



# Cambridge IGCSE™

**DRAMA**

**0411/13**

Paper 1

**October/November 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 **24** pages.

## EXTRACT 1

Taken from *Flare Path* by Terence Rattigan

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

Extract 1 is taken from Terence Rattigan's *Flare Path*. Rattigan's play was first performed in London in 1942 at the height of the Second World War. The play is in three acts, and the extract is taken from the opening section of Act One.

Flare paths were the lights used at remote airstrips to outline aircraft runways after dark.

*Flare Path* is set at the Falcon Hotel, located on a remote part of the east coast of England but near an airbase. We are introduced to Peter Kyle, a Hollywood film star, who is attempting to check in to the hotel. Peter has had a love affair with Patricia Graham, who appeared with him in a film. Peter was not free to marry Patricia and she subsequently married Teddy Graham, a bomber pilot. She does not know her husband Teddy very well and is planning to leave him to be with Peter. She is not, however, expecting Peter to arrive at the Falcon Hotel.

## CHARACTERS

COUNTESS SKRICZEVINSKY (DORIS) (a carelessly dressed woman in her early thirties)

PETER KYLE (a man of about thirty-five, dressed in correct country attire)

MRS OAKES

SERGEANT MILLER (DUSTY)

PERCY

FLYING OFFICER COUNT SKRICZEVINSKY

FLIGHT LIEUTENANT GRAHAM (TEDDY)

PATRICIA WARREN (MRS GRAHAM)

## ACT ONE SCENE ONE

*The Residents' Lounge of The Falcon Hotel, at Milchester, Lincolnshire, which is also used by RAF personnel from the nearby base.*

*The sole occupant of the room is COUNTESS DORIS SKRICZEVINSKY. She has fallen asleep in a large armchair, a magazine open on her lap. A wireless at her side emitting, at intervals, the trumpeted call sign of the BBC.*

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*PETER KYLE comes in from the road, carrying a suitcase. He looks round, then goes up to the reception desk and rings a small handbell. Nothing happens. He rings again. DORIS wakes up.*

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DORIS: [Calling] Mrs Oakes!

*MRS OAKES comes in from the door marked 'Private', her office. She is a tall, angular woman of middle age.*

MRS OAKES: Yes? [Seeing PETER.] Yes? What can I do for you?  
 PETER: I'd like a room, please.  
 MRS OAKES: Single or double?  
 PETER: Single.  
 MRS OAKES: Quite impossible. I'm sorry.  
 PETER: Oh.

15

*There is a pause broken by the voice of the BBC ANNOUNCER on the radio.*

20

ANNOUNCER: Hullo, Forces! *Round the World in Eighty Days*. A dramatisation of the novel –

*DORIS switches it off. MRS OAKES, paying no further attention to PETER, has come from behind her counter to collect a tea tray.*

25

DORIS: [Derisively] *Round the World in Eighty Days*! They do think up some strange ones, I must say.

MRS OAKES: I never listen these days, except to the news. Finished with your tea, Countess?

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DORIS: Yes, thank you, Mrs Oakes.

*MRS OAKES takes up the tray. PETER is watching her, exasperated.*

MRS OAKES: Of course, I'm not saying it would be easy to think up new things all the time.

35

PETER: [Loudly] What about a double?

MRS OAKES: You said you wanted a single.

PETER: Yes, but if you haven't got a single, I'd like a double.

MRS OAKES: I'm sorry. We're full right up.

PETER: If you haven't got a room, you haven't got a room, have you?

40

MRS OAKES: [Unmoved] No. We haven't got a room. [Goes into her office.]

PETER *turns round.*

PETER: Goodness, what a –  
 DORIS: [*Excited*] Why, it is!  
 PETER: I beg your pardon. 45  
 DORIS: You're Peter Kyle, aren't you?  
 PETER: Yes, I am. [*Politely.*] I'm afraid –  
 DORIS: Oh, no. You wouldn't know me. I saw *Light of Love* in Milchester only yesterday. Isn't that funny?  
 PETER: [*Abstractedly*] Yes, it is. [*Makes an obvious effort to be polite.*] It's 50  
 over two years old now – *Light of Love*.  
 DORIS: Oh, we only get the old ones in Milchester. Well I never – this is a thrill!  
 PETER: It wasn't a good picture either, I'm afraid.  
 DORIS: Oh, it was quite good, really. One or two bits were rather silly, I 55  
 thought. You were ever so good, though.  
 PETER: Thank you very much.  
 DORIS: Not at all. I always think you're good.  
 PETER: I'm so glad.

*She stares at him in wonder and awe. PETER is evidently not unaccustomed to this. He walks forward and extends his hand graciously.* 60

DORIS: How do you do?  
 Oh, how do you do? My name's Doris. I won't tell you the other name, because you'd never be able to pronounce it. [*Hastily tidies her crumpled frock.*] You came over here to arrange about your new picture, didn't you? I read all about it in the newspaper. 65  
 PETER: Yes.  
 DORIS: And you're giving all your salary to the Red Cross. I do think that's fine. Of course, you're English, aren't you? 70  
 PETER: By birth, yes. But I've been an American citizen for the last seven years.  
 DORIS: Well, well, well! Peter Kyle! Would you believe it – drifting into the old Falcon Hotel just like that – and asking for a room.  
 PETER: And not getting it. 75  
 DORIS: Oh, don't you worry about that. The idea! [*Calling.*] Mrs Oakes!

MRS OAKES *emerges from her office.*

MRS OAKES: Yes? [*Glaring at PETER.*] I thought I told you –  
 DORIS: [*Excitedly*] Mrs Oakes, don't you know who this gentleman is?  
 MRS OAKES: No. 80  
 DORIS: Look at him carefully and then tell me if you don't recognise him.

