another bloke gives me a pat on the back after I've blown three bars and says, ever so nicely: 'You boys is just born musicians ... born musicians I tell you. You got it in your soul.' So I says: 'But a job, Mister?' And he says: 'Nothing doing. Too many of you boys being born.' You know something, Reb? I should have settled down to book learning. That way you always eat. Like Willie. Now there's a smart Johnny. 25  
 REBECCA: Willie's all right. 30  
 GUY: All right! He's more than just right, he can't go wrong.  
 REBECCA: He's just like any other fellow.  
 GUY: I didn't mean it that way. I know Willie can go wrong, if he does some stupid thing. What I mean is, it's up to himself. But like me now ... I know I play well, everyone says so, even some of the top boys. But how does that help me? I still get pushed around. And the way I see it Willie won't make no mistakes. What's this latest thing he's up to? 35  
 REBECCA: You mean the course?  
 GUY: Yes, that's it.  
 REBECCA: First year B.A. ... Correspondent. 40  
 GUY: There, you see. Now who but Willie would think of that?  
 [Pause.] Now ... actually ... where does that get him?  
 REBECCA: If he passes, to his second year.  
 GUY: Well, what do you know! [Pause.] And then?  
 REBECCA: The third year. 45  
 GUY: Doesn't it end sometime?  
 REBECCA: If he passes that, he gets his degree. Bachelor of Arts.

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GUY: He's a smart one, that Willie. Now tell me, Reb, what does Willie do with his bachelor when he gets him?

REBECCA: *[Laughs.]* A better job ... more pay. 50

GUY: Just like I thought. If there's a catch in it, Willie will find it. You're proud of him, aren't you?

REBECCA: He gave me a better word the other day. I said how we was all proud of him. He corrected me. The word was 'admire'.

GUY: Admire! Proud! What's the difference? 55

REBECCA: Well, there is a difference. I looked it up in that book of his with all the words. You're proud of something you had a hand in, but you admire someone that went it all alone, Guy. Not even his poor old canary in her rusty cage helped him. Sometimes I wonder if it was best that way.

GUY: You mean you don't think he's doing all right? 60

REBECCA: No, course not. But it's made him ... independent. A big word, isn't it? But he says it's his ideal and he's getting there. Willie could snap his fingers at anyone ... walk out any time. He just doesn't need anyone. Not you ... not even me.

GUY: When you put it that way it does add up. But then remember, Reb, you can't always add up on paper what a man needs, like your instalments on the stove each month. I'm no book bug, but I know that. 65

REBECCA: Too bad that advice isn't in any of the books he reads.

GUY: He's no fool, Reb. He won't make that mistake.

REBECCA: Let's hope you're right.

GUY: Course I am. Why the two of you's been together for ... 70

REBECCA: Four years.

GUY: Four years. That's a long time.  
*[Pause.]*

REBECCA: You thinking something, Guy?

GUY: Such as? 75

REBECCA: Like four years, and he hasn't married her yet.

GUY: He's just waiting for his course to finish.

REBECCA: Maybe he is. Anyway, we don't talk much about marrying no more.

GUY: You got nothing to worry about. You and Willie are fine. Just fine.  
*[REBECCA exits into the house. WATSON is addressed by GUY.]* 80

GUY: *Ja*, Watson, how's the politics?

WATSON: We're fighting, we're fighting.

GUY: You been fighting for our rights today, Watson?

WATSON: Sort of. Been thinking about my speech for tonight.

GUY: Another meeting? 85

WATSON: Important one. We've got delegates coming from all the other branches.

GUY: Hey, sounds good. What you going to say?

WATSON: Not sure yet. Round about lunchtime, I had an idea. A stirring call for action! 'The time for sitting still and submitting to every latest injustice is past. We gotta do something about it.' But then I remembered that this was a meeting of the Organizing Committees and they might not like that. Just now, I had another idea. 'We must weld ourselves into a sharp spearhead for the liberatory movement.' That'll have to do. 90

GUY: You been sitting here the whole day thinking that?

WATSON: The meeting's going to last all night, isn't it? 95

GUY: Watson, I want to ask you something.

WATSON: Sure, go ahead.

GUY: How do you earn a living?

WATSON: Living? What you mean living?

GUY: You don't get up every morning at six like Willie. You don't walk the streets looking for a job like me. 100

WATSON: I make sacrifices for the cause.

GUY: That must be tough. Telling us guys not to work for three pounds a week.

WATSON: You too must make sacrifices for the cause, otherwise the heavy boot of oppression will for ever be on our backs! Hey, that's good. [*He makes a note.*] 105

GUY: You know something else, Watson, I've never seen you a single day in the streets when there's a riot.

WATSON: We can't all be leaders. Some must lead, some must follow.  
[*MRS WATSON calls from offstage in a shrewish voice.*] Coming dear.  
[*He exits.*] 110  
[*REBECCA appears at the door shaking a tablecloth.*]

GUY: Say! Do you want to hear something?

REBECCA: Any time.

GUY: I got so fed up this morning I took out the old blowpipe and blew ... and what do you know! A wonderful sound comes out. Kind of sad ... And this being Friday and every other sucker coming home with a pay packet except me, I've decided to call it 'Friday Night Blues'. 115  
[*GUY plays 'Friday Night Blues'. WILLIE enters the backyard; he stops and listens to the music.*]

WILLIE: Say, that's all right. 120

GUY: Friday Night Blues. Inspired by an empty pocket.

WILLIE: No luck?

GUY: Nope. They've picked up all the gold on Eloff Street. No nuggets left for Guy.

WILLIE: Remember what I said. When you're down to the last notch in your belt come along with me. I can always find you something at the office. 125

GUY: That sounds like a pension scheme. Hold on, man! I haven't even been given a chance yet.

WILLIE: Okay, so your old age is insured.

GUY: That's a comforting thought when you're twenty-two.

REBECCA: Supper will be ready in twenty minutes. 130

WILLIE: No hurry.

REBECCA: Aren't you hungry?

WILLIE: I'll eat when I see it.

REBECCA: Anything go wrong at work?

WILLIE: Everything is fine, just fine. 135

REBECCA: I wish you'd tell me, Willie.

WILLIE: Tell you what?

REBECCA: Whatever's bothering you.

WILLIE: Nothing's bothering me. Let's just say I'm a tired man, okay?

REBECCA: Okay. [*She goes into the house.*] 140

WILLIE: [*shouting to her*]. Can you scrape three plates from the pot?

REBECCA: [*from inside*]. Who's the extra?

WILLIE: Crazy musician. We'll make him sing for his supper.

GUY: Three cheers for the African Feeding Scheme.

WILLIE: You dedicate Friday Night Blues to me, boy. 145

GUY: It's sad music.

WILLIE: I get sad sometimes.

GUY: Sure, we all do. But this is real sad ... Sort of ... you know ... you got the words.

