



Cambridge IGCSE™

DRAMA

0411/11

Paper 1

May/June 2023

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 document has **28** pages. Any blank pages are indicated.

EXTRACT 1: JEKYLL & HYDE

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

Extract 1 is taken from a stage adaptation by Evan Placey of Robert Louis Stephenson's 1886 novella *Jekyll & Hyde*. The play was written for the National Youth Theatre of Great Britain and first performed in London in September 2017. It is in two Acts and the extract consists of scenes from Act One.

Placey's dramatisation reimagines the story by introducing a number of female characters who do not appear in Stevenson's original novella. The playwright has provided the following production notes.

For the most part, scenes should rush into each other.

There should be lots of mirrors integrated into the set.

It's also fine if things have a bit of a contemporary edge to them – like a pastiche of Victorian society, or maybe become more contemporary as the piece goes on.

This is not 'real' Victorian society. Things don't have to be exact, historically accurate – reasons for which will become clear in the story. It's more important that they capture an essence or an idea of the time.

There is no requirement for candidates to read the complete play text.

Characters

in order of appearance

HARRIET (HATTIE) JEKYLL/FLOSSIE HYDE

GABRIEL JOHN UTTERSON

YOUNG WOMAN

ABBIE

GERTRUDE/GEORGIE, *these roles should be doubled*

IDA/IZZY, *these roles should be doubled*

MARTHA/MILLIE, *these roles should be doubled*

DR MAXWELL

DR FINN

DR LANYON

DR TENNISON

CROWD AT THE 'FOX AND HOUNDS'

A VISIT FROM DETECTIVE UTTERSON

SCENE THREE

	[JEKYLL's <i>home</i> . UTTERSON <i>enters</i> .]	
UTTERSON:	Madam. Evening. My apologies for simply trotting in like this.	
JEKYLL:	You don't need to do that, Gabriel – 'Madam'.	
UTTERSON:	I'm not here on a social visit.	5
JEKYLL:	I know. But nonetheless. We ran around in nappies together, which surely must count for something.	
	[<i>Beat</i> .]	
UTTERSON:	I hear you've been going out, someone saw you at the theatre.	
JEKYLL:	Haven't people better things to do than gossip about a mourning widow leaving her house to watch some tigers for a few minutes?	10
	I just can't bear being at home any more! Almost a year of this, the only time I leave is once a week for church, and I worry I'm going mad locked up here, I don't know how I'll cope for another year. If I could just live some other life, <i>be</i> someone else for a short while!	15
	Sorry.	
	Sorry. I forget myself.	
UTTERSON:	I like the mirrors.	
JEKYLL:	I found them in Henry's laboratory. Makes the room look bigger than it is, don't you think? But you didn't come here to investigate my housekeeping, did you, Detective. So.	20
UTTERSON:	When I arrived I said this wasn't a social call and you said you knew. How?	
JEKYLL:	Has the detective begun the interrogation he's come for?	
UTTERSON:	I haven't come to do that.	25
JEKYLL:	You have not made a social visit since Henry died. The funeral aside, I've not seen you.	
UTTERSON:	I wasn't sure that it would have been appropriate while you were – but now I say it aloud I realise how impertinent I must seem having so often been Henry's and your guest and then not once even –	30
JEKYLL:	It wasn't an attack on your character, Gabriel. So may I ask why you're here?	
UTTERSON:	Poole came to see me.	
	The night Henry died, you were at your sister's, and Poole said very late he noticed light from the laboratory. As he approached he heard Henry's voice – having an argument.	35
JEKYLL:	What exactly are you suggesting?	
UTTERSON:	Poole thinks there was foul play.	
JEKYLL:	Murder?	
	You can't actually	40
	Impossible. It was I who found Henry the next morning. I saw it for myself – the smashed beakers, the overturned	
	His heart just – he'd been stressed all week, irritable, unfocused	
	The scientific theories weren't working, he became ... angry. It's why I decided to visit my sister, to give him room to, and he just worked himself up and his fragile heart, he	45
UTTERSON:	Stay calm, Hattie.	
JEKYLL:	I'm calm. I'm very calm.	
	Poole is understandably upset that after so many years' service I dismissed him and he's trying to, well, I'm not sure what he's trying to achieve. But my husband was not ... murdered. I feel ridiculous even saying the word.	50

UTTERSON:	What if the crack in his skull was not the afterthought to a fall in death, but the cause of death itself?	
JEKYLL:	Who would want to kill Henry? Quiet, sullen Henry who spoke to barely a soul, who spoke mostly to himself and his vials of liquids?	55
UTTERSON:	That is what I am going to find out. That's why I've come. I am going to investigate his death.	
JEKYLL:	I see. [Long pause.]	60
	I appreciate you coming to tell me. And I expect you'll inform me of what you uncover.	
	...	
	What is it, Gabriel?	
UTTERSON:	There were women. Several women.	65
JEKYLL:	I don't understand. [Beat. And then she does understand.]	
	This is from Poole as well? [He nods.]	
	And you believe him?	70
UTTERSON:	He was loyal to your husband for many years. He would have no reason to tarnish Henry's memory.	
JEKYLL:	How many?	
UTTERSON:	Many. Did you know?	
JEKYLL:	Did I know?	75
UTTERSON:	You don't seem very surprised. Or upset.	
JEKYLL:	I see. I knew he had other women and so it was me arguing with Henry that night and it was me that killed him. And you have come here to arrest me.	80
UTTERSON:	I wouldn't be doing my job if I didn't ask. [Pause.]	
JEKYLL:	In truth I don't know what I knew. I've been going through his things – his copious scientific notes. Look here, what do you see?	85
UTTERSON:	Science was never my forte.	
JEKYLL:	Beyond the words though. The darkness of the ink, written pressing hard with determination, with. Passion	90
	I didn't know that man. That night, after you introduced us at the Wellington Ball, do you remember, and he barely said a word but my mother kept saying, 'So what, mystery is healthy for a marriage, you have a lifetime to get to know him.' I think I knew him better that first night we danced than I do now.	95
	Now let me ask you the same, as his best friend. Did you know?	
UTTERSON:	No, I swear it.	
JEKYLL:	What was he like? As a friend?	
UTTERSON:	He was understanding. During everything with Gertrude he didn't judge. My fallibility was my humanity, he said.	100
JEKYLL:	The duality of man.	
UTTERSON:	What?	
JEKYLL:	Something written in one of his notes. Do you really think I'm capable of murder?	105
UTTERSON:	No. Your soul is gentle. [Beat. A moment between them.]	