MRS OAKES *stares at PETER.*

MRS OAKES: [*At length*] No, I can't say I do.  
 DORIS: Look again. Look at him side view, then you'll see. [*To PETER.*] Turn round. 85  
 PETER: [*Embarrassed*] I think, if you don't mind –  
 DORIS: There! You must know that smile. Who does it remind you of?  
 MRS OAKES: [*At length*] Mabel Smart's brother.  
 PETER: I think I'd better tell you my name straight away, otherwise this might go on all night. I'm Peter Kyle. 90

MRS OAKES:	Peter Kyle?	
DORIS:	Yes, you know. The film actor.	
MRS OAKES:	An actor?	
DORIS:	[ <i>Frenziedly</i> ] You must have seen him, Mrs Oakes. He's at the Palace this week in <i>Light of Love</i> .	95
MRS OAKES:	I don't go to the Palace. [ <i>To PETER.</i> ] Have you been at the Odeon in Skillingworth?	
PETER:	I've really no idea.	
DORIS:	Of course he has. He's very famous – so please, Mrs Oakes, do try and fix him up if you can.	100
MRS OAKES:	[ <i>To PETER</i> ] How long did you want to stay?	
PETER:	Just the one night.	
MRS OAKES:	Just the one night. Well, Countess, seeing that the gentleman is a friend of yours I'll see what I can do.	
PETER:	That's terribly kind of you.	105
MRS OAKES:	Now, let me see. I could put up a bed for him in the attic – only I don't like to do that because of fire bombs.	
PETER:	I don't mind –	
MRS OAKES:	No, but I do. I don't want my hotel burnt down.	
PETER:	But I'm not particularly inflammable.	110
MRS OAKES:	Possibly not – but the bed is. I know! There's Number 12. Wing Commander Taylor. He's Duty Defence Officer, so he'll be sleeping up at the Station tonight. You can go in there. [ <i>Opens the register.</i> ] Will you register, please? And fill in this form.	
PETER:	I'll fill it in and give it to you later.	115
MRS OAKES:	I can't send you up at once, because the Wing Commander might want to use his room before dinner.	
PETER:	That's quite all right.	
MRS OAKES:	You must be careful not to touch any of the Wing Commander's things. He's most particular. Oh! [ <i>Examines the register.</i> ] I see you're from out of town.	120
PETER:	[ <i>Nervously</i> ] Er – yes, I am –	
MRS OAKES:	[ <i>Coldly</i> ] Dinner is at half-past seven. [ <i>Goes into her office.</i> ]	
PETER:	Evidently she thinks I'm a spy.	
DORIS:	Oh, no, I'm sure she doesn't. It's only that we get so few civilians round here. There's only the aerodrome, you see, and nothing else at all. We're all Air Force here, you know. I suppose you came to see someone up at the Station?	125
PETER:	Well, I –	
DORIS:	I don't want to be inquisitive. I mean, curiosity killed the cat. But I just thought it was a funny place for a gentleman like you to come to, and I –	130
PETER:	[ <i>Deliberately</i> ] I was on my way to town. I passed this place and thought it might be fun to stay the night. That's all.	
DORIS:	Fancy. Well, I'm glad you did, I must say.	135
PETER:	[ <i>With automatic gallantry</i> ] So am I.	
DORIS:	[ <i>Simpering</i> ] Silly.	
PETER:	[ <i>Hastily</i> ] When you say you're 'Air Force', does that mean you work up at the aerodrome?	
DORIS:	Oh, no – my husband's a pilot.	140
PETER:	Fighter pilot?	
DORIS:	[ <i>Shocked</i> ] Oh, no, bombers. Wellingtons. You must have seen them when you passed the aerodrome.	
PETER:	I'm not very good about aeroplanes –	
DORIS:	Aircraft. Yes, he's second pilot in a Wellington, is my Johnny. He's done quite a lot of raids. He's only got a few to go before	145

they give him a rest. After a fixed number of operational trips they get given a rest, you know – put on to something safer – like teaching or groundwork. Do tell me all about Hollywood. Do you know Carmen Miranda or Bing Crosby? 150

*While she is speaking there is the sound of aircraft – heavy bombers – passing overhead. The noise is momentarily very loud. PETER looks up.*

PETER: What are they?  
DORIS: [Casually] Stirlings, I expect. They're four-engine aircraft, anyway. 155  
Probably from Shepley. Been a day raid most likely. The boys'll know. Tell me, did you meet Carmen Miranda or Bing Crosby?

PETER: I've never met Carmen Miranda, but I know Bing Crosby fairly well.  
DORIS: Fancy! Whatever's he like? 160

*Another aircraft can be heard passing overhead. This time it is DORIS who looks up.*

PETER: He's very nice. As a matter of fact, our houses are quite near each other and –  
DORIS: [Sharply] Sh! [Jumps up and listens intently.] There's something 165  
wrong with that one.

*She runs to the window, opens it, and sticks her head out. PETER follows her.*

PETER: There she is! See?  
[Looking out] Yes, what an enormous thing. It looks all right to me. 170  
DORIS: She's flying on three engines. Been shot up, I expect.

*The sound passes into the distance.*

PETER: [Suddenly.] Oh, no!  
What's the matter? 175  
DORIS: She's landing. Look! They've put the undercarriage down. She's going to land on our aerodrome.  
PETER: It's coming in!

*There is a pause, while DORIS and PETER stare intently out of the window. The sound of the aircraft engines fades suddenly as they are throttled back. 180*

*DORIS turns quickly away from the window. PETER continues watching.*

DORIS: Is she down?  
PETER: Yes, I think so. It's gone out of sight behind those hangars. 185

*He turns round from the window and moves as if to close it. DORIS stops him with a quick gesture. She is still listening intently. There comes the sound of the aircraft engines.*