WILLIE: Melancholy, loneliness, despair. They all add up to the same thing. [*Pause.*] The bus queue was a mile long tonight. That's a lot of people, sweating, shouting, all happy because there was a little bit of gold in their pockets. I've never been so lonely in all my life. It's my song, Guy. 150

GUY: If you want it, okay. 'To Willie.'  
[*He plays 'Friday Night Blues' a second time. In the course of it FATHER HIGGINS enters, followed by TOBIAS, a newcomer to Johannesburg.*] 155

HIGGINS: Evening, Willie ... Guy! We've missed you at the Jazz Club meetings.

GUY: I've been meaning to look in, Father. Just that I've been trying to get started as a professional and that takes time. All of it.

HIGGINS: How far have you got?

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GUY: I've reached the first stage. I'm blowing the sax on an empty stomach. 160

HIGGINS: You'll be all right, Guy. In fact I want to see you about something. Come up to the church on Sunday afternoon and we'll talk about it. How's Willie?

WILLIE: Surprised. It's not often we see you here, Father.

HIGGINS: You should be grateful, it means there is no trouble. But I'll tell you what I do want. A little help for a friend. This is Tobias, Tobias Masala. He has just arrived here 165  
from the Eastern Transvaal. [WILLIE *stares at the newcomer with little warmth.*]  
A simple man, Willie, like so many of our people.  
I was wondering if you could help. He'll do anything provided there is enough in it for him to live and maybe save a little each month.

WILLIE: Why do they do it! 170

HIGGINS: Do what?

WILLIE: That! Why do they come here, like *that*!

HIGGINS: He only wants to live, Willie. You know better than I do the stories they bring with them of sick women and hungry children.

WILLIE: When it rains over here we have to walk up to our ankles through muck to get 175  
into our shacks. There is another patch of muck we have to slosh through every day, the tears and sympathy for our innocent brothers.

HIGGINS: His life is a supreme gift. He must cherish it. He asks for nothing but a chance to do that.

WILLIE: It's muck, I tell you. This is Goli, not a quiet reserve. He wasn't made for this. 180  
They flounder, go wrong, and I don't like seeing it.

HIGGINS: Then what was he made for?

WILLIE: His quiet reserve.

HIGGINS: I'm sorry. I didn't want it to end like this. Come, Tobias, we must go somewhere 185  
else.  
[*They start to leave.*]

GUY: Come on, Willie, give old Blanket-boy a break.

WILLIE: Don't you understand, Guy, the breaks usually break them.

GUY: He's going to be broken a lot quicker if he's picked up. Have a heart, man! What 190  
about that lift job you told me about?  
[TOBIAS *moves up to WILLIE.*]

TOBIAS: I'm not frightened of work.

GUY: There, you see, old Blanket-boy's got guts.

TOBIAS: At Machadodorp, I work eleven hours when harvest comes.

WILLIE: Why didn't you stay there? 195

TOBIAS: It's not my district so they say I must go back to my home. But there is no work there and the soil is bad.

GUY: Can you work a lift?

TOBIAS: Lift? Yes, I have to lift heavy grain bags on to the lorry.

GUY: [*laughing*]. You're all right, Blanket-boy. What do you say, Willie? 200

WILLIE: I'm making no promises.

HIGGINS: Thanks.

WILLIE: No promises, understand. If he sinks, he sinks.

HIGGINS: Stay here, Tobias. They will try to help you. Good night. [*Exits.*]

TOBIAS: What is it I must lift? 205

GUY: A building full of white people. Us blacks use the stairs.

TOBIAS: I don't understand.

GUY: That's not important. We're meant to be dumb. What's more important is a little lesson in grammar. Now, what did you call the white induna on the farm where 210  
you worked?

TOBIAS: Mr Higgerty.

GUY: No, Toby. Over here it is 'Baas'. Do you understand? Just: yes baas, no baas, please baas, thank you baas ... even when he kicks you on the backside. Now take off your hat and grin, come on, cock your head, that's it ... and say what I just told you.

TOBIAS: Yes baas, no baas, please baas, thank you baas, even when you kick me on the backside.  
 WILLIE: *[jumping forward and striking the hat out of his hands]*. Stop it, damn you!

## SCENE TWO

*The backyard about two hours later. It is now dark. The houses are nothing more than shadows, the yellow squares of windows throwing a dim light on the activity in the yard. Attention is focused on a small group of men: GUY, PINKIE, and PETER are playing cards. Watching them is TOBIAS. GUY shuffles a pack of cards.*

PINKIE: It's like I said. I'm serving them tea ... Every eleven o'clock I do it ... I take it round from the kitchen. 220  
 GUY: Pick up your cards.  
 PETER: Pass.  
 GUY: Pass.  
 PINKIE: Now this chap ...  
 GUY: What are you doing? 225  
 PINKIE: I was telling you, serving the tea. I'm the tea boy in the office.  
 GUY: The game, Pinkie, the game. Peter passes, I pass. What do you do?  
 PINKIE: I'll take two. *[He throws out two cards and GUY deals him another two.]*  
 GUY: Three aces.  
 PETER: I'm out. 230  
 PINKIE: Same here. *[They all throw in their cards. GUY picks them up and shuffles the pack.]*  
 Now this chap ... van Rensburg ... he says he gave me the coupons for his tea, but I haven't got them! And I tell him, I tell him nicely. He starts swearing at me ... What he doesn't call me! 235  
*[GUY starts dealing.]*  
 Every door opens, everybody sticks out their head to see who's started the riot and there I am with the tea tray and this chap shouting at me. What would you have done, Guy?  
 GUY: Pick up your cards. 240  
 PINKIE: But he didn't give me a coupon.  
 GUY: I'll take two.  
 PETER: Three.  
 PINKIE: Then the big boss ... Mr Cornell ... he calls me in.  
 GUY: What are you doing? 245  
 PINKIE: Pass. This van Rensburg chap goes in first and has his say. Then I go in. But do I get a chance? You listening, Guy?  
 GUY: Sure ... Two pairs.  
 PETER: Full house.  
 GUY: What you got? 250  
 PINKIE: One pair.  
*[Cards are thrown in again. GUY shuffles.]*  
 PINKIE: So you see, I'm not even given a chance to tell my side of the story. Short and sweet: Cornell says I must apologize by twelve tomorrow morning or I'm sacked. Not even fired, mind you, but sacked! Now what do I do? 255  
 GUY: Pick up your cards,  
 PINKIE: To hell with the cards. I'm asking you for advice and you haven't heard a word I've said.  
 GUY: I've heard everything you said.  
 PINKIE: Then what would you do? 260  
 GUY: How much do you like your job?  
 PINKIE: But I tell you he never gave me the coupons for the tea.

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GUY: You go and tell that to Watson. He's been sitting here the whole day looking for something to say tonight. Go ask him to raise it in parliament.

PINKIE: You think that's funny? 265

GUY: You playing or aren't you?

PINKIE: How can I play when I got my problem. Look, Guy, do I or don't I apologize to Mr van Rensburg? That's my problem, see. They want me to apologize for something I never done.

GUY: Okay. If it hurts you so much, don't apologize. Now are you playing or aren't you? 270

PINKIE: But then I lose my job.

GUY: Let's try black lady.  
[PETER *nods his agreement*. GUY *deals for two*.]

PINKIE: What would you do, Peter?