JEKYLL:	Don't want you to be late. Will you keep me informed of what you uncover? However unsavoury, I would like to know.	110
UTTERSON:	Certainly. Good evening, Mrs Jekyll. <i>[Exits.]</i> <i>[JEKYLL continues searching in Henry's notes. She looks to the mirror.]</i>	
JEKYLL:	This glass has seen some strange things. <i>[She continues getting ready in the mirror. Suddenly in the place of her reflection is a YOUNG WOMAN. The image moves like an exact reflection.]</i>	115
ABBIE	<i>[entering]</i> : My lady? <i>[The YOUNG WOMAN disappears from the mirror.]</i>	120
JEKYLL:	Yes, Abbie?	
ABBIE:	I didn't mean to startle you. Your carriage is here. <i>[The sound of a phone's ringtone that then morphs into street sounds/clomping horses.]</i>	

SCENE FOUR

	<i>[Street.]</i>	125
GERTRUDE:	Hattie! Hattie!	
JEKYLL:	I didn't know Gertrude and Martha were coming?	
IDA:	They're not.	
GERTRUDE:	Oh, Hattie! Martha, have you seen who it is? It's Hattie and Ida.	130
MARTHA:	Yes, I've seen.	
GERTRUDE:	Oh. My. God. I'd forgotten how fabulous you look in black. Mourning has never looked better.	
JEKYLL:	Hello, Gertrude. Martha.	
GERTRUDE:	I love it. The veil, the corset, the skirt The shoes! My God, have you ladies seen these shoes! The embroidery on the leather! I swear if that cow were still living even she'd admit her skin looks better on you! I wish I had a dead husband so I'd have an excuse to wear that outfit.	135 140
MARTHA:	It's good to see you out of the house, Hattie.	
GERTRUDE:	Oh, isn't it. I mean people will talk, but everyone grieves differently and when grief looks this good, flaunt it, I say.	
MARTHA:	And anyway it's likely to be Gertrude who is the one talking.	145
GERTRUDE:	Ha. Ha. Ha. Now, how have you been? Someone told me they saw you at the theatre and I told them surely not, surely not grieving Harriet Jekyll, who only lost her Henry a year ago, they must be mistaken. And alone? At night?	
IDA:	They were not mistaken. Our Hattie's an independent woman, throwing her hands up at us, as they say.	150
MARTHA:	Who does?	
IDA:	I don't know.	
MARTHA:	You went to the theatre alone? How very European of you.	
IDA:	I think it's very brave.	155
GERTRUDE:	Almost as brave as wearing that outfit, Ida. I don't much care for the theatre, I've always found actors to be quite suspect. Always pretending to be someone else.	
IDA:	Everyone pretends to be someone else sometimes, surely.	

MARTHA:	True, Ida. So why don't you pretend to be a mute woman?	160
GERTRUDE:	Now where are you two roses off to on this fine afternoon and why wasn't I invited? But seriously where are you going?	
JEKYLL:	There's a talk. A women's talk.	
MARTHA:	Oh, don't tell me you're going to listen to that vile witch spout her propaganda.	165
GERTRUDE:	Oh, do be careful, ladies. It begins with a talk and next thing you'll be burning your corsets in the street. Now come on, Martha, we'll be late for our embroidery lesson. Bye bye kiss kiss, x, x, colon dash star Bye.	170

SCENE SIX

[The Laboratory.

JEKYLL *ignites a flame. She adds some notes/equations to formulas on the wall. By the different handwriting, it's clear half the notes are her own. She starts ferociously looking through a notebook, making new notes. Perhaps even measures some powders/chemicals in a beaker.]*

175

SCENE SEVEN

[Royal Society of Scientists.

A group of MALE SCIENTISTS. A formal meeting.]

JEKYLL:	Thank you, all, for taking the time to meet with me this afternoon. The Royal Society meant a great deal to Henry. And if he never said as much, please let me be the one to do so.	180
MAXWELL:	Mrs Jekyll, Henry meant a great deal to us too. He may have been <i>lost</i> in his final years but that does not negate his many more years of brilliant scientific work. Rest assured, the door was always open to him here. As it is to you.	185
JEKYLL:	Thank you	
FINN:	I have been looking through Henry's laboratory, his notes. Well ... Absolutely. What did I say, did I not tell you? We discussed the matter before you arrived. And it would give us no greater pleasure than to accept all of his work for our archives. A great legacy to the man.	190
JEKYLL:	That's very, thank you, very kind	195
FINN:	And I expect it will also mean you have some more room in the house. <i>[They all laugh.]</i>	
JEKYLL:	That's very kind. Thank you.	
FINN:	Less to clean around. <i>[They all laugh again.]</i>	200
JEKYLL:	Yes, thank you. But. It wasn't what I wanted to ask. I. Henry was theorising on the nature of man. That ... Man is not truly one, but truly two.	205

	Or. Actually.	
	Man is a mere polity of multifarious, incongruous, and independent denizens.	210
	None of us here are simply the people we are presenting ourselves to be in this room.	
	And what if there was a way to be that somebody else, to do and say all the things you can't or are afraid to.	215
	I'm still getting my bearings on the work but ...	
	What I've come to ask.	
	I've come to ask if it's possible for his research to continue.	
MAXWELL:	I'm here. Are you?	
JEKYLL:	Pardon?	220
MAXWELL:	Are you here?	
JEKYLL:	I don't [follow]	
	Yes. I'm here.	
MAXWELL:	And it's you, the good, respectable Harriet Jekyll, wife of the late Dr Henry Jekyll, asking this council, the Royal Council, which has been meeting like this for over two hundred years, to carry on the research?	225
JEKYLL:	... Yes.	
MAXWELL:	But how can we be sure?	
JEKYLL:	I'm not sure I ...	230
MAXWELL:	How can we be sure it's you? And not. Another you. Or someone else for that matter.	
JEKYLL:	I see. You're joking.	
MAXWELL:	This is not a joke. How will we know that part way through we won't be dealing with a different denizen in your body?	235
	[The MEN smirk, laugh.]	
JEKYLL:	I think you're misunderstanding.	
	If you would let the research continue then that will perhaps make things clearer.	
LANYON:	Mrs Jekyll, do you remember me?	240
JEKYLL:	Of course, Dr Lanyon.	
LANYON:	Did Henry explain to you why we did not see each other in his final years?	
JEKYLL:	Not exactly, no.	
LANYON:	Because he spoke to me in great detail of his research. The very research you're asking this council to continue.	245
	And it sounded to me then like the work of Satan. And it sounds the same to me now. Transcendental medicine? It is against all the work this Society has done for two hundred years. Because it's not science but black magic. The Devil's magic. What you speak of is not only an offence to this Society which has built itself on sound, methodical work, but it is an offence to God.	250
TENNISON:	I don't think I would put it so strongly, Dr Lanyon.	
LANYON:	I would. And the suggestion of that kind of work puts this whole Society into disrepute.	255
TENNISON:	Is there a methodology in place?	
JEKYLL:	Well, yes.	
TENNISON:	And what is it?	
JEKYLL:	I'd have to check.	
MAXWELL:	<i>Nullius in verba.</i>	260
JEKYLL:	Pardon?	
MAXWELL:	You entered here with a hypothesis. It needs to be verified by an appeal to the facts.	