DORIS:	It's all right. She's taxiing back. [ <i>Nods to PETER to close the window.</i> ]	190
PETER:	It was in trouble all right. It was flying all lopsided.	
DORIS:	Oooh! – I've suddenly thought – you must know Mrs Graham, Teddy Graham's wife – Patricia Warren, the actress, you know. She was in a play of yours in New York. The part was only a – cough and a spit, she says, but you might remember her. She's staying here.	195
PETER:	Really?	
DORIS:	Do you remember her?	
PETER:	Yes, I do.	
DORIS:	She's ever so nice, I think. Don't you?	200
PETER:	Yes. Charming.	
DORIS:	She won't half be surprised when she sees you. She went up for a nap. Shall I call her down?	
PETER:	No, please don't. I'll see her later, anyway.	
DORIS:	She's only been here since yesterday morning. It's the first chance she's had of coming to see her hubby, as the play she was acting in in London only came off last week. He's just been made captain of a Wellington, too – she's as proud as proud of him. It's a treat to see them together – it is really.	205
PETER:	[ <i>Abruptly</i> ] I feel it's time for a drink. Can I get you one?	210
DORIS:	Thank you, Mr Kyle. I'll have a lime soda. There's the bell by the door.	
	 <i>PETER presses a bell. A man in the uniform of a Sergeant Air Gunner comes in from the road. He is about thirty-five, small, dark, and insignificant. His name is SERGEANT DAVID MILLER, and he is known, naturally, as DUSTY.</i>	215
DUSTY:	Evening, Countess.	
DORIS:	Hullo, Dusty.	
DUSTY:	Spotted my wife anywhere?	
DORIS:	I don't think she's come yet, Dusty. She was coming by bus, wasn't she?	220
DUSTY:	Four-twenty-five from Lincoln – so she should 'ave been 'ere twenty minutes ago. She's always making mistakes though – she'll go and catch the wrong bus, you see – end up in Grimsby, and then blame me. [ <i>While he is speaking he is taking off his overcoat. He now turns and sees PETER.</i> ] Oh, excuse me –	225
PETER:	We were just going to have a drink. Will you join us?	
DUSTY:	Thank you, sir. I don't mind.	
PETER:	I've rung the bell, but nothing seems to happen. [ <i>To DUSTY.</i> ] What does A.G. stand for?	230
DUSTY and DORIS:	Air gunner.	
DORIS:	Didn't you know that? You are ignorant.	
PETER:	Yes, I am, I'm afraid. So you're the man who sits in the rear turret?	
DUSTY:	That's right. Tail-end stooge – that's me.	235
PETER:	What's it like being a tail-end stooge?	
DUSTY:	Oh, not so bad. Gets a bit cold sometimes.	
PETER:	'A bit cold' is an understatement, isn't it?	
DUSTY:	Don't know. Depends, really. Some nights it's all right. Other nights you come down and you got to get a bloke with a 'ammer and chisel to get you off of the seat.	240



*A boy of about fifteen, PERCY, wearing an apron, comes through the door marked 'Lounge'.*

PERCY: Anybody ring?  
 PETER: Yes, I rang. I want a lime soda – [To DUSTY.] What's yours? 245  
 DUSTY: Cola, please, sir.  
 PETER: A cola and a lemonade.  
 PERCY: [With a broad smile] There's no lemonade.  
 PETER: Then I'll have a tonic.  
 PERCY: [With a broader smile] There's no tonic. 250  
 PETER: Then bring me an orange juice.  
 PERCY: [Disappointed] Yes, you can have that. [To DUSTY.] Was that a  
 Stirling come down 'bout ten minutes ago, Sergeant?  
 DUSTY: That's none of your business what it was, nosy.  
 PERCY: Garn, I knows a Stirling when I seen one. Anyone hurt inside? 255  
 DUSTY: [With dignity] I've no idea, I'm sure.  
 PERCY: [With relish] Bet there was. I saw an ambulance driving out.  
 [Goes.]  
 DORIS: Was anyone hurt?  
  
 DUSTY nods. 260  
  
 Bad?  
 DUSTY: Two bumped off – tail gunner and wireless op. Cannon shells.  
 Other gunner caught it – not bad, though.  
 DORIS: Been a daylight do, has there?  
 DUSTY: Big one. [With a glance at PETER.] Talk about careless talk! 265  
 DORIS: Oh, don't mind him. You don't know who he is, do you?  
 DUSTY: No. Can't say I do.  
 DORIS: It's Peter Kyle.  
 DUSTY: [After a pause] Cor! [Gazes, awestruck, at PETER.]  
 PETER: What's your name, Sergeant? 270  
 DUSTY: Miller, sir.  
 PETER: I'm glad to meet you.  
  
*They shake hands.*  
  
 DUSTY: Peter Kyle. Well, I'm a – Do you know Dorothy Lamour?  
 PETER: No. I can't say I do. 275  
 DUSTY: [Plainly disappointed] Oh!  
  
*PERCY comes in with the drinks.*  
  
 PERCY: It was a Stirling come down. Fred in the lounge seen 'er, too.  
 DUSTY: 'Fred in the lounge' can be wrong sometimes, I presume, or is he  
 a complete know-all? 280  
 PERCY: I don't know what he is, but 'e knows it was a Stirling. Shot up  
 something terrible it was, 'e says.  
  
*PETER pays him.*  
  
 PETER: Keep the change.  
 PERCY: [Surprised] Thank you, sir. Thank you. [At the door.] Where's it  
 tonight, Sergeant? Berlin? 285  
 DUSTY: It'll be a clip on the ear'ole for you, my lad, if I 'ave any more of  
 your lip. Beat it!



PERCY goes. *His voice can be heard in the lounge before the door closes behind him.* 290

PERCY: [Off] Sergeant says it's Berlin tonight.  
 DUSTY: Cor! Did you hear that?  
 DORIS: Needs a good hiding. [To DUSTY, in a low voice.] Nothing on tonight, is there, dear?  
 DUSTY: Not so far as I know. 295  
 DORIS: [Cheerfully] Tinkerty-tonk, Mr Kyle!  
 PETER: Good health!

*There is the sound of a car drawing up on the road outside, and FLYING OFFICER COUNT SKRICZEVINSKY comes in. He wears the Polish Air Force eagle over the left breast, and the word 'Poland' on his shoulders. He is over forty, tall and thin, with a permanent and slightly bewildered smile.* 300

DORIS: Hullo, Johnny ducks, you're early.  
*She comes forward, kisses him lightly on the cheek, and brings him forward to DUSTY and PETER.* 305

Is Teddy with you?  
 COUNT: 'E – poots – car – garage. [Speaks English with the greatest difficulty, always retaining his bewildered expression.]  
 DUSTY: Evening, sir.  
 COUNT: Good evening. 310  
 DORIS: Johnny, I want you to meet a very famous man.  
 COUNT: Pardon?  
 DORIS: [Pointing at PETER] Very – famous – man. Film star. Understand? Peter Kyle.  
 COUNT: [Not having understood] Oh, yes – please. 315  
 PETER: How do you do?

*They shake hands. The COUNT clicks his heels slightly.*

DORIS: Isn't he sweet when he does that? First time I met him he kissed my hand. Of course, I had to fall for him after that, didn't I, Johnny ducks? 320

*The COUNT smiles at her vaguely and she squeezes his hand.*

You must excuse his English, Mr Kyle. It's not up to much, but it's getting better. He's having English lessons up at the Station – aren't you, Johnny ducks?  
 COUNT: Please? 325  
 DUSTY: English – lessons, sir. Your wife says you are having English lessons.  
 COUNT: [With a sudden burst of loquacity] Oh, yes. English lessons. I learn much.