PETER: It's like Guy said. Find what hurts you most: apologizing or losing your job. Then you got your answer. 275

PINKIE: That sounds nice and easy, doesn't it! Well I don't want to lose my job and I don't want to apologize.

GUY: Sounds like you got to choose one or the other.

PINKIE: But which one, Guy? Which one? What would you do? 280

GUY: Look, Pinkie ...

PINKIE: I know ... But just suppose it was you ... just suppose. What would you do?

GUY: Well. I suppose it depends.

PINKIE: On what?

GUY: On how you are right now. You sober? 285

PINKIE: You bet. Smell.

GUY: Well, you're sober, you're calm, you got control of yourself. Now think. It's a good job. It's good pay. It's Friday night. You're going to have yourself a good time. Right?

PINKIE: Right. 290

GUY: So what! This van Rensburg's not in Sophiatown. You only see him for five minutes every morning and five minutes every afternoon. Why worry about him! Apologize and keep your job.

PINKIE: That makes sense. Guy, you've helped me. That pay packet was welcome, you know, what with Shark coming round. I wouldn't like to be here without five bob when he comes. Of course. It's a job like you said, it's regular pay! That old van Rensburg, we know he was wrong, don't we? So I say: 'I'm sorry, Mr van Rensburg' and I laugh at him in the kitchen. You're right, Guy! 295

[PINKIE *makes a move to exit*.]

GUY: Where are you going? 300

PINKIE: Rosie's. Just a quick one before Shark comes. I'm going to town tonight ... with something special! Boy, what a woman.

GUY: Go easy on the quickies, Pinkie. Shark doesn't like to be kept waiting.  
[GUY and PETER *continue a few hands of black lady*. The door of WILLIE's house opens and he appears in his shirt sleeves.] 305

GUY: Reached the end of the alphabet?

WILLIE: Couldn't get started.

GUY: [To WILLIE.] Forget the books tonight if they make you feel so bad.

WILLIE: Forgetting is the problem.

GUY: I always just thought of it as a bad habit. 310

WILLIE: It is, the way most people do it. What I was getting at was being able to forget just what you wanted to. Learn to do that, Guy, and you'll be the most contented man in the world. You got accounts? ... Forget them! They summons you? ... Forget it! They jail you? ... Forget there's any better place to be.

GUY: I don't know about that. 315

WILLIE: Take me. Sometimes I forget to put my pen in my pocket before I go to work. Now how does that help me? But there are some things you can't forget. They won't allow it. They'd call that bad memory, high treason.

GUY: I don't see that, Willie.

WILLIE: The moment you forget you were black, they'd say you were red. 320  
What's the time?

GUY: Another half an hour to go.

WILLIE: *[looking at everybody sitting and waiting]* He's sure got us trained, hasn't he?

GUY: As Shark would put it: I've put a lot of money and time into training you boys. God help the chap that forgets. 325

WILLIE: I reckon he's about the only one God would want to help.

GUY: If he'd forgotten about Shark the only help God could give would be a free pass into heaven. You'd be finished with the good old earth if you ever forgot eight o'clock on Friday night.

WILLIE: You think we're scared, Guy? 330

GUY: Sensible. Pay up and you'll at least have the seven days to next Friday.  
*[PINKIE reappears. A few drinks have made him slightly more aggressive than when we last saw him.]*

PINKIE: Hey, Guy, how the hell can I apologize!

GUY: You back? 335

PINKIE: Listen, man, I forgot that argument of yours that convinced me I should apologize. Come on, Guy. How did it go?

GUY: It started with you being sober. You still sober, Pinkie?

PINKIE: I'm not that drunk. I just had a few tots.

GUY: Okay. So now you don't apologize. 340

PINKIE: I tell you I'm not that drunk. It's a good job. Four pounds a week. For a bachelor man that's good dough. And he says I got to apologize ... That Cornell ... he says I got to apologize. Ain't I got rights?

GUY: Go ask Watson.

PINKIE: Come on, Guy. On the level. What would you do? But remember he didn't give you a coupon for a cup of tea. He swore at you for nothing. 345

GUY: Oh shut up! I also got squeals. I been looking for a job for three weeks. Just let each of us keep his squeals to himself.

PINKIE: Well, when you get a job, I hope they tell you to apologize for something you never did. For something you never did. 350

GUY: My consolation is that by then you'll either be fired or you'll still be working, and I can go to you for advice.

PINKIE: As if I'll give it. You wait. Because it's a problem, you understand, a problem.  
*[At this point PINKIE notices TOBIAS who has been listening carefully to everything said.]* You been listening carefully, I seen you. You're not like these bums. 355

TOBIAS: I been listening.

PINKIE: Yes, I seen you. Now what would you do? Wait! Before you speak. He never gave you the coupon for the tea. He never did. Because in every office they give you the coupon for the tea and you put them next to the saucer with the biscuits, and then you give them the tea. But there was no coupon there! He never gave it to you. So you see he swore at you for nothing and they're asking you to apologize for something you never did. Now tell me, what would you do?

TOBIAS: I ... *[Pauses, not knowing what to say.]*

PINKIE: *[encouraging him]*. Ja, come on. 360

TOBIAS: I don't know.

PINKIE: You don't know. You don't know. Let me go ask Rosie.

GUY: *[slapping PINKIE on the back as he passes]*. Cheer up, Pinkie. Go ask old van Rensburg for his advice. That man takes too much. *[PINKIE exits.]*

WILLIE: I don't blame him. 370

TOBIAS: *[to GUY]*. You help me with my letter now?

GUY: Is it gonna be long or short?

TOBIAS: Just to my wife, to let her know I have arrive safely at Johannesburg.

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GUY: Okay, but let's be quick. Shark doesn't like to be kept waiting and I'm on his list. 375  
 You help me with the spelling, Willie.

WILLIE: Sure.

TOBIAS: Who is this man Shark?

GUY: Insurance. He insures your pay packet. Every Friday night five bob and you get home safely. 380  
*[GUY and TOBIAS exit. REBECCA, who has appeared on stage a few minutes earlier, moves up to WILLIE.]*

REBECCA: Couldn't you get started at all?

WILLIE: Start what?

REBECCA: With the books.

WILLIE: Maybe later. You heard Guy, we're well trained in this yard. Life starts after eight o'clock. 385

REBECCA: He always comes on time.

WILLIE: Yes, I suppose we could call that one of his virtues.  
*[GUY's head appears at the window. He calls out 'Maxulu'. WILLIE spells it out.]*

REBECCA: It's true what Guy said. 390

WILLIE: What did he say?

REBECCA: If you stick to your books you'll go places.

WILLIE: That's a sharp observation.

REBECCA: Why do you get sore every time someone just mentions it?

WILLIE: I'm sick of hearing it. 395  
*[GUY's head appears.]*

GUY: I've got a big one, Willie. 'Circumstances'.

WILLIE: *[spelling]*. C-I-R-C-U-M-S-T-A-N-C-E-S. *[To REBECCA.]* Sick of hearing it. Can you understand that?

REBECCA: No. 400

WILLIE: I'm sick of being bright when I know it means nothing. I'm sick of going places when I know there is no place to go.