JEKYLL:	Yes, of course.	
MAXWELL:	Facts which come about by experiment. So how exactly would experiments be conducted? Obviously not on humans, so how?	265
TENNISON:	I think it's unfair to ask this poor woman such questions. Those are surely questions to be entertained by the scientist conducting.	
LANYON:	And who would that be? Is anyone here interested? I'm sorry, Harriet. But no one at the Society is able to take forward Henry's research.	270
JEKYLL:	I think I've been unclear. I'm not asking for For one of you to continue his research.	
LANYON:	Well, what are you asking?	275
JEKYLL:	I'm asking if I could continue it.	
LANYON:	You?	
JEKYLL:	I'm asking to become a Fellow of the Society. I know it is perhaps unorthodox. But I need something to keep me occupied. And I want desperately to carry on this work. I am asking you to take a leap of faith.	280
LANYON:	It is because you are grieving and because of Henry's once standing in this Society that we have given you ear this afternoon. As a courtesy. And I have tried to dissuade you of this path to save you embarrassment. And then you suggest to this council – doctors who have studied for years – that you, a woman who has not so much as filled a beaker with water, will simply, what, get down to it. You insult this council, and so I will not spare you by officially considering your request.	285
	Mrs Harriet Jekyll would like to be nominated to the council. All those in favour say 'Aye'. [<i>Silence.</i>]	290
	Well, there you have it. We recognise you are looking for something to keep you occupied. May I suggest you take up needlework. Or some such thing appropriate to your skills.	295

SCENE EIGHT

	[<i>The Laboratory.</i>]	
ABBIE:	Madam? Is everything alright? You didn't have any dinner. [ABBIE sees JEKYLL has been crying. Gets her a cloth.]	300
JEKYLL:	You've always been good to me, Abbie. Do you like it here?	
ABBIE:	I am very thankful to you and Mr Jekyll.	
JEKYLL:	I didn't ask if you were thankful. I asked if you like it here. [<i>Beat.</i>]	305
ABBIE:	Of course.	
JEKYLL:	Not 'of course', I can't imagine what there is to like.	
ABBIE:	Is everything okay, my lady? Shall I bring you up some tea?	
JEKYLL:	No, thank you. I don't want to be disturbed for the rest of the evening.	310
ABBIE:	Certainly, my lady. [<i>Exits.</i>] [JEKYLL suddenly springs up. With renewed determination, she measures out powders, liquids, lets them boil and smoke together. And then fills a syringe with the fluorescent mixture. Ties her arm. And jabs the needle into her arm, watching the liquid enter her.]	315

And then:

...

Nothing.

Disappointment. Giving up. And then suddenly: 320

Her body contorts. Is pulled. She's still JEKYLL but it's like something inside is trying to get out. She's thrown against her equipment, scattering and smashing things. She's fighting to keep hold of her body. With each pull/contortion, a woman's silhouette appears in the mirror in a pose of seduction, anarchy, freedom. So that the silhouettes are all around her. 325

Before us, JEKYLL

TRANSFORMS

And standing before us is HYDE. She stands taller, more confident than her alter-ego. This is a woman that makes heads turn. 330

Beat.

She notices a broken nail from the ordeal. She pulls off the hanging nail with her teeth.]

HYDE: Dammit, I only did these yesterday.

What? What you starin' at? Ain't none of you ever had a broken nail before? 335

[And now we realise 'we' are another mirror. She applies bright lipstick. Grabs an umbrella. Eyes herself up.]

Lady Hyde has arrived.

SCENE NINE

[Street, bar. 340

HYDE approaches the bar, MILLIE is about to enter it.]

HYDE: Excuse me, is this The Fox and Hounds?

MILLIE: Sure is.

[MILLIE goes in.

HYDE looks in the window. The YOUNG WOMAN appears in the window. But this time not a reflection. HYDE watches her, the YOUNG WOMAN clearly looking elsewhere, maybe drinking a coffee out of a paper cup or something. She exits from view. And then HYDE enters the boisterous bar. 345

The bar comes to life – constant movement, dancing, vibrant, – a complete contrast to JEKYLL's world. HYDE is in awe of it all. 350

HYDE is now part of the life of the bar, dancing wildly. Maybe she even dives into the crowd like a rock star. There's no doubt she's now the life of this party. Maybe a chant even begins: 'Hyde! Hyde! Hyde! Hyde!' She notices UTTERSON in the bar. He leaves and she follows him out. 355

Street, bar.

UTTERSON grabs some air. HYDE exits the bar too, encountering MILLIE, GEORGIE and IZZY on the doorstep.]

GEORGIE: *[excited to see her new friend]:* Ayyy! Lady Hyde! 360

Say, so what's your story?

HYDE: I realised only very recently that I was living someone else's life.

IZZY: She's funny. You're funny!

I'm glad we seeked you out, Lady Hyde. Come on, that was funny.

Really, no one? 365

HYDE: *[of UTTERSON]:* What's his story?

MILLIE: Don't even try.

He comes a couple times a week. Just sits in there. Watching.

[HYDE approaches UTTERSON. The THREE WOMEN eventually

	<i>go back inside.]</i>	370
HYDE:	So, what did you wanna ask?	
UTTERSON:	Pardon?	
HYDE:	Could see you in there, untying my top with your eyes, so thought it might be easier closer up.	
UTTERSON:	I think you have the wrong idea.	375
HYDE:	A man doesn't come to a place of depravity like this if he's got the right idea.	
UTTERSON:	I've been to worse.	
HYDE:	Tell me what's the worst you've encountered.	
UTTERSON:	I've been to cesspools of vice, bedlams of abomination that would make even Dante turn in his grave.	380
HYDE:	Hot.	
	So what brings you here then?	
UTTERSON:	I'm looking for information.	
	Jekyll. A scientist. Ever heard of him?	385
HYDE:	Sounds familiar.	
UTTERSON:	Wouldn't have been here in some time.	
HYDE:	Not since he was murdered?	
UTTERSON:	Where'd you hear that?	
HYDE:	[<i>shrugs</i>]: Maybe heard someone talking about it.	390
UTTERSON:	You ever meet him?	
HYDE:	Tall, skinny bloke, right?	
UTTERSON:	Any idea who might've killed him?	
HYDE:	Don't talk to peelers.	
	What? Was that meant to be a secret, Detective?	395
UTTERSON:	How'd you know?	
HYDE:	Maybe you arrested me one time, tied the cuffs too tight.	
UTTERSON:	I'd remember you.	
	[<i>Beat.</i>]	
HYDE:	I can ask around but don't think the lasses will wanna get involved with you boys. At least not in that way. But I'll try.	400
UTTERSON:	See, what I can't figure out is why would a man like that, who had everything, come to a place like this?	
HYDE:	Maybe he just sat in a corner like you.	
	Maybe he nursed a glass feeling its warmth in his hands thinking of all the things those hands hadn't done.	405
	And maybe, sat in that corner, he lifted the glass to his lips, he tasted all the words he dared not say	
	The feelings he dare not articulate	
	The air of places he never breathed	410
	And as the beer trickled down his throat, he remembered all the pills and powder and drink he never swallowed	
	The songs he never had the nerve to sing	
	And as the fiery liquid moved into the empty cavity of his stomach, he felt the pangs of all the wants he was hungry for, more clearly than in any other place.	415
	[<i>She takes his hand.</i>]	
UTTERSON:	I need to go.	
SCENE TEN		
	[<i>JEKYLL's home.</i>	
	<i>JEKYLL is asleep, perhaps in a chair or on the floor.]</i>	420
ABBIE:	Madam?	
	Madam?	