MRS OAKES appears at the office door. 330

DUSTY: [Calling] Oh, Mrs Oakes!  
 MRS OAKES: Yes?  
 DUSTY: It's all right about that double room for tonight, isn't it?

MRS OAKES:	Yes. You've got Number 2. Do you want to go up now?	
DUSTY:	No, thanks. The wife's not come yet. Should've been 'ere an hour ago. [ <i>Gloomily.</i> ] Just like her, I will say.	335
MRS OAKES:	She'll turn up – you'll find.	
	<i>She disappears as FLIGHT LIEUTENANT TEDDY GRAHAM comes in through the front door. He wears the Distinguished Flying Cross. His age is twenty-four.</i>	340
TEDDY:	Hullo, Doris, my beautiful. How's every little thing? Evening, Sergeant. Where's your wife?	
DUSTY:	Don't know, sir. Gone off course a bit – looks like. If she don't come soon I'll post her as 'missing – believed got in the wrong bus'.	345
TEDDY:	I should. Johnny, you clot! What about that cola you were going to get me?	
COUNT:	I not forget.	
	<i>He rings the bell.</i>	
	TEDDY suddenly sees PETER and approaches him cautiously.	350
TEDDY:	Goodness me! It's not Peter Kyle, is it?	
DORIS:	Yes it is, Teddy. It really is. Isn't it wonderful?	
TEDDY:	I say, I'm most awfully glad to meet you, sir, and all that.	
PETER:	Must you call me 'sir'?	
TEDDY:	No, I suppose not – I mean – Peter Kyle! Well, well, swell! [ <i>Shakes PETER's hand energetically.</i> ] This calls for a party, don't you think, boys and girls? [ <i>Calling.</i> ] Percy!	355
COUNT:	Please – I wish –	
TEDDY:	All right, Johnny – these are mine. [ <i>Pointing at PETER.</i> ] Very famous bloke here, Johnny.	360
COUNT:	Oh, yes, sank you.	
	PERCY appears promptly, his manner, when he speaks to TEDDY, surprisingly deferential.	
PERCY:	Yes, Flight Lieutenant Graham, sir?	
TEDDY:	Where have you been? We've been ringing for half an hour.	365
PERCY:	Sorry, sir. Didn't know it was you, Flight Lieutenant Graham.	
TEDDY:	Another round for these people, whatever they're having, Percy, and OJ's for the Count and me.	
PERCY:	Yes, sir. Berlin tonight, Flight Lieutenant Graham?	
TEDDY:	What? No, Percy. Home, sweet home, tonight.	370
	PERCY's face falls. He goes out.	
	I say, this has rather shaken me – you know – I mean your being here, in the old Falcon Hotel just like – I mean – a commercial traveller or something. No offence, or anything –	
PETER:	That's all right.	375
TEDDY:	You must know Pat. That's my wife. Patricia Warren. She was – still is – I mean she still uses the name and all that. [ <i>Calling.</i> ] Pat! Pat! Are you upstairs?	
PATRICIA:	[ <i>From upstairs</i> ] Hullo, Teddy, I heard you come in.	

TEDDY:	Come on down. There's something down here that's going to shake you considerably.	380
PATRICIA:	Oh? Just coming.	
TEDDY:	I say, I suppose you do know her. I mean, she was in a play of yours, you know – tiny part, but she often talks about your having been very kind to her and all that –	385
PETER:	Does she? Yes, I remember her well.	
TEDDY:	Look – you go there – [ <i>Points to a place directly beneath the stairs.</i> ] so she won't see you as she comes down –	
PETER:	[ <i>Protestingly</i> ] No, I think –	
DORIS:	[ <i>Pushing him</i> ] Go on, silly! Look out!	390
	 PATRICIA GRAHAM <i>comes down the stairs. She is about TEDDY's age, perhaps a year or two older.</i>	
PATRICIA:	What's all this about my being shaken?	
TEDDY:	Nothing, darling. Just to get you to come down.	
PATRICIA:	Hullo, Johnny. Good evening, Doris.	395
TEDDY:	This is Sergeant Miller – my tail gunner. A very bad type –	
PATRICIA:	He doesn't look it. How do you do? [ <i>Brightly.</i> ] It's funny the loose way you Air Force people use your slang. For instance, 'to shake someone' or 'to be shaken' seems to cover anything from crashing in flames to seeing a caterpillar or something.	400
	 PETER <i>emerges from the recess under the stairs. PATRICIA is facing him. She stands quite still. PETER smiles, but she does not smile in return. She turns her head quickly to look at TEDDY, who is gazing at her, smiling expectantly. Then she looks back at PETER.</i>	405
PETER:	Hullo.	
PATRICIA:	Hullo.	
	 <i>They shake hands.</i>	
TEDDY:	Well, darling, are you shaken, or are you shaken? Now, be honest.	410
PATRICIA:	I'll be honest. I'm shaken.	
	 PERCY <i>comes in, staggering under the weight of a loaded tray.</i>	
	Which of these is for me?	
TEDDY:	Well – as a matter of fact –	
PATRICIA:	Teddy, you don't mean to tell me you've left me out? I'll have an orange juice.	415
TEDDY:	Another OJ, Percy.	
PERCY:	Yes, sir.	
TEDDY:	Come on, everybody.	
	 PERCY <i>goes out.</i>	420
PATRICIA:	[ <i>To PETER</i> ] When did you arrive?	
DORIS:	Only a few minutes ago. Just fancy – Peter Kyle blowing into the old Falcon Hotel just like that. Happened to be passing and thought it would be fine to stay the night. You should have seen my face.	425

PATRICIA: [Brightly] Yes. What's the news from the aerodrome, Teddy?  
 TEDDY: Nothing much. [Raising his glass.] Cheers, everybody!  
 PATRICIA: There must be some news, or are you going all 'careless talk' on me?  
 TEDDY: First time I've ever known you take an interest in what's going on at the aerodrome. As a matter of fact, it's been a quiet day, hasn't it, Sarge? 430  
 DUSTY: Pretty quiet, sir.  
 TEDDY: A Stirling force-landed a few minutes ago. You probably saw it.  
 PETER: The Countess and I saw it. 435  
 DORIS: Don't call me Countess, please, Mr Kyle. Or, if you do, give me my full name, which is – [Screws her face up in an effort to pronounce the name.] Countess Skriczevinsky.  
 COUNT: [Correcting her gently] Please Countess Skriczevinsky.  
 DORIS: Get Johnny correcting me for a change! 440

*There is a general laugh. The COUNT looks slightly more bewildered.*

Sorry, ducks. I can say it. I was only fooling. [Correctly.] Countess Skriczevinsky.