REBECCA: That wasn't what you used to say. When you first got the papers for the course you said it would mean a lot. Extra pay, a better position.

WILLIE: *[impatiently]*. Oh ... 405

REBECCA: Well, didn't you?

WILLIE: Yes, I said that, two years ago.

REBECCA: Well, isn't it true?

WILLIE: Yes, it's true.

REBECCA: Then why complain? 410

WILLIE: Complain? I'm not complaining. And if I was, what's wrong with it, when everybody expects me to parcel up my life in the application form for a correspondence course?  
*[GUY's head appears at the window. This time the word is 'frustrated'. WILLIE spells it out.]* 415  
 It's just possible that a man can get to thinking about other things than extra pay and a better position.

REBECCA: Such as?

WILLIE: Such as himself. What's he doing? Where does he fit in?  
*[REBECCA turns away and walks dejectedly back to the house.]* 420  
 I'm sorry, Reb. There's nothing I can do about it. When a man gets to thinking like that he doesn't stop until he finds what he's looking for. Like I told Guy: it's one of those things you can't forget. If I could, life would be simple again. But you've got to know where you're going. I'm doubting what I used to believe in. The shine has worn off. Life feels like an old pair of shoes that everyone is trying to force me into, with me knowing I couldn't walk a block in them. 425  
*[GUY's head appears at the window.]*

GUY: Last one. 'Yours faithfully'. One word or two words?

WILLIE: Two words.

REBECCA:	Does a man always find the thing he looks for?	430
WILLIE:	If he doesn't he might as well be dead.	
REBECCA:	I'm going to tidy up. Shall I leave your books out?	
WILLIE:	Yes, I'll try again. [REBECCA exits. GUY and TOBIAS enter.]	
GUY:	How's this for a letter? Toby provided the ideas and I gave the English. Go on, read it to him, Toby. Show Willie he isn't the only bum around here with a bit of learning.	435
TOBIAS:	[reading]. 'Dear Maxulu, I have arrive at Jo'burg. You do not know it. You cannot see it in your mind. They have buildings here like ten mission churches on top of one another, so high you cannot see the cross on the top. They make mountains by digging the gold and they tell me they dig the gold under the ground like moles. You do not know it, Maxulu, it is not like anything you know. I have not seen one cow, one goat, or even one chicken, but the motor cars are more in one street than the cows of the chief, and the people more than the biggest impi. 'Here also I find Sophiatown where I stay with Mr Guy Modise. I meet his friend, Mr Willie Seopelo, who will get me a job in one of the tall buildings, taking the whiteman to the top. They call it a lift. But I don't lift, I just press a knob and then the box takes us all to the top. 'If everything goes right I will send some money this month. Call in at the Post Office and buy another blanket. The red ones. If circumstances permit, I will get home on leave in a year. Wait for me. Get Mr Mabuza to write to me about you, the children, and the cow. Also get him to read this letter to you. Yours faithfully, your husband. Tobias Masala.'	440
	It's a good letter.	
WILLIE:	Yeah, it's fine.	445
TOBIAS:	[pointing at GUY]. He's clever. He writes.	
WILLIE:	[getting up quickly and moving to GUY]. Did you tell him how many old men have been writing those letters home for years?	
GUY:	Have a heart. What's the point in discouraging him?	
WILLIE:	I wasn't thinking of discouragement. Just the truth.	460
GUY:	The truth is Toby is not old, and you're going to help him get a job, and Toby will go back in a year.	
WILLIE:	A year in this place is like a stray bitch, it drops a litter of ten like itself before it moves on.	
GUY:	What are you trying to do, Willie?	465
WILLIE:	Stop him dreaming.	
GUY:	Suppose he is? What's wrong with that? Don't you dream?	
WILLIE:	I woke up a long time ago.	
GUY:	I don't get it, Willie. You used to be the one sucker who always had time for a sad story. Any bum could come here and knock on your door and Willie would help.	470
WILLIE:	Have you been talking to Rebecca?	
GUY:	How does she come into it?	
WILLIE:	She also found a better past, a better Willie that used to be.	
GUY:	Okay, let's drop it. When you start getting suspicious about me talking to you like I always talk to you, it's time to shut up.	475
	[PINKIE, this time quite drunk, appears on stage.]	
PINKIE:	He's a liar. That's what he is! Him and the boss, Mr Cornell. I bet his mother was also a van Rensburg. Well if they think I'm going to apologize they got another guess coming. Because I got rights. They'll protect me.	
GUY:	Who?	480
PINKIE:	They.	
GUY:	Who is they?	
PINKIE:	Them.	
GUY:	So you found your solution to the problem.	

PINKIE:	Solution? It's rights! And I got them. And I don't apologize because I didn't do nothing. I mean anything. I didn't do something! Anyway, he swore at me for nothing and I don't apologize. <i>[At this point, WATSON, smartly dressed and carrying a briefcase, appears on his way to a meeting.]</i>	485
GUY:	Hey Pinkie, there goes Watson. Go and ask him to help you.	
PINKIE:	Watson, a word with you, my friend. Watson, I know you can help me because you fight for our rights.	490
WATSON:	Try my best, but I'm in a bit of a hurry, old man.	
PINKIE:	Wait, Watson, wait. The question is to apologize or not to apologize.	
WATSON:	Ja, it's a problem all right. I'll think about it.	
PINKIE:	No, Watson, no! Whatever you do don't think about it. Because it's life and death to me.	495
WATSON:	Well, you see I'm in a bit of a hurry. There's a meeting over at Freedom Square and I got to address the delegates. <i>[PINKIE and WATSON who have moved across the stage now find themselves suddenly confronted by SHARK and two of his thugs. WATSON tips his hat and disappears. PINKIE drops back frightened to the other men who have all stood up and are clustered together.]</i>	500
SHARK:	Well, isn't anyone glad to see me?	
HARRY:	Lot of dumb scumbags. Come on, <i>betaal jong!</i>	
SHARK:	Don't be so vulgar, Harry. You're always thinking about money.	
HARRY:	That's what we come for.	505
SHARK:	Yes, that is true. It is Friday night. All you boys got paid?	
HARRY:	They wouldn't be here if they wasn't.	
WILLIE:	Here's your five shillings, Shark. Take it and go.	
SHARK:	Don't rush me, Willie. You're as vulgar about money as Harry. I want to report to you chaps. After all you are entitled to something for your subscription. That is, other than the protection we give you. Now you boys have been paying very well and very regular. I reckon this about the best yard in Sophiatown. Isn't that so, Harry?	510
HARRY:	The very best. We've had no trouble from these bums.	
SHARK:	And for that reason you've had no trouble from us. You travel home safely with your pay packets every Friday night. My boys are all along the way keeping an eye on you chaps. Nobody, but nobody, elbows their way into your hard-earned cash. You know something, I reckon you boys got yourselves a bargain. Now some of my customers haven't been as appreciative as you boys. Yes, in fact I've had quite a bit of trouble. Especially down in Gold Street. Heard about Charlie? Poor Charlie. Tell them about Charlie, Harry.	515
HARRY:	He didn't get off the train tonight.	
SHARK:	That is, not until they found him. Then they carried him off. Looks like foul play. The police are investigating. But hell, what can they do? I mean, those trains are so crowded. It's a shame. They should give you boys a better service, really they should. Okay, Harry, collect. <i>[HARRY and the other thug move forward collecting from the men. The second thug has a bit of trouble with TOBIAS who doesn't know what's going on. HARRY moves over.]</i>	520
HARRY:	What are you waiting for?	530
TOBIAS:	I'm waiting for nothing.	
HARRY:	Then give it.	
TOBIAS:	Give what?	
HARRY:	Vyf bob, five shillings. <i>Betaal, jong!</i>	
GUY:	Lay off him. He's just come here.	535
SHARK:	What's the trouble, Harry?	
HARRY:	Another Charlie, here among the good boys.	
GUY:	Hang on, Shark, this bloke's a stranger.	
SHARK:	A new arrival! They're always a bit of a risk.	
WILLIE:	He knows nothing about what's going on. Leave him alone.	540