JEKYLL:	What time is it?	
ABBIE:	It's eight.	
JEKYLL:	In the evening?	425
ABBIE:	In the morning. It's Sunday.	
JEKYLL:	Sunday?	
ABBIE:	I couldn't rouse you the last two days. I was about to call the doctor. Some tea.	
JEKYLL:	Do I look	430
	What do I look like?	
ABBIE:	Shall I prepare a bath?	
JEKYLL:	I just meant, do I ... Never mind.	
	Yes, a bath.	435
ABBIE:	Ida will be here at nine.	
JEKYLL:	Ida?	
ABBIE:	She's coming to collect you for church? My lady, I should mention. It's not very pleasant But we may need to get those young boys from the corner to come by with their nets.	440
JEKYLL:	What for?	
ABBIE:	Rats.	
JEKYLL:	Rats?	
ABBIE:	The laboratory. I noticed the door ajar, and there were several things broken, papers everywhere	445
JEKYLL:	Did you go inside?	
ABBIE:	Why yes, I went to clear up and	
JEKYLL:	What did you see? What did you see, Abbie?	450
	Did you read any of the papers? Tell me if you read any of the papers!	
ABBIE:	I ... My lady, you	
JEKYLL:	Tell me! Who said you could go in there?	
ABBIE:	You know	455
JEKYLL:	What did you read?	
ABBIE:	Nothing, I swear!	
JEKYLL:	Tell me what you read!	
ABBIE:	Nothing! You know I can't read. [<i>And she's crying.</i>]	460
JEKYLL:	Of course. I'm, I'm sorry, Abbie. I shouldn't have shouted so. It's just. They're private notes. Of Henry's. And it's all I have left of him. You understand.	465
ABBIE:	Yes.	
JEKYLL:	That's a good girl. You run along, prepare the bath. I'll sort out the laboratory. [<i>ABBIE goes to exit but UTTERSON appears in the doorway.</i>]	470
UTTERSON:	The door was unlocked. No one answered. [<i>ABBIE exits.</i>]	
JEKYLL:	You know, you could give word in advance of coming.	475
UTTERSON:	I was passing and thought I'd catch you before mass. You look different.	
JEKYLL:	Do I?	

UTTERSON:	I can't quite place it. A lightness.	
JEKYLL:	I'm not wearing make-up.	480
UTTERSON:	Not a lightness in colour. In body. Like you might suddenly float away.	
JEKYLL:	Let us hope not. There'd be no avoiding the chandelier, which, I fear would slice me many ways, spraying my guts all over the Persian rug, which was part of my dowry, and it will make it more difficult to sell with my intestines stuck to the wall mouldings.	485
UTTERSON:	What a thing to say.	
JEKYLL:	I'm sorry.	
UTTERSON:	Are you actually selling the house?	
JEKYLL:	I'm trying to, yes.	490
UTTERSON:	Why?	
JEKYLL:	Free valuation! Free estimate! No hassle! No sell, no fee!	
UTTERSON:	Pardon?	
JEKYLL:	I'm ready for a change. Away from the Mayfair set where everyone knows me.	495
UTTERSON:	Is that not what everyone aspires to? To be known?	
JEKYLL:	It's not for me. Anyway I'm not moving so soon. There's the small issue with my father. Who has hired a lawyer and is claiming ownership over the whole house.	500
UTTERSON:	But it was Henry's.	
JEKYLL:	Bought with my dowry. And dear father is claiming moving away on my own would be counter to the morality clauses in the will. You have news?	
UTTERSON:	I've been asking questions about Henry. To see who might know something.	505
JEKYLL:	And?	
UTTERSON:	I've found somewhere he used to frequent.	
JEKYLL:	And where is that?	
UTTERSON:	I want to know, Gabriel.	510
UTTERSON:	It's called The Fox and Hounds. And I spoke to ... some people there. They confirmed Henry frequented there.	
JEKYLL:	They said that? These ... people?	
UTTERSON:	They did.	
JEKYLL:	And did they say anything else?	515
UTTERSON:	Not yet. But it's a promising lead.	
JEKYLL:	So you'll return there?	
UTTERSON:	This very evening, to learn more.	
JEKYLL:	It must be difficult, entering a place like that.	
UTTERSON:	I've seen worse.	520
JEKYLL:	Have you?	
UTTERSON:	It comes with the job.	
JEKYLL:	Tell me, what's the worst you've encountered? [Beat.]	
UTTERSON:	It wouldn't be appropriate for the ears of a lady.	525
JEKYLL:	You needn't have come all this way to tell me about The Fox and Hounds.	
UTTERSON:	I promised you updates. And I brought you a gift.	
JEKYLL:	What for?	530
UTTERSON:	For not coming to see you in a year. [She takes the gift. Opens it. A hair fork with a tiger engraved on the top.]	
JEKYLL:	A hair fork. And what's this?	

UTTERSON:	A tiger. I don't know if you like tigers. But you mentioned them. And the man at the shop said I could always –	535
JEKYLL:	It's beautiful. You needn't have but. Thank you.	
UTTERSON:	I've upset you. [Pause.]	540
JEKYLL:	Henry never got me a gift. Not once.	
UTTERSON:	I'm sure he meant to.	
JEKYLL:	He didn't touch me either. Not after the first year. When it became clear that I wasn't getting pregnant, that I couldn't.	
UTTERSON:	Hattie.	545
JEKYLL:	Please don't pity me. Many women would consider themselves lucky to have a husband who left them alone. Sorry, I've made you uncomfortable. I've not told anyone before.	
UTTERSON:	It's fine.	
JEKYLL:	Why did you not marry Gertrude? Her father owns the South Mill, he must have offered a large sum.	550
UTTERSON:	I accepted the engagement but quickly realised my heart was engaged elsewhere. [Beat.]	
JEKYLL:	I'll put this on, shall I? [Goes to mirror.] Will you help me? [He goes behind her.]	555
UTTERSON:	I'm not sure I know how to um I've never	
JEKYLL:	Just hold my hair there. Yes. There. [He puts hands on both sides of her face, holding hair in place. She puts it in the fork. But they remain like that – him with his hands on her head, both looking at each other in the mirror, afraid to move. Something could happen, wants to happen. Long pause. The tension unbearable. And then the churchbells can be heard in the distance.]	560
UTTERSON:	I won't keep you. God waits for no one.	565

EXTRACT 2: KOPITIAM

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

Extract 2 is taken from *Kopitiam* by Kuo Pao Kun, one of the most significant Singaporean playwrights of the late twentieth century. The play was first performed in 1986.