*The COUNT smiles.* 445

PATRICIA: What was the matter with the Stirling that force-landed?  
 TEDDY: Been shot up in a raid. Big raid, too, I believe. I can't tell you where, of course.

*PERCY comes in with PATRICIA's orange juice.*

PERCY: Awful to do on Kiel Canal this afternoon. 450  
 TEDDY: [Startled] Come here, Percy. [Regarding him sternly.] Who told you that?  
 PERCY: Just come through on the six o'clock.  
 TEDDY: Oh, the laugh's on me.  
 PERCY: Blenheims, Wimpeys, 'Alifaxes, and Stirlings. We lost seventeen. 455  
 Shot down twenty-two of theirs, though. [Goes.]  
 TEDDY: Seventeen? Not too good. [Meets DUSTY's eye.] I reckon the squadron's done pretty well up to now to keep out of these daylight do's, don't you?  
 DUSTY: [Fervently] You're telling me. 460  
 COUNT: [Suddenly] I have wish to go on these daylight do's.  
 TEDDY: You mean you don't have wish.  
 COUNT: No, no. I do have wish. I have wish to see my bombs to fall –

*There is a slight pause.*

TEDDY: I see what you mean, Johnny old boy. 465  
 PATRICIA: I want another drink.  
 TEDDY: Goodness me! You haven't finished that one already?  
 PATRICIA: Yes.  
 PETER: [Calling] Percy!

*PERCY appears at the door.* 470

PATRICIA:	[ <i>Politely.</i> ] What were you drinking, Mrs Graham?	
PETER:	Thank you, Mr Kyle. It was an orange juice. An orange juice for Mrs Graham – and the same again for the others.	
	PERCY <i>goes out.</i>	475
COUNT:	Yes, please.	
	PERCY <i>comes in with new drinks, and exits.</i>	
PERCY:	[ <i>Off</i> ] Hurry up with those drinks, Fred.	
TEDDY:	Just as well we've got tonight at home, eh, Dusty?	
DUSTY:	[ <i>Gloomily</i> ] I wouldn't put it past 'em to send us out now. They done it before.	480
TEDDY:	Dusty's the world's prize moaner. He even moaned to me over the intercom because he'd shot down a Messerschmitt. Tell them about it, Dusty.	
DUSTY:	[ <i>Alarmed</i> ] No, Mr Graham, sir, please. Not now.	485
PATRICIA:	[ <i>Politely</i> ] Do tell us, Sergeant.	
DUSTY:	It's nothing, mum, really. Mr Graham's told you it's only I shot down a Messerschmitt, I think.	
TEDDY:	What do you mean, you think? It was at night, Patricia. Nothing else in the sky for miles around except us and this Messerschmitt, and he still thinks someone else might have shot it down. Tell 'em, Dusty.	490
DUSTY:	They'll think it's a line, sir.	
PATRICIA:	Why don't <i>you</i> tell the story, Teddy?	
TEDDY:	I didn't see it. We were flying along over the Dutch coast somewhere, and suddenly I hear Dusty's voice over the intercom, saying: [ <i>Imitating DUSTY's gloomy voice.</i> ] "Ullo, skipper. Tail calling, ME 110's just been at us. He's gone into the sea on fire. Over."	495
	<i>There is a general laugh. DUSTY looks acutely uncomfortable.</i>	500
PATRICIA:	'Gone' is the operative word.	
DUSTY:	[ <i>To DUSTY</i> ] You did shoot at it, though, didn't you? Oh, yes, mum. I shot at it all right. Bright moon there was. Saw it as clear as I'm seeing you. He opens up 'bout five 'undred yards with 'is cannons; and I've got 'im in my sights, and 'e's getting bigger all the time, and I press the triggers and there's a ruddy great glow all of a sudden and down 'e goes into the sea, turning and twisting. I thought –	505
	<i>There is a pause. Everyone, including the COUNT, is listening intently.</i>	510
	Crikey!	
PATRICIA:	That's not what I'd have thought.	
DUSTY:	First time I'd ever seen a Messerschmitt, and down he goes just like that. [ <i>Clicks his teeth unbelievably.</i> ]	
TEDDY:	Good show, Dusty. You get another cola for that.	515

## EXTRACT 2

Taken from *The Piano Lesson* by August Wilson

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

The extract is taken from Act 1, Scene 2 of *The Piano Lesson* by American playwright August Wilson, which was first produced in 1990.

The play is set in Pittsburgh in 1936 in the home of Doaker Charles. The play explores the tensions in the African-American Charles family between brother and sister Boy Willie and Berniece over the potential sale of a family heirloom: an ornate 137-year-old upright piano. The piano has special significance because of its carvings of the family's African ancestors, made by their enslaved grandfather.

The Sutter family were the owners of the Charles family when they were enslaved. Boy Willie dreams of buying the same Mississippi land (Sutter's Land) on which the Charles family were enslaved and wants to sell the piano to pay for it. Berniece, however, refuses to sell the piano since she sees this, rather than the land, as the family's legacy.

The action takes place in the kitchen and parlour of the house where Doaker Charles lives with his niece, Berniece, and her eleven-year-old daughter, Maretha. Although the house is sparsely furnished, the parlour is dominated by an old upright piano with African sculptures and totems carved on its legs.

## CHARACTERS

DOAKER CHARLES (Uncle to Boy Willie and Berniece; a tall thin man, aged 47.)

WINING BOY (Doaker's older brother, aged 56; a musician, and penniless.)

BOY WILLIE (Nephew to Doaker Charles, 30 years old; brash and impulsive.)

BERNIECE (Boy Willie's sister, 35 years old; she blames Boy Willie for her husband Crawley's death.)

MARETHA (Berniece's 11-year-old daughter.)

LYMON JACKSON (Boy Willie's business partner, aged 29.)

## ACT ONE SCENE TWO

*The lights come up on the kitchen. WINING BOY sits at the kitchen table. DOAKER busies himself washing pots. WINING BOY is fifty-six years old. DOAKER's older brother, he tries to present the image of a successful musician, but his music, his clothes, and even his manner of presentation are old. He is a man looking back over his life. He continues to live it with an odd mixture of zest and sorrow.*

5

WINING BOY: So the Ghosts of the Yellow Dog got Sutter. That just go to show you I believe I always lived right. They say every dog gonna have his day and time it go around it sure come back to you. I done seen that a thousand times. I know the truth of that. But I'll tell you outright ... if I see Sutter's ghost I'll be on the first thing I find that got wheels on it.