- SHARK: That's stupid advice coming from you, Willie. I mean you got some brains. Aren't you a B.A., boy? A man works hard to get a little business organized, you know, regular customers, and then along comes the stranger who doesn't want to buy. It's a bad example. Who knows, you might be the first one to follow his example.
- WILLIE: You've got a monopoly. We all buy what you sell. 545
- SHARK: Even the stranger. [To TOBIAS.] Will you buy what I sell?
- TOBIAS: What do you sell?
- SHARK: What do I sell? Protection! This is a bad place.
- TOBIAS: [Bursts into laughter] Protection! I'm not a baby. 550
- [The atmosphere is suddenly tense. The other men realize TOBIAS is in trouble.]
- SHARK: What's your name?
- TOBIAS: Tobias. Tobias Masala.
- SHARK: Tobias? No, that's no good. We'll call you 'stoopid'!
- [There is a pause and then SHARK's voice is almost at a scream.] Stupid! Because that's what you are. A dumb ox. Okay, Harry. [HARRY and the other thug move like lightning. A knife flashes, it is quick and sudden. TOBIAS is left lying on the ground. SHARK turns and looks at the men, then spits on the body and leaves. WILLIE moves forward and bends down to the dead TOBIAS. He withdraws instantly, rubbing the palms of his hands on his trousers.] 555

Afrikaans words used in the script:

*Ja* – yes

*Betaal, jong* – pay, boy

*Vyf* – five

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Copyright Acknowledgements:

Questions 1–6

Questions 7–9

**Waiting for copyright clearance.**

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# Cambridge IGCSE™

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**DRAMA**

**0411/01**

Paper 1

**For examination from 2022**

MARK SCHEME

Maximum Mark: 80

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**Specimen**

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This document has **12** pages. Blank pages are indicated.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Section A: Play extract**

Question	Answer	Marks
1	<p><b>What lighting would you suggest for the opening of Act One, Scene Three?</b> <b>Give a reason for your answer.</b></p> <p>This scene introduces the preparations for the wedding. The lighting chosen should reflect the atmosphere of the occasion but the rationale should also recognise the uneasy family relations that have already emerged in the extract. Suggestions may include highlighting the cross as a symbol of the wedding, and the pink flowers, or a dimly-lit interior using candles, reinforced by some lighting.</p> <p>1 mark for a suggestion of an appropriate type of lighting for the opening of Act One, Scene Three. 1 mark for a valid reason or purpose that supports the suggestion.</p> <p style="text-align: right;">(1 + 1)</p>	2

Question	Answer	Marks
2	<p><b>Read the passage between line 26 ['If I were to live another hundred years ...'] and line 37 ['gazing at the mountains ...'].</b></p> <p><b>As an actor, identify <u>three</u> aspects of the MOTHER's character you would want to emphasise in performing this passage.</b></p> <p>There is considerable emotional intensity almost as soon as the extract begins. MOTHER refers in this passage to how the BRIDEGROOM's father was killed a few years earlier by members of the Felix family. Allow credit for any suggestions that reflect her state of mind and emotional fragility.</p> <p>1 mark for each appropriate suggestion as to what could be emphasised (maximum of 3 marks).</p> <p style="text-align: right;">(1 + 1 + 1)</p>	3

Question	Answer	Marks										
3	<p><b>Read the passage from line 142 [‘I wish nobody knew ...’] to the end of the scene.</b></p> <p><b>What advice about pacing would you give to the actors playing the roles of NEIGHBOUR and MOTHER in this passage?</b></p> <p>In this passage, NEIGHBOUR and MOTHER discuss the character of the BRIDE. The dialogue becomes more dramatically intense as the BRIDE’s connection with the Felix family emerges.</p> <table><tr><th>Descriptor</th><th>Marks</th></tr><tr><td>A detailed discussion of how to handle the pacing of the passage. Close reference to the passage.</td><td>4–5</td></tr><tr><td>An explanation of how to handle the pacing of the passage. Reference to some relevant examples.</td><td>2–3</td></tr><tr><td>A general description of the passage with some reference to pacing.</td><td>1</td></tr><tr><td>No creditable response.</td><td>0</td></tr></table>	Descriptor	Marks	A detailed discussion of how to handle the pacing of the passage. Close reference to the passage.	4–5	An explanation of how to handle the pacing of the passage. Reference to some relevant examples.	2–3	A general description of the passage with some reference to pacing.	1	No creditable response.	0	5
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4	<p><b>The opening section of Act One, Scene Two uses a different style of speech from the rest of the extract. As a director, how would you advise the actors playing WIFE and MOTHER-IN-LAW to perform this section?</b></p> <p>The opening of Act One, Scene Two introduces a poetic style of speech that is quite different from the rest of the extract. This allows scope for a range of approaches, and candidates should be rewarded for innovative solutions to directing this lyrical form of verse writing. They may propose treating it as unaccompanied song or as spoken verse.</p> <table><tr><th>Descriptor</th><th>Marks</th></tr><tr><td>A detailed discussion of the different style of speech and how to advise the actors to perform this section.</td><td>4–5</td></tr><tr><td>An explanation of the different style of speech and how to advise the actors to perform this section.</td><td>2–3</td></tr><tr><td>A general comment on the style of speech in the passage.</td><td>1</td></tr><tr><td>No creditable response.</td><td>0</td></tr></table>	Descriptor	Marks	A detailed discussion of the different style of speech and how to advise the actors to perform this section.	4–5	An explanation of the different style of speech and how to advise the actors to perform this section.	2–3	A general comment on the style of speech in the passage.	1	No creditable response.	0	5
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Question	Answer	Marks										
5	<p><b>In Act One, Scene One, the set description is ‘a room painted yellow’.</b></p> <p><b>What other aspects of set design would you include for <u>this</u> scene? Give reasons for your choice.</b></p> <p>There is considerable flexibility here for the candidate to suggest the set design for the scene. This may range from a detailed period representation, to a postmodern or minimalist approach. Allow credit for the overall concept, and for specifics such as positioning of entrances and exits, locating of furniture, etc., so long as suggestions are justified from Act One, Scene One.</p> <table><tr><th>Descriptor</th><th>Marks</th></tr><tr><td>A detailed understanding of what to include in the set design, giving detailed reasons to support the answer.</td><td>4–5</td></tr><tr><td>Some understanding about the set design with one or two workable suggestions as to why this approach would be taken.</td><td>2–3</td></tr><tr><td>Identifies the general setting for the scene.</td><td>1</td></tr><tr><td>No creditable response.</td><td>0</td></tr></table>	Descriptor	Marks	A detailed understanding of what to include in the set design, giving detailed reasons to support the answer.	4–5	Some understanding about the set design with one or two workable suggestions as to why this approach would be taken.	2–3	Identifies the general setting for the scene.	1	No creditable response.	0	5
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6	<p><b>Read the passage from line 475 [‘God go with you.’] to the end of the extract.</b></p> <p><b>As a director, how would you direct this passage to achieve the most dramatic effect?</b></p> <p>This is an intense passage, which builds to a climax as the MAID reveals to the BRIDE that LEONARDO (with whom she is still in love) has been passing by to visit her even though she is preparing to marry the BRIDEGROOM. Some examples might include:</p> <ul style="list-style-type: none"><li>• the use of silence as a dramatic tool</li><li>• changes of mood/tone</li><li>• contrasts of character – the MAID’s excitement, the BRIDE’s physicality</li><li>• tensions about the ongoing affair with LEONARDO</li><li>• the physical interaction between characters – ‘acting is reacting’.</li></ul> <table><tr><th>Descriptor</th><th>Marks</th></tr><tr><td>Offers insight into the passage and provides a detailed and perceptive discussion of how to direct it to achieve the most dramatic effect.</td><td>9–10</td></tr><tr><td>Offers some insight into the passage and provides a range of practical ideas of how to direct it to achieve the most dramatic effect.</td><td>7–8</td></tr><tr><td>Offers understanding of the passage and provides some specific examples of how to direct it to achieve the most dramatic effect.</td><td>5–6</td></tr><tr><td>Offers some understanding of the passage and provides a simple suggestion of how to direct it to achieve the most dramatic effect.</td><td>3–4</td></tr><tr><td>Offers basic understanding of the passage and a general comment on how to direct it.</td><td>1–2</td></tr><tr><td>No creditable response.</td><td>0</td></tr></table>	Descriptor	Marks	Offers insight into the passage and provides a detailed and perceptive discussion of how to direct it to achieve the most dramatic effect.	9–10	Offers some insight into the passage and provides a range of practical ideas of how to direct it to achieve the most dramatic effect.	7–8	Offers understanding of the passage and provides some specific examples of how to direct it to achieve the most dramatic effect.	5–6	Offers some understanding of the passage and provides a simple suggestion of how to direct it to achieve the most dramatic effect.	3–4	Offers basic understanding of the passage and a general comment on how to direct it.	1–2	No creditable response.	0	10
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**Section B: Play extract**