A kopitiam is a traditional coffee shop that also sells simple food, popular around parts of South-East Asia. The word comes from the combination of 'kopi', a Malay word for coffee, and 'tiam', which is a Hokkien term for shop.

The influx of modern global culture has meant that kopitiams are less popular with the younger generation. The play explores the tensions between tradition and progress represented by GRANDPA's view of the kopitiam he has built up over the years.

Characters

GRANDPA

HEAD ATTENDANT

JIA CAI, *grandson and heir of the kopitiam*

OLD MAN

OLD TEACHER

YIN GUAN

STORYTELLER

FRIEND

INDIAN

MOTHER

KOPITIAM [The Coffee Shop]

PART 1

SCENE 1

[Darkness. Silence.

Poignant music is heard. Spotlight reveals a kopitiam banner pasted over with a white paper cross. Shouts by shop assistants are heard ordering drink and snacks; they get louder, then gradually fade.

Light falls on Gong Gong¹ sitting by a marble-topped kopitiam table. Total silence.]

5

GRANDPA

[As if trying to capture something from way back in time]: Kopi², teh o³ ...

HEAD ATTENDANT

[Walking into the light bringing GRANDPA a cup of kopi o]: What Jia Cai said is true. You know, towkay⁴, I have also wanted to quit long ago but I cannot make myself say it. My son, he has no one to mind his son. He and his wife both have to work. It's very hard to get someone to mind my grandson. You know my woman passed away a long time ago. And I've wanted to retire long ago. To help my son and ... It's been very difficult to tell you this ... Towkay, it's been so many years now. Such a long time ... But what Jia Cai said is quite true, you know ... But also such a pity ... Towkay, the keys ...

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[He takes out a bunch of keys, puts them on the table and withdraws into darkness.]

20

GRANDPA:

I have always hoped you would one day take over from your father. Carry on this business ...

JIA CAI:

Be practical, Gong Gong. I really think this is for the best. Neither Mei Mei [*younger sister*] nor myself are suitable for the business. And you are getting old and Mama is not in good health.

25

GRANDPA:

Jia Cai. It's been 50 years now, almost. One cup by one cup, one cent by one cent we saved up this place ...

[Unyielding, he lifts up his kopi o. But his hand starts to tremble and the cup and saucer start to clatter. He tries hard to steady them but fails. Giving up, he drops the cup, exhausted.]

30

Yes, we're old!

[Poignant music, erhu⁵ playing the melody of "Remembering" (Si Xiang Ji) suddenly appears. It comes from another table where an old man is entertaining himself on the instrument with another old man.]

35

GRANDPA:

Maybe, very soon, you'd have to go some other place to play your erhu and read your newspapers ...

OLD TEACHER:

White-haired old men bidding goodbye to blackhaired young men—it makes you feel that much older, and sadder. It's a blessing that Yin Guan has passed away peacefully, unlike this old friend of mine. Lao Li and us taught in the same school for more than 30 years. He has always been a highly intelligent man. I never thought he would end his life like this. So tragic. What has the world come to? ... Well, I guess you just have to relax and accept it, don't you, if you want to go on.

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[Gets up, goes over to JIA CAI.]

45

Jia Cai, if you hadn't come up to say hello to me the other day, I would never have recognized you. But I'm not a bit surprised at your achievements. You always had a good imagination, always liked to dream. In fact, more than once Mr Li had told me you would

50

	go very far one day ... Come, Jia Cai, let me tell you something. I know it's very convenient for you to stay in the hotel. But you must understand, old people have their peculiar feelings. [<i>indicating GRANDPA</i>] They need a special kind of understanding, and attention ...	55
	We're going to Mr Li's house to pay our last respects. You are in mourning yourself, so you needn't go. According to our Chinese custom, it's not appropriate for someone in mourning to go visiting others in mourning.	
	[<i>OLD MAN hangs up his erhu on the wall and exits with OLD TEACHER.</i>]	60
GRANDPA:	White-haired old men bidding goodbye to blackhaired young men. Yes, they make you feel even older. [<i>Pours kopi o into saucer and drinks from saucer.</i>]	
JIA CAI:	Gong Gong, time has no mercy. Things are bound to happen when they have to happen and there's nothing we can do about it. But I'm really curious, Gong Gong, so many years have gone by, so many things have changed around us and yet our family has changed so little. Compared to ten years ago, we're almost exactly the same. Baba ⁶ was as stubborn he's always been. I asked him to see a Western doctor but he never took any notice.	65
GRANDPA:	Too many things have changed already ... Those which have not changed, it seems, are not going to be around ...	70
JIA CAI:	Gong Gong, you mustn't mix up business with your everyday living or get emotional about it. So many times I have asked Baba to come and visit me, to take a look around. And he always said he had no time.	75
	He always said he couldn't get people to relieve him and so couldn't leave this place even for a day. But he went to China and stayed on for three months! I'm not saying he shouldn't, I'm just saying he's too emotional. You can't do business like that.	80
GRANDPA:	Your father's a good man. This kopitiam has been his life. He stayed here every day. Every day of every year, for as long as I can remember, he worked in this kopitiam.	
JIA CAI:	But Gong Gong, man is not machine. Man needs to rest. You can't work every day. And from the time you wake up until the time you go to bed.	85
GRANDPA:	What would you do if you don't work?	
JIA CAI:	Go home! Take an afternoon nap. Go to the community centre: Play chess, watch TV.	90
GRANDPA:	Go home? Everybody locks up their door—front door, back door, even their windows, nobody wants to talk to his neighbour. You don't even know who lives next door! You want to play chess in the community centre? Everyone is so kiasu ⁷ . They start quarrelling before you finish even one game. Watch TV? So noisy ... So many programmes speak languages which I can't understand.	95
JIA CAI:	The greatest regret for Baba is that, all his life, he never enjoyed one relaxed moment. Honestly, I don't know how you all can go on like this every day, every year, repeating the same chores again and again and again. You never stop! ...	100
GRANDPA:	We're born like this. So used to it ... If we don't work, what can we do? ... You know, your father came to work for me when he was only ten. Washing cups and saucers, cleaning the floor, collecting the rubbish—all the dirty work. His mother and father had both died. He was very hardworking, very honest, very good to people.	105