10

*DOAKER enters from his room.*

DOAKER: Wining Boy!

15

WINING BOY: And I'll tell you another thing ... Berniece ain't gonna sell that piano.

DOAKER: That's what she told him. He say he gonna cut it in half and go on and sell his half. They been around here three days trying to sell them watermelons. They trying to get out to where those folks live but the truck keep breaking down. They go a block or two and it break down again. They trying to get out to Squirrel Hill and can't get around the corner. He say soon as he can get that truck empty to where he can set the piano up in there he gonna take it out of here and go sell it.

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WINING BOY: What about them boys Sutter got? How come they ain't farming that land?

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DOAKER: One of them going to school. He left down there and come North to school. The other one ain't got as much sense as that frying pan over yonder.

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WINING BOY: Other than seeing Sutter's ghost, how's Berniece doing?

DOAKER: She doing alright. She still got Crawley on her mind. He been dead three years but she still holding on to him. I believe she messing around with Avery. They got something going. He a preacher now. If you let him tell it the Holy Ghost sat on his head and heaven opened up with thunder and lightning. That's what he gonna call his church. The Good Shepherd Church. He trying every little thing to get him a congregation together. They meeting over at his house till he get him a church.

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WINING BOY: Ain't nothing wrong with being a preacher.

40

DOAKER: How long you been in Kansas City?

WINING BOY: Since I left here.

*[Pause].*

You know Cleotha died.

DOAKER: Yeah, I heard that last time I was down there. I was sorry to hear that.

45

WINING BOY: One of her friends wrote and told me. I got the letter right here.

*[He takes the letter out of his pocket.]*

I was down in Kansas City and she wrote and told me Cleotha had died. Name of Willa Bryant. She say she know cousin Rupert.

*[He opens the letter and reads.]*

50



	Dear Wining Boy: I am writing this letter to let you know Miss Cleotha Holman passed on Saturday the first of May she departed this world in the loving arms of her sister Miss Alberta Samuels. I know you would want to know this and am writing as a friend of Cleotha. There have been many hardships since last you seen her but she survived them all and to the end was a good woman. Your cousin Rupert Bates is my friend also and he give me your address and I pray this reaches you about Cleotha. Miss Willa Bryant. A friend.	55
	<i>[He folds the letter and returns it to his pocket.]</i>	60
	I never knew she was sick. I believe it was that yellow jaundice. That's what killed her mama.	
DOAKER:	Cleotha wasn't but forty-some.	
WINING BOY:	She was forty-six. I got ten years on her. I met her when she was sixteen. You remember I used to run around there. Couldn't nothing keep me still. Much as I loved Cleotha I loved to ramble. Couldn't nothing keep me still. We got married and we used to fight about it all the time. Then one day she asked me to leave. Told me she loved me before I left. Told me, Wining Boy, you got a home as long as I got mine. And I believe in my heart I always felt that and that kept me safe.	65
DOAKER:	Cleotha always did have a nice way about her.	
WINING BOY:	Man that woman was something. Many a night I sat up and looked out over my life. Said, well, I had Cleotha. When it didn't look like there was nothing else for me, I said, thank goodness, at least I had that. If ever I go anywhere in this life I done known a good woman. And that used to hold me till the next morning.	75
	<i>[Pause.]</i>	
	You hear from Coreen?	
DOAKER:	She up in New York. I let her go from my mind.	80
WINING BOY:	She was something back then. You got married and snatched her out from under us and we all got mad at you.	
DOAKER:	She up in New York City. That's what I hear.	
	<i>The door opens and BOY WILLIE and LYMON enter.</i>	
BOY WILLIE:	Look here! We was just talking about you. Doaker say you left out of here with a whole sack of money. I told him we wasn't going see you till you got broke.	85
WINING BOY:	What you mean broke? I got a whole pocketful of money.	
DOAKER:	Did you all get that truck fixed?	
BOY WILLIE:	We got it running and got halfway out there on Centre and it broke down again. Lymon went out there and messed it up some more. Fellow told us we got to wait till tomorrow to get it fixed. Say he have it running like new. Lymon going back down there and sleep in the truck so the people don't take the watermelons.	90
LYMON:	Lymon nothing. You go down there and sleep in it.	95
BOY WILLIE:	You was sleeping in it down home, I don't know nothing about sleeping in no truck.	
LYMON:	I ain't sleeping in no truck.	
BOY WILLIE:	They can take all the watermelons. I don't care. Wining Boy, where you coming from? Where you been?	100
WINING BOY:	I been down in Kansas City.	
BOY WILLIE:	You remember Lymon? Lymon Jackson.	
WINING BOY:	Yeah, I used to know his daddy.	

BOY WILLIE:	Doaker say you don't never leave no address with nobody. Say he got to depend on your whim. See when it strike you to pay a visit.	105
WINING BOY:	I got four or five addresses.	
BOY WILLIE:	Doaker say Berniece asked you for three dollars and you got mad and left.	
WINING BOY:	Berniece try and rule over you too much for me. That's why I left. It wasn't about no three dollars.	110
BOY WILLIE:	Where you getting all these sacks of money from? I need to be with you. Doaker say you had a whole sack of money ... turn some of it loose.	
WINING BOY:	I was just fixing to ask you for five dollars.	
BOY WILLIE:	I ain't got no money. I'm trying to get some. Doaker tell you about Sutter? The Ghosts of the Yellow Dog got him about three weeks ago. Berniece done seen his ghost and everything. He right upstairs. [Calls.]	115
	Hey Sutter! Wining Boy's here.	120
LYMON:	What ghosts sound like? The wind or something?	
BOY WILLIE:	You done been there for real, Wining Boy?	
WINING BOY:	Nineteen thirty. July of nineteen thirty I stood right there on that spot. It didn't look like nothing was going right in my life. I said everything can't go wrong all the time ... let me go down there and call on the Ghosts of the Yellow Dog, see if they can help me. I went down there and right there where them two railroads cross each other ... I stood right there on that spot and called out their names. They talk back to you, too.	125
LYMON:	People say you can ask them questions. They talk to you like that?	130
WINING BOY:	A lot of things you got to find out on your own. I can't say how they talked to nobody else. But to me it just filled me up in a strange sort of way to be standing there on that spot. I didn't want to leave. It felt like the longer I stood there the bigger I got. I seen the train coming and it seem like I was bigger than the train. I started not to move. But something told me to go ahead and get on out the way. The train passed and I started to go back up there and stand some more. But something told me not to do it. I walked away from there feeling like a king. Went on and had a stroke of luck that run on for three years. So I don't care if Berniece believe or not. Berniece ain't got to believe. I know cause I been there. Now Doaker'll tell you about the Ghosts of the Yellow Dog.	135
DOAKER:	I don't try and talk that stuff with Berniece. Avery got her all tied up in that church. She just think it's a whole lot of nonsense.	
BOY WILLIE:	Berniece don't believe in nothing. She just think she believe. She believe in anything if it's convenient for her to believe. But when that convenience run out then she ain't got nothing to stand on.	145
WINING BOY:	Let's not get on Berniece now. Doaker tell me you talking about selling that piano.	
BOY WILLIE:	Yeah ... hey, Doaker, I got the name of that man Avery was talking about. The man what's fixing the truck gave me his name. Everybody know him. Say he buy up anything you can make music with. I got his name and his telephone number. Hey, Wining Boy, Sutter's brother say he selling the land to me. I got one part. Sell them watermelons get me the second part. Then ... soon as I get them watermelons out that truck I'm gonna take and sell that piano and get the third part.	150
DOAKER:	That land ain't worth nothing no more.	155