Question	Answer	Marks														
7	<p><b>Read the passage from line 490 [‘Watson, a word with you, my friend.’] to the end of the scene.</b></p> <p><b>How would you direct this section of the extract to heighten the drama?</b></p> <p>The entrance of PINKIE raises the emotional temperature and sets in motion the course of action that leads to TOBIAS being murdered. Allow credit for creative suggestions as to how this could be staged.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"><li>• character interaction and use of voice</li><li>• positioning and movement of actors</li><li>• dramatic use of silence</li><li>• use of eye contact / avoidance of eye contact</li><li>• use of props</li><li>• use of lighting/shadow.</li></ul> <p>Other appropriate suggestions may be credited.</p> <table><tr><th>Descriptor</th><th>Marks</th></tr><tr><td>Offers insight into the passage and provides a detailed and perceptive discussion of how to direct it to heighten the drama.</td><td>9–10</td></tr><tr><td>Offers some insight into the passage and provides a range of practical ideas of how to direct it to heighten the drama.</td><td>7–8</td></tr><tr><td>Offers understanding of the passage and provides some specific examples of how to direct it to heighten the drama.</td><td>5–6</td></tr><tr><td>Offers some understanding of the passage and provides a simple suggestion of how to direct it to heighten the drama.</td><td>3–4</td></tr><tr><td>Offers basic understanding of the passage and a general comment on how to direct it.</td><td>1–2</td></tr><tr><td>No creditable response.</td><td>0</td></tr></table>	Descriptor	Marks	Offers insight into the passage and provides a detailed and perceptive discussion of how to direct it to heighten the drama.	9–10	Offers some insight into the passage and provides a range of practical ideas of how to direct it to heighten the drama.	7–8	Offers understanding of the passage and provides some specific examples of how to direct it to heighten the drama.	5–6	Offers some understanding of the passage and provides a simple suggestion of how to direct it to heighten the drama.	3–4	Offers basic understanding of the passage and a general comment on how to direct it.	1–2	No creditable response.	0	10
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Question	Answer	Marks														
8	<p><b>EITHER</b></p> <p><b>In this extract, WILLIE interacts differently with REBECCA and TOBIAS. As an actor, explain how you would perform the role of WILLIE to show these different interactions.</b></p> <p><b>Make close reference to specific lines from the extract in your answer.</b></p> <p>The relationship between WILLIE and the two characters is quite distinct and this can be demonstrated through the actor’s use of voice, movement, gesture and posture. Answers should focus on interaction rather than WILLIE’s character in general. Allow credit for discussion of acting skills supported by specific references in the text.</p> <table><tr><th>Descriptor</th><th>Marks</th></tr><tr><td><p><i>Shows a sophisticated practical understanding of the two contrasting interactions.</i></p><ul style="list-style-type: none"><li>A comprehensive and effective explanation of how the role could be played, showing excellent understanding of WILLIE’s different relationships with the two characters.</li><li>Excellent, practical suggestions for acting, with sustained and detailed reference to the extract.</li></ul></td><td>13–15</td></tr><tr><td><p><i>Shows detailed practical understanding of the two contrasting interactions.</i></p><ul style="list-style-type: none"><li>An assured and mainly effective explanation of how the role could be played, showing good understanding of WILLIE’s different relationships with the two characters.</li><li>Practical suggestions for acting, with consistently appropriate reference to the extract.</li></ul></td><td>10–12</td></tr><tr><td><p><i>Shows broad understanding of the two contrasting interactions.</i></p><ul style="list-style-type: none"><li>A generalised explanation of how the role could be played, showing broad understanding of WILLIE’s different relationships with the two characters.</li><li>Some practical suggestions for acting, with some appropriate reference to the extract.</li></ul></td><td>7–9</td></tr><tr><td><p><i>Shows partial understanding of the two contrasting interactions.</i></p><ul style="list-style-type: none"><li>An uneven explanation of how the role could be played, showing some understanding of WILLIE’s different relationships with the two characters, perhaps with some misunderstanding.</li><li>A narrow range of practical suggestions for acting, with occasional reference to the extract.</li></ul></td><td>4–6</td></tr><tr><td><p><i>Shows limited understanding of the two contrasting interactions.</i></p><ul style="list-style-type: none"><li>A confused, incomplete or narrative description of the role and the different relationships.</li><li>Minimal suggestions for acting; little or no reference to the extract.</li></ul></td><td>1–3</td></tr><tr><td><ul style="list-style-type: none"><li>No creditable response.</li></ul></td><td>0</td></tr></table>	Descriptor	Marks	<p><i>Shows a sophisticated practical understanding of the two contrasting interactions.</i></p> <ul style="list-style-type: none"><li>A comprehensive and effective explanation of how the role could be played, showing excellent understanding of WILLIE’s different relationships with the two characters.</li><li>Excellent, practical suggestions for acting, with sustained and detailed reference to the extract.</li></ul>	13–15	<p><i>Shows detailed practical understanding of the two contrasting interactions.</i></p> <ul style="list-style-type: none"><li>An assured and mainly effective explanation of how the role could be played, showing good understanding of WILLIE’s different relationships with the two characters.</li><li>Practical suggestions for acting, with consistently appropriate reference to the extract.</li></ul>	10–12	<p><i>Shows broad understanding of the two contrasting interactions.</i></p> <ul style="list-style-type: none"><li>A generalised explanation of how the role could be played, showing broad understanding of WILLIE’s different relationships with the two characters.</li><li>Some practical suggestions for acting, with some appropriate reference to the extract.</li></ul>	7–9	<p><i>Shows partial understanding of the two contrasting interactions.</i></p> <ul style="list-style-type: none"><li>An uneven explanation of how the role could be played, showing some understanding of WILLIE’s different relationships with the two characters, perhaps with some misunderstanding.</li><li>A narrow range of practical suggestions for acting, with occasional reference to the extract.</li></ul>	4–6	<p><i>Shows limited understanding of the two contrasting interactions.</i></p> <ul style="list-style-type: none"><li>A confused, incomplete or narrative description of the role and the different relationships.</li><li>Minimal suggestions for acting; little or no reference to the extract.</li></ul>	1–3	<ul style="list-style-type: none"><li>No creditable response.</li></ul>	0	15
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9	<p><b>OR</b></p> <p><b>As a designer how would you establish a sense of time and place for a production of the extract?</b></p> <p>The question requires understanding of the Apartheid era in South Africa and the way that this defines all aspects of life in the townships. Allow any suggestions that demonstrate understanding of how this could be expressed through relevant aspects of design. Candidates may interpret ‘time’ as historical period, or time of day. Either is acceptable. Candidates are likely to focus on set design, but relevant discussion of lighting, costume or props should also be credited.</p> <table><tr><th>Descriptor</th><th>Marks</th></tr><tr><td><p><i>Shows a sophisticated practical understanding of design.</i></p><ul style="list-style-type: none"><li>A comprehensive and effective discussion of how the design would establish a sense of time and place for a production.</li><li>Excellent, practical design suggestions, with sustained and detailed reference to the extract.</li></ul></td><td>13–15</td></tr><tr><td><p><i>Shows detailed practical understanding of design.</i></p><ul style="list-style-type: none"><li>An assured and mainly effective discussion of how the design would establish a sense of time and place for a production.</li><li>Practical design suggestions, with consistently appropriate reference to the extract.</li></ul></td><td>10–12</td></tr><tr><td><p><i>Shows broad understanding of design.</i></p><ul style="list-style-type: none"><li>A competent explanation of how the design would establish a sense of time and place for a production.</li><li>Some practical design suggestions, with some appropriate reference to the extract.</li></ul></td><td>7–9</td></tr><tr><td><p><i>Shows partial understanding of design.</i></p><ul style="list-style-type: none"><li>A variable, sometimes unconvincing, explanation of how the design would establish a sense of time and place for a production.