	He lived alone, a young man, but never took up any bad habit. He lived very clean. And he opened his own kopi stall.	
	<i>[Entering into his memory—]</i>	
	When I went to seek him out to marry your mother, he was only 20.	
	<i>[YIN GUAN and his kopi stall appears. Someone shouts “Kopi, collect money here!”]</i>	110
YIN GUAN	<i>[Offstage]:</i> Coming!	
	<i>[After a moment, YIN GUAN enters carrying a tray of empty cups and saucers.]</i>	
	Boss-uncle, I want to work a few more years on my own before I move on. You know I have known Yao Di several years now. After I came back from Eudau, you also asked me to work in your kopitiam. You have all helped me so much ... I won't forget. I have no one left in my own family now. You have all cared for me, more than anyone else ...	115
	<i>[Serves a cup of kopi o to GRANDPA.]</i>	
GRANDPA:	Yin Guan, you're the only one left in your family. Come to my place and life won't be so hard for you. Now you must work from sunrise to midnight, you want to pass water also have to wait for someone to look out for you.	120
YIN GUAN:	Everybody's life is hard. Although it's peace time, now we have the Emergency. Everybody's nervous; market very bad. At night very few people want to go out. My area here's not so bad, quite safe. During wartime, everybody want peace. Now peace is here, still confusion everywhere. Earning a living is really tough.	125
GRANDPA:	If Yao Di can marry now, my heart will find rest. You know, her mother died a few years ago. Now if you two marry, you can take over my kopitiam ...	130
YIN GUAN:	Towkay-pek, this is exactly what I don't want. I don't want to have my wife bringing me property and money. That would give me a bad name. And it's no good for you and Yao Di also. Wait a few years more. I save some more money and then open my own kopitiam, and then I marry her.	135
GRANDPA:	I know you have good willpower. But you already have this kopi stall now and you have already realized your ambition!	140
YIN GUAN:	Not the same. Before the war, I thought working in kopitiam was really hard. I envied people so much when I saw them go to school. I always thought how nice if my father and mother were still alive. Even when I worked in the machine shop I was not earning enough to go to school. But I really wanted to study, you know! Just having money is not so important. Knowing how to do hard work and live hard life is more important.	145
GRANDPA:	I always wanted a son. That's why we called her Yao Di. Now you two are not young anymore. Since you two like each other, why wait much longer?	150
	<i>[YIN GUAN's words are checked by customers calling “Kopi!” and YIN GUAN responds and starts to make kopi.]</i>	
YIN GUAN:	Water your own soil with your own sweat, and the rice you grow would also taste nicer. <i>[Takes kopi out to customer]</i>	
GRANDPA:	Yin Guan had very good willpower. He managed his kopi stall all by himself. Night time, he'd pull down a big canvas cover, put two long benches together and slept inside. Rain or sun, he worked every day, all through the year. Finally he agreed to marry your mother. But he insisted and worked another year. He saved altogether \$333 for the engagement present. Like he was doing business with me.	155
		160

SCENE 2

- [*Back to the present.*]
- JIA CAI: Baba is a very capable man. He was unlucky to have been born in the wrong time. And he didn't get a chance to go to school. That's why he supported me to go study overseas. "You must work hard. But most important of all is to study hard," he used to say to me. If not for him, mother would never have agreed to let me go. It was such a waste that he gave his entire life to this kopitiam. 165
- GRANDPA: What's wrong with working in this kopitiam? You think running a kopitiam is easy? He bakes very fragrant kopi beans. His timing's just right. He used to say, "You must never save on the ingredients. This is our name, our banner!" He grinds the kopi powder very finely. His kopi is more fragrant than other people's. And for every can of milk, he would only make 15 cups of kopi. Other people can make more, but he doesn't want to make more. He wants to make them extra tasty ... He was such a good man ... Kopitiam, yes, you can excel even by running a kopitiam! 170
- JIA CAI: Baba's problem is that he knew only how to look after other people but never knew how to look after himself. 175
- GRANDPA: "Why do you come here every day?" He used to ask me. And yet he didn't know how to rest himself ... After the war, he became the only survivor in his family ... 180
- JIA CAI: And so he worked day and night, day and night, until he got himself sick. This has got to stop. It's bad for your health. It's not even good economics. 185
- GRANDPA: For parents, their children is everything ... But children don't always take their parents for anything. [*He remembers, pointing to another table—*] There, that's where your mother pounded all the shrimp chilli paste. Right here. [*Sits down and starts caressing the table*] Every time she pounded she would grumble, "Why is he not back yet? ... Married now ... Got children even ..." And your father would stop her and say, "OK, enough lah. If you want to grumble, why let him go and study in the first place? If he doesn't want to come back, let him be damned, why do you bother!" ... But, as always, after your mother had packed the stuff for you, your father would take it to the post office personally. They grumble every time, and they still send every time ... That's how it is. All parents live for their children. What else? All the hardship, for who, if not the children? What I don't understand is: Why would you want to stay overseas and not return for such a long time? ... Don't you miss home? 190
- JIA CAI: Yes, at first. Then it got easier and easier. As you stay longer, your habits change. So would your thinking, your ideas. 200
- GRANDPA: Change ... yes, things change, they do ... Many of the things you talk about I cannot understand ... You were not like that when you were young, you know ... You were always so obedient. 205
- JIA CAI: Whether you change is not entirely up to you. Sometimes, when the reality changes, you have no choice but to go along. This is where I've had quite a few knockings. You know, traditionally, we Chinese have always been very humble. But you can't do it anymore in this day and age. In the past, when we Chinese talked, we always practised modesty; we always understated. 210
- The way now is to "grab whatever opportunity that comes to you and sell yourself in the best way you can." In fact, this is more or less the general practice here already. Our traditional Oriental modesty

	is already out of fashion. Even the big government corporations are using smiles and beautiful girls to sell themselves.	215
GRANDPA:	Our kopitiam is different, Eng Seng has never changed in all these years.	
JIA CAI:	But Gong Gong, ours may be the only one, and that's because you have refused to change. But if you go out and look around, look further than this neighbourhood, you'll see that everything has changed ... What's more, you'll find that no change may not be a good thing at all.	220
GRANDPA:	Why must we change? So changed that we don't know anything anymore. We can't get used to all these changes. Nowadays I don't even know how to take a bus. The streets are all so different I can't find my way anymore ... So changed ... I can't even talk to your sister's children ... Your old teacher Mr Liu said the other day, "Hey, I must go to night school to learn English, otherwise I won't know how to talk to my grandchildren." You mustn't change too much, too fast ...	225
	<i>[Remembering the past again]</i> It's very difficult for us to understand ... Those of us who came from China ... So many decades ago ... The gap is so wide now ... Now you all know more about foreign countries than about your own country ... The hardships we suffered coming down here, we old people can only keep in our hearts.	230
	<i>[Story-telling from the past appears onstage.]</i>	235