WINING BOY:	How you know Sutter's brother ain't sold it already? You talking about selling the piano and the man's liable to sold the land two or three times.	160
BOY WILLIE:	He say he waiting on me. He say he give me two weeks. That's two weeks from Friday. Say if I ain't back by then he might gonna sell it to somebody else. He say he wanna see me with it.	
WINING BOY:	You know as well as I know the man gonna sell the land to the first one walk up and hand him the money.	165
BOY WILLIE:	That's just who I'm gonna be. Look, you ain't gotta know he waiting on me. I know. Okay. I know what the man told me. Stovall already done tried to buy the land from him and he told him no. The man say he waiting on me ... he waiting on me. Wining Boy, what you doing in Kansas City? What they got down there?	170
WINING BOY:	Doaker say they had you and Lymon down on the Parchman Farm. Had you on my old stomping grounds.	
BOY WILLIE:	Me and Lymon was down there hauling wood for Jim Miller and keeping us a little bit to sell. Some fellows tried to run us off of it. That's when Crawley got killed. They put me and Lymon in the prison.	175
LYMON:	They ambushed us right there where that road dip down and around that bend in the creek. Crawley tried to fight them. Me and Boy Willie got away but the sheriff got us.	180
BOY WILLIE:	They looking for Lymon down there now. They rounded him up and put him in jail for not working.	
LYMON:	Fined me a hundred dollars. Mr Stovall come and paid my hundred dollars and the judge say I got to work for him to pay him back his hundred dollars. I told them I'd rather take my thirty days but they wouldn't let me do that.	185
BOY WILLIE:	As soon as Stovall turned his back, Lymon was gone. He down there living in that truck dodging the sheriff and Stovall. He got both of them looking for him. So I brought him up here.	
LYMON:	I told Boy Willie I'm gonna stay up here. I ain't going back with him.	190
BOY WILLIE:	Ain't nobody twisting your arm to make you go back. You can do what you want to do.	
WINING BOY:	I'll go back with you. I'm on my way down there. You gonna take the train? I'm gonna take the train.	195
LYMON:	They treat you better up here.	
BOY WILLIE:	I ain't worried about nobody mistreating me. They treat you like you let them treat you. They mistreat me I mistreat them right back.	
LYMON:	That's why you gonna end up back down there on the Parchman Farm.	200
BOY WILLIE:	I ain't thinking about no Parchman Farm. You liable to go back before me.	
LYMON:	They work you too hard down there. All that weeding and hoeing and chopping down trees. I didn't like all that.	205
WINING BOY:	You ain't got to like your job on Parchman. Hey, tell him, Doaker, the only one got to like his job is the waterboy.	
DOAKER:	If he don't like his job he need to set that bucket down.	
BOY WILLIE:	That's what they told Lymon. They had Lymon on water and everybody got mad at him cause he was lazy.	210
LYMON:	That water was heavy.	
BOY WILLIE:	They had Lymon down there singing: [Sings.]	

	O Lord Berta Berta O Lord gal oh-ah O Lord Berta Berta O Lord gal well	215
	[LYMON <i>and</i> WINING BOY <i>join in.</i> ]	
	Go 'head marry don't you wait on me oh-ah Go 'head marry don't you wait on me well Might not want you when I go free oh-ah Might not want you when I go free well	220
BOY WILLIE:	Come on, Doaker. Doaker know this one. [As DOAKER <i>joins in the men stamp and clap to keep time. They sing in harmony with great fervor and style.</i> ]	
	O Lord Berta Berta O Lord gal oh-ah O Lord Berta Berta O Lord gal well	225
	Raise them up higher, let them drop on down oh-ah Raise them up higher, let them drop on down well Don't know the difference when the sun go down oh-ah Don't know the difference when the sun go down well	
	Berta in Meridan and she living at ease oh-ah Berta in Meridan and she living at ease well I'm on old Parchman, got to work or leave oh-ah I'm on old Parchman, got to work or leave well	230
	O Alberta, Berta, O Lord gal oh-ah O Alberta, Berta, O Lord gal well	235
	When you marry, don't marry no farming man oh-ah When you marry, don't marry no farming man well Everyday Monday, hoe handle in your hand oh-ah Everyday Monday, hoe handle in your hand well	
	When you marry, marry a railroad man, oh-ah When you marry, marry a railroad man, well Everyday Sunday, dollar in your hand oh-ah Everyday Sunday, dollar in your hand well	240
	O Alberta, Berta, O Lord gal oh-ah O Alberta, Berta, O Lord gal well	245
BOY WILLIE:	Doaker like that part. He like that railroad part.	
LYMON:	Doaker sound like Tangleye. He can't sing a tune.	
BOY WILLIE:	Hey, Doaker, they still talk about you down on Parchman. They ask me, "You Doaker Boy's nephew?" I say, "Yeah, me and him is family." They treated me alright soon as I told them that. Say, "Yeah, he my uncle." Hey, Wining Boy, come on play some piano. You a piano player, play some piano. Lymon wanna hear you.	250
WINING BOY:	I give that piano up. That was the best thing that ever happened to me, getting rid of that piano. That piano got so big and I'm carrying it around on my back. I don't wish that on nobody. See, you think it's all fun being a recording star. Got to carrying that piano around and man did I get slow. Got just like molasses. The world just slipping by me and I'm walking around with that piano.	255