</li><li>A narrow range of practical design suggestions, with occasional reference to the extract.</li></ul></td><td>4–6</td></tr><tr><td><p><i>Shows limited understanding of design.</i></p><ul style="list-style-type: none"><li>Confused, incomplete or irrelevant comments on how design would establish a sense of time and place for a production.</li><li>Minimal design suggestions; little or no reference to the extract.</li></ul></td><td>1–3</td></tr><tr><td><ul style="list-style-type: none"><li>No creditable response.</li></ul></td><td>0</td></tr></table>	Descriptor	Marks	<p><i>Shows a sophisticated practical understanding of design.</i></p> <ul style="list-style-type: none"><li>A comprehensive and effective discussion of how the design would establish a sense of time and place for a production.</li><li>Excellent, practical design suggestions, with sustained and detailed reference to the extract.</li></ul>	13–15	<p><i>Shows detailed practical understanding of design.</i></p> <ul style="list-style-type: none"><li>An assured and mainly effective discussion of how the design would establish a sense of time and place for a production.</li><li>Practical design suggestions, with consistently appropriate reference to the extract.</li></ul>	10–12	<p><i>Shows broad understanding of design.</i></p> <ul style="list-style-type: none"><li>A competent explanation of how the design would establish a sense of time and place for a production.</li><li>Some practical design suggestions, with some appropriate reference to the extract.</li></ul>	7–9	<p><i>Shows partial understanding of design.</i></p> <ul style="list-style-type: none"><li>A variable, sometimes unconvincing, explanation of how the design would establish a sense of time and place for a production.</li><li>A narrow range of practical design suggestions, with occasional reference to the extract.</li></ul>	4–6	<p><i>Shows limited understanding of design.</i></p> <ul style="list-style-type: none"><li>Confused, incomplete or irrelevant comments on how design would establish a sense of time and place for a production.</li><li>Minimal design suggestions; little or no reference to the extract.</li></ul>	1–3	<ul style="list-style-type: none"><li>No creditable response.</li></ul>	0	15
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Question	Answer	Marks														
10	<p><b>How did the opening of your devised piece create impact on the audience?</b></p> <p>The question invites discussion of the drama techniques used by the group to create impact on the audience. Candidates may refer to acting skills, the establishment of mood, setting or character, ways of directing audience focus, use of sound or lighting, use of surprise, use of humour, etc. Credit any appropriate points that discuss ‘how’ the impact was created.</p> <table><tr><th>Descriptor</th><th>Marks</th></tr><tr><td>A detailed and perceptive discussion of how the opening of the devised piece created impact on the audience, supported by a range of carefully considered examples.</td><td>9–10</td></tr><tr><td>A clear discussion as to how the opening of the devised piece created impact on the audience, supported by a range of relevant examples.</td><td>7–8</td></tr><tr><td>An explanation of some specific aspects of the opening of the devised piece, with some suggestions as to how it created impact.</td><td>5–6</td></tr><tr><td>General comments about the opening of the devised piece and a simple reflection on how it created impact.</td><td>3–4</td></tr><tr><td>Identifies an aspect of the opening of the devised piece.</td><td>1–2</td></tr><tr><td>No creditable response.</td><td>0</td></tr></table>	Descriptor	Marks	A detailed and perceptive discussion of how the opening of the devised piece created impact on the audience, supported by a range of carefully considered examples.	9–10	A clear discussion as to how the opening of the devised piece created impact on the audience, supported by a range of relevant examples.	7–8	An explanation of some specific aspects of the opening of the devised piece, with some suggestions as to how it created impact.	5–6	General comments about the opening of the devised piece and a simple reflection on how it created impact.	3–4	Identifies an aspect of the opening of the devised piece.	1–2	No creditable response.	0	10
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Question	Answer	Marks														
11	<p><b>Evaluate how successfully you created dramatic tension between the characters in your devised piece. Make close reference to your devised piece to support your evaluation.</b></p> <p>The question asks for evaluation of the process of devising, with specific focus on dramatic tension between the characters. Candidates are likely to explore the range of techniques that were used to create tension and discuss how successfully this was done. Candidates may observe that they were not as successful as they would have wished in creating tension, and offer an analysis of what was lacking.</p> <table><tr><th>Descriptor</th><th>Marks</th></tr><tr><td><p><i>Shows a sophisticated practical understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p><ul style="list-style-type: none"><li>A comprehensive and detailed discussion of how dramatic tension was created between the characters.</li><li>Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it.</li></ul></td><td>13–15</td></tr><tr><td><p><i>Shows detailed practical understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p><ul style="list-style-type: none"><li>An effective discussion of how dramatic tension was created between the characters.</li><li>Well-formulated practical evaluation of the success of the devised piece although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul></td><td>10–12</td></tr><tr><td><p><i>Shows broad understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p><ul style="list-style-type: none"><li>A competent explanation of how dramatic tension was created between the characters.</li><li>Some evaluation of the success of the devised piece with some appropriate reference to the devised piece.</li></ul></td><td>7–9</td></tr><tr><td><p><i>Shows partial understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p><ul style="list-style-type: none"><li>A variable explanation of how dramatic tension was created between the characters.</li><li>An attempt to evaluate the success of the devised piece, with occasional appropriate references to the devised piece.</li></ul></td><td>4–6</td></tr><tr><td><p><i>Shows limited understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p><ul style="list-style-type: none"><li>A narrow understanding of how dramatic tension was created between the characters, which is based on generalised, irrelevant or mostly narrative comments.</li><li>Minimal evaluation; little or no reference to the devised piece.</li></ul></td><td>1–3</td></tr><tr><td><ul style="list-style-type: none"><li>No creditable response.</li></ul></td><td>0</td></tr></table>	Descriptor	Marks	<p><i>Shows a sophisticated practical understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p> <ul style="list-style-type: none"><li>A comprehensive and detailed discussion of how dramatic tension was created between the characters.</li><li>Excellent, practical evaluation of the success of the devised piece with sustained and detailed reference to it.</li></ul>	13–15	<p><i>Shows detailed practical understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p> <ul style="list-style-type: none"><li>An effective discussion of how dramatic tension was created between the characters.</li><li>Well-formulated practical evaluation of the success of the devised piece although there may be scope for further refinement; consistent and appropriate references to the devised piece.</li></ul>	10–12	<p><i>Shows broad understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p> <ul style="list-style-type: none"><li>A competent explanation of how dramatic tension was created between the characters.</li><li>Some evaluation of the success of the devised piece with some appropriate reference to the devised piece.</li></ul>	7–9	<p><i>Shows partial understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p> <ul style="list-style-type: none"><li>A variable explanation of how dramatic tension was created between the characters.</li><li>An attempt to evaluate the success of the devised piece, with occasional appropriate references to the devised piece.</li></ul>	4–6	<p><i>Shows limited understanding of the process of creating dramatic tension between the characters in the devised piece.</i></p> <ul style="list-style-type: none"><li>A narrow understanding of how dramatic tension was created between the characters, which is based on generalised, irrelevant or mostly narrative comments.</li><li>Minimal evaluation; little or no reference to the devised piece.</li></ul>	1–3	<ul style="list-style-type: none"><li>No creditable response.</li></ul>	0	15
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## Cambridge IGCSE™