SCENE 3

	<i>[Around a small wooden box set up by the STORYTELLER, lit by a lamp, listeners gather, some sitting, some lying down, some squatting, some standing.]</i>	240
STORYTELLER:	The rain continued for days. The flood level all over the county rose higher and higher. There was no indication that the situation would improve.	
GRANDPA:	Our farmland at home suffered natural disasters almost every two or three years.	245
STORYTELLER:	Things got worse in the northwestern part of the county. In some villages, the water rose to knee high; the worst hit villages had all their houses under water.	
GRANDPA:	My father left home because there was a very bad flood. There was no harvest and he had to come over here to find a livelihood.	250
STORYTELLER:	Tens of thousand of victims walked along the railway line into the towns looking for food.	
GRANDPA:	Flood and famine, that was the year when my grandfather fell sick and died, leaving behind my mother and me, and grandma ...	255
STORYTELLER:	War and natural disasters made life very hard for folks at home. Relief workers from Singapore witnessed all these and every one of them cried.	
GRANDPA:	My mother's own village was even worse; they lived closer to the river and many people were swept away by the flood!	260
STORYTELLER:	The relief workers went to the worst hit areas with medical workers from the county. But they were attacked on several occasions by the bandits.	
GRANDPA:	I was told that my mother even went begging in other villages ... I remember she used to go away for days. She was only 20 that year. But she was so thin and sick that she looked like a woman of over 50.	265

STORYTELLER:	According to those who managed to escape from the floods, the food shortage at home was very severe. No rice, oil, salt or sugar. Those who failed to get out were either seriously ill or died. On top of that, banditry was at its worst.	270
GRANDPA:	I don't know how we got through those years. If my father hadn't come over here and sent us money, we'd probably have all died ...	
STORYTELLER:	Once the bandits discovered food, they would start killing everyone. So many people died in their hands. With flood and famine and banditry, that was the worst year this county has ever experienced.	275
GRANDPA:	Later on, when they told us my father had died over here, my mother was so shocked that she couldn't cry ... In the end, she decided to send me over anyhow ...	
	<i>[The listeners begin to leave slowly, followed by the STORYTELLER himself.]</i>	280

SCENE 4

	<i>[Back to the present.]</i>	
GRANDPA:	Sending me away was the only way to keep me alive. But my mother didn't want to leave; she stayed behind to look after my grandmother, her mother-in-law ... When I first came, I worked as a delivery boy, pulling a cart, getting up before dawn every morning. For some time, I rode to town in an old man's bullock cart. He loved telling stories, all the time teaching me the Confucian virtues. With him, it was like being at home. And that's what my mother used to teach me ... I really don't know how you can go away so long and not miss home ...	285
JIA CAI:	People are different today.	290
GRANDPA:	Why different?	
JIA CAI:	Why not? People can't ride carts forever, not even bullock carts! Like when I was young you bought me rubber balls to play, or marbles, or kites, and when I got older, you bought me a bicycle. But kids now start playing video games before they even get to primary school. My kids started punching the computer before they entered kindergarten. And of course when you've got TV, film and radio you don't have any need for storytelling anymore, right? In the same way, many years ago you had earth floors, then you had cement floors, and now people want mosaic or marble. People today all want to go to a café or a fast food centre. They don't want to go to a kopitiam anymore.	295
GRANDPA:	But they're not the same! You have TV, yes, but I still want my stories. Café and fast food centre are not the same as kopitiam. They use kopi essence, never as fragrant as our kopi powder. We bake our own kopi beans, we grind our own powder, we make every cup special and they all taste special! Kopi essence nowadays can never compare with our home-made kopi mixed with "redheaded soldier" condensed milk!	300
JIA CAI	<i>[Feeling it is time to lay bare the heart of the conflict]:</i> Grandpa, I can sympathize with everything you've said. But I know for sure your way has no future.	305
GRANDPA:	No future?	
JIA CAI:	The way you operate is just too conservative, too old-fashioned!	315
GRANDPA:	Old-fashioned? Conservative? No future? From 1936 ... almost 50 years now ... we saved from every cup, every cent, we have saved everything we have now! One generation, two generation, three generation, we all lived on these one cup by one cup, one cent	

- by one cent savings. The money we gave you to go to school, the money we used to send you abroad ... They may be old-fashioned but they all came from the one cup, one cent savings! 320
- JIA CAI: Those with 60, 70, 80 years' history, some of them suffered even more! Grandpa, do you want to wait for this building to crash down before you wake up? Look, Grandpa, every up has its down and eventually fade away. Remember the shop you served as apprentice—Tai Heng? That's even older. So what? It disappeared well before us. But Baba's good friend, Uncle Di Ge—now, that man's got a good head. He saw what was coming and decided to change as soon as he realized the need to change. He had one kopitiam turned into a coffeehouse and the other one into a fast food café. 325
- But he's OK only for now, because his children have all started bargaining with him. Unless he meets their conditions—each getting a house and a car—they would refuse to go on. And I know he's got to change again! 335
- As for us? We don't even have the right kind of people, not to mention the way you manage and the way you do up this place. How can you cope with the change? Look, Grandpa, we must all change with the times. When you see a wall, and when you know the wall is hard, why do you want to run into it? Why can't turn away? Why can't you change? 340
- GRANDPA: Turn away? Change course? Why are you young people all turning away and changing course so easily? You are only 30, why are you already so sophisticated? 345
- When I first came down from China, I didn't have even one cent on me, so whatever I do I won't get worse! I'm not afraid. I have tasted everything. I have not changed and will not change. But why are you, all of you who grew up in peace time and never tasted hardship, why are you all so easily turning away and changing courses? ... Your great grandmother, my mother, I had wanted to bring her over every year since I came down here. But she never wanted to come. So, I can only buy her some land, and build her a house. Yes, she's satisfied ... She felt contented whether the harvest was good or bad. She never wanted to leave home, even when the flood water covered her waist! 350
- JIA CAI: Yes, and she would rather fall sick, and eventually died there! Right? But is it worth it? 355
- GRANDPA: Worth it? What do you mean, worth it? Everyone has a home, right? Everyone has to keep and protect his home, right? What's wrong with keeping your home? What's wrong with that? ... No, Jia Cai, we must never forsake our home, our origin! [*The grandson's disagreement pains him.*] Oh, Jia Cai, don't you understand? Your father ... your mother, they all understand ... 360
- You know, during our most difficult times, when our kopitiam was nearly destroyed, we never gave up even then! 365