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## DRAMA

**0411/01**

## Paper 1

**For examination from 2022**

SPECIMEN PAPER

**2 hours 30 minutes**

You must answer on the question paper.

You will need: Copy of pre-release material

## INSTRUCTIONS

- Section A: answer **all** questions.
- Section B: answer Question 7 and **one** other question.
- Section C: answer **both** questions.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number in the boxes at the top of the page.
- Write your answer to each question in the space provided.
- Do **not** use an erasable pen or correction fluid.
- Do **not** write on any bar codes.
- The questions in this paper are based on the play extracts from the pre-release material and a devised piece that you have performed. A copy of the pre-release material is provided with this question paper.

## INFORMATION

- The total mark for this paper is 80.
- The number of marks for each question or part question is shown in brackets [ ].

This document has **12** pages. Blank pages are indicated.

### Section A: Play extract

*Blood Wedding* by Federico García Lorca

This section is worth 30 marks.  
Answer **all** questions in this section.

- 1 What lighting would you suggest for the opening of Act One, Scene Three?  
Give a reason for your answer.

.....

.....

..... [2]

- 2 Read the passage between line 26 ['If I were to live another hundred years ...'] and line 37 ['gazing at the mountains ...'].

As an actor, identify **three** aspects of the MOTHER's character you would want to emphasise in performing this passage.

.....

.....

.....

..... [3]

- 3 Read the passage from line 142 ['I wish nobody knew ...'] to the end of the scene.

What advice about pacing would you give to the actors playing the roles of NEIGHBOUR and MOTHER in this passage?

.....

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..... [5]

- 4 The opening section of Act One, Scene Two uses a different style of speech from the rest of the extract. As a director, how would you advise the actors playing WIFE and MOTHER-IN-LAW to perform this section?

..... [5]

- 5** In Act One, Scene One, the set description is 'a room painted yellow'.

What other aspects of set design would you include for **this** scene? Give reasons for your choice.

[5]

**6** Read the passage from line 475 ['God go with you.'] to the end of the extract.

As a director, how would you direct this passage to achieve the most dramatic effect? [10]

This image shows a full page of white paper with horizontal dashed lines, typical of primary school handwriting practice paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This section is worth 25 marks.  
Answer Question 7 and **EITHER** Question 8 **OR** Question 9.

- How would you direct this section of the extract to heighten the drama? [10]

This image shows a full page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for handwriting practice. There are no margins, text, or other markings on the page.

**EITHER**

- 8** In this extract, WILLIE interacts differently with REBECCA and TOBIAS. As an actor, explain how you would perform the role of WILLIE to show these different interactions.

Make close reference to specific lines from the extract in your answer. [15]

**OR**

- 9** As a designer, how would you establish a sense of time and place for a production of the extract? [15]

Question number: .....

[illegible]



**Section C: Devised piece**

This section is worth 25 marks.  
Answer Question 10 **AND** Question 11.

**Questions 10 and 11 are based on a devised piece that you have developed and performed.**

In the box below **briefly** state the title of your chosen devised piece, the stimulus you used and the part you played.

This information is to help the examiner but is **not** assessed.

TITLE:

STIMULUS:

PART:

**10** How did the opening of your devised piece create impact on the audience?

[10]

[illegible]

- 11** Evaluate how successfully you created dramatic tension between the characters in your devised piece. Make close reference to your devised piece to support your evaluation. [15]

[illegible]



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Copyright Acknowledgements:

Questions 1–6

Questions 7–9

**Waiting for copyright clearance.**

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