SCENE 6

- [JIA CAI *understands but disagrees and he does not respond.*]
- GRANDPA: Even if you don't want to take over the business, you would come home one day, wouldn't you? We Chinese have an old saying, "Falling leaves return to their roots." Although you're not that old, you would want to come home, don't you? 370
- JIA CAI [*Feeling it is time to let out*]: Well, Grandpa, actually I came back to

	settle some personal affairs apart from attending Baba's funeral. [GRANDPA <i>waits anxiously, holding his breath.</i>]	
GRANDPA	Grandpa, Annie and I, we are planning to emigrate to Canada. [<i>Totally taken by surprise</i>]: Emigrate? ... Jia Cai, you mean you want to go away forever?	375
	How can you go away forever? You are the only man of your generation. How can you go away? In peace time, or in war time, we braved natural disasters, we faced starvation, all for your generation. When you were first born, we feared you might not live. Then we feared you might not get to go to school. After school, we feared you might not get a job. And now, you've finished your studies, and you've got a job and you want to go away forever?!	380
JIA CAI:	Come on, Grandpa, you know I appreciate everything you all have done for me. You slaved all your life to give us a better life. But you must understand, when something gets better, other things also change. Things won't just change to where you want it and then stop.	385
GRANDPA:	But why? What would your father say if he were alive now? Have you told your mother? [JIA CAI <i>shakes his head.</i>]	390
	You slave and slave all your life, day and night. For what? And why? Because you want to settle down, open a shop, make a home, so you can live more comfortably, and bury your roots. You want to buy a house so all the family can have a home. To go on and on, generation after generation in peace and tranquillity. Why? How come now we have come to this?	395
JIA CAI:	Grandpa, nothing in the world will ever remain unchanged. You must modernise, even apply automation. And you have to expand the same time you modernise.	400
GRANDPA:	Modernize? Expand? What for? Many customers are gone. And who wants self-service? It's so much better now: we make kopi, we serve kopi, we collect money, all by ourselves. You don't say it's troublesome, this way you can chit chat with your customers, and they all become your friends. After kopi, they stay; they play chess, they read newspapers, all free ... When you go automatic, you only collect money, no time to talk, no newspapers and no tables and chairs to sit even. What's the joy in doing business like that? ... [<i>Remembers his friends, including an Indian, sitting around a kopi stall.</i>]	405 410

SCENE 9

GRANDPA:	This kopitiam belonged to an Indian man before. It was not in very good shape and I paid him \$350. Then I changed all the tables and chairs, put up a big mirror on the wall, repaired the toilet and put in a big fan ...	415
	The Indian man wanted to go home ... Sammy ... yah, Sammy, Sammy was selling curry rice here. At first he rented me this shop. \$15 a month ... including water and electricity ... Indian people are even more homesick than we Chinese, they must go home every three or five years ...	420
	He wanted to go home to see his relatives. That's good! We also have old mothers and fathers at home but it's not so easy for us to go home ... [To his friend] Di Ge, I can afford \$300. I can buy this place for \$300. You tell him he can go home very happy after selling this place to me.	425

Oh, he wants to go back to get married? And to buy land to look after his parents? ... In that case, we must not take advantage of people ... Maybe, Di Ge, I can raise some more money ...

FRIEND: \$350 is OK. You change the tables and chairs. Put another layer of cement on the floor. Get a new mirror. The rice stall you can rent out ... 430

GRANDPA: I can make at least \$20 a month ... Must buy a daily newspaper. People can read and stay longer.

SCENE 10

GRANDPA: ... Yah, buy a daily newspaper. And then a set of chess. Later, we put in white tiles and made a new counter. Our customers increased very quickly. They come to drink kopi, read newspaper, play chess ... Most of them are single men, they had nowhere to go, like the Indian man ... Sometimes they stay until near midnight, drinking, sometimes gambling, even fighting ... That's what a kopitiam is like! ... Modernize, automatic machines. Yes, very clean, very tidy, but nobody wants to stay. They buy, they pay, they leave. What's the point of just earning money and people don't even stay and talk? 435

440

SCENE 13

JIA CAI: Grandpa, when the times want to change, there's nothing we can do to stop it. Things have been changing too fast. You can't stop at the kopitiam yesterday and I can't stop at the computer of today. If we don't read the newspapers for a few months we wouldn't know what's new flying over our heads, or what's new digging under our feet. We are too small, Grandpa, before the planes take off we're already out of the country. And very few things are made only for our own people. 445

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Now, one press of a button and we can reach almost anybody anywhere in the world. All the kopitiams are earmarked for change. Some will prosper, others will fold up and those in between are not the same anymore. Grandpa, people don't feel for each other the way they did yesterday, and you must understand that. Old things must either change, or fade away. Grandpa, please, be practical. 455

GRANDPA: You are all very practical now. As if you can throw everything away. I don't have your high knowledge, but I don't think it's right to throw away some of the things we have already lost. You can't get them back anymore. Never. 460

JIA CAI: Not entirely. With the kind of technology we have today, lots of things can be remade, if necessary. Look, they could even move the London Bridge to America, piece by piece. By comparison, our problem is so minor.

GRANDPA: No, they are different. Jia Cai, you don't know yet, some things can never be bought, cannot be counted in money terms. This house, this is what me and your father and mother have saved after working hard all our lives. We have always wanted to leave it to you. We all came with empty hands, we never had anything before. But I feel so sad that this is the only thing we can leave behind for you. There are so many, so many other things, but why can't we leave them behind? Why can't we leave them behind? Why can't we? ... 465

470

[He remembers his mother reminding him how to behave away from home as she mends his old clothes on the eve of his departure.] 475

SCENE 14

MOTHER:

When you go away from home, you must be very careful not to fall sick. Going hungry is hard, but getting sick is worse. Going to a foreign land to work, you must give your best, you must be honest, you must not be greedy, you must never cheat people or bully people. You must remember, everyone has a father and a mother. As long as someone is a year older, then he is your senior and you must respect him ... Son, these are difficult times. Soldiers, bandits, flood, hunger, almost all the men have gone away. We don't have much of a family left now. Mama hopes you work very, very hard, and, one day, we may have a reunion. Mama hopes you will find a place to let our children and grandchildren rest their feet, somewhere to live in peace. A man can be poor, can be rich, can be bitter, can be sweet, the important thing is to be a good man of fine character. And most important of all, he must never throw away the old for the new, he must never forget his source. Remember, son, life is like the sugar cane, the sweetest is that part which is closest to the root.

[She starts to hum the song "Remembering".

GRANDPA hums with her. He picks up the bunch of keys and doesn't know what to do with them.

Sounds of modernization such as electronics, machines, pop songs reappear, building up into a chorus and gradually drowning the song "Remembering". As it gets louder and louder, it becomes a growing pressure upon GRANDPA.

As the sounds reach an intolerable level, they suddenly stop, causing GRANDPA to jerk up. GRANDPA holds on to the keys tightly, looking at JIA CAI with a complexity of emotions he is unable to articulate. He trembles, as if a critical nerve has just dropped dead.

Blackout.]

- 1 *Gong Gong: Grandpa*
- 2 *kopi: coffee with milk*
- 3 *teh o: tea without milk*
- 4 *towkay: boss*
- 5 *erhu: two-stringed Chinese musical instrument*
- 6 *Baba: father*
- 7 *kiasu: literally, afraid to lose out*

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