DOAKER:	What you gonna do when your troubles get like mine?	
LYMON:	If I knew how to play it, I'd play it. That's a nice piano.	260
BOY WILLIE:	Whoever playing better play quick. Sutter's brother say he waiting on me. I sell them watermelons. Get Berniece to sell that piano. Put them two parts with the part I done saved ...	
WINING BOY:	Berniece ain't gonna sell that piano. I don't see why you don't know that.	265
BOY WILLIE:	What she gonna do with it? She ain't doing nothing but letting it sit up there and rot. That piano ain't doing nobody no good.	
LYMON:	That's a nice piano. If I had it I'd sell it. Unless I knew how to play like Wining Boy. You can get a nice price for that piano.	
DOAKER:	Now I'm gonna tell you something, Lymon don't know this ... but I'm gonna tell you why me and Wining Boy say Berniece ain't gonna sell that piano.	270
BOY WILLIE:	She ain't got to sell it! I'm gonna sell it! Berniece ain't got no more rights to that piano than I do.	
DOAKER:	See, now ... to understand why we say that ... to understand about that piano ... you got to go back to old time. See, our family was owned by a fellow named Robert Sutter. That was Sutter's grandfather. Alright. The piano was owned by a fellow named Joel Nolander. He was one of the Nolander brothers from down in Georgia. It was coming up on Sutter's wedding anniversary and he was looking to buy his wife ... Miss Ophelia was her name ... he was looking to buy her an anniversary present. Only thing with him ... he ain't had no money. They made a trade off and Miss Ophelia was so happy with that piano that it got to be just about all she would do was play on that piano.	275 280
WINING BOY:	Just get up in the morning, get all dressed up and sit down and play on that piano.	285
DOAKER:	Alright. Time go along. Time go along. Miss Ophelia got to missing my grandmother ... the way she would cook and clean the house and talk to her and what not. And she missed having my daddy around the house to fetch things for her. Miss Ophelia took sick to the bed one day. Wouldn't get out of the bed in the morning. She just lay there. The doctor said she was wasting away.	290
WINING BOY:	That's when Sutter called our granddaddy up to the house.	
DOAKER:	Now, our granddaddy's name was Boy Willie. That's who Boy Willie's named after ... only they called him Willie Boy. Now, he was a worker of wood. He could make you anything you wanted out of wood. He'd make you a desk. A table. A lamp. Anything you wanted. Them fellows around there used to come up to Mr Sutter and get him to make all kinds of things for them. Then they'd pay Mr Sutter a nice price. Now ... am I telling it right, Wining Boy?	295 300
WINING BOY:	You telling it.	
DOAKER:	Sutter called him up to the house and told him to carve my grandmother and my daddy's picture on the piano for Miss Ophelia. And he took and carved this ... [DOAKER crosses over to the piano.] See that right there? That's my grandmother, Berniece. She looked just like that. And he put a picture of my daddy when he wasn't nothing but a little boy the way he remembered him. He made them up out of his memory. Only thing ... he didn't stop there. He carved all this. He got a picture of his mama ... Mama Esther ... and his daddy, Boy Charles.	305 310
WINING BOY:	That was the first Boy Charles.	



- DOAKER: Then he put on the side here all kinds of things. See that? That's when him and Mama Berniece got married. Then he got here when my daddy was born ... and here he got Mama Esther's funeral ... and down here he got Mr Nolander taking Mama Berniece and my daddy away down to his place in Georgia. He got all kinds of things what happened with our family. When Mr Sutter seen the piano with all them carvings on it he got mad. He didn't ask for all that. But see ... there wasn't nothing he could do about it. When Miss Ophelia seen it ... she got excited. She took back to playing it and played on it right up till the day she died. Alright ... now see, our brother Boy Charles ... that's Berniece and Boy Willie's daddy ... he was the oldest of us three boys. He's dead now. But he would have been fifty-seven if he had lived. He died in 1911 when he was thirty-one years old. Boy Charles used to talk about that piano all the time. He never could get it off his mind. Two or three months go by and he be talking about it again. He be talking about taking it out of Sutter's house. Say it was the story of our whole family enslaved. Me and Wining Boy tried to talk him out of it but it wouldn't do any good. Soon as he quiet down about it he'd start up again. We seen where he wasn't gonna get it off his mind ... so, on the Fourth of July, 1911 ... when Sutter was at the picnic what the county give every year ... me and Wining Boy went on down there with him and took that piano out of Sutter's house. We put it on a wagon and me and Wining Boy carried it over into the next county with Mama Ola's people. Boy Charles decided to stay around there and wait until Sutter got home to make it look like business as usual. Now, I don't know what happened when Sutter came home and found that piano gone. But somebody went up to Boy Charles's house and set it on fire. But he wasn't in there. He must have seen them coming cause he went down and caught the 3:57 Yellow Dog. He didn't know they was gonna come down and stop the train. Stopped the train and found Boy Charles in the boxcar with four of them vagrants. Must have got mad when they couldn't find the piano cause they set the boxcar afire. Now, nobody know who done that. Some people say it was Sutter cause it was his piano. Some people say it was Sheriff Carter. Some people say it was Robert Smith and Ed Saunders. But don't nobody know for sure. It was about two months after that that Ed Saunders fell down his well. Just upped and fell down his well for no reason. People say it was the ghost of them men who burned up in the boxcar that pushed him in his well. They started calling them the Ghosts of the Yellow Dog. Now, that's how all that got started and that why we say Berniece ain't gonna sell that piano. Cause her daddy died over it. 315
- BOY WILLIE: All that's in the past. If my daddy had seen where he could have traded that piano in for some land of his own, it wouldn't be sitting up here now. He spent his whole life farming on somebody else's land. I ain't gonna do that. See, he couldn't do no better. When he come along he ain't had nothing he could build on. His daddy ain't had nothing to give him. The only thing my daddy had to give me was that piano. And he died over giving me that. I ain't gonna let it sit up there and rot without trying to do something with it. If Berniece can't see that, then I'm gonna go ahead and sell my half. And you and Wining Boy know I'm right. 320
- DOAKER: Ain't nobody said nothing about who's right and who's wrong. I was just telling the man about the piano. I was telling him why we say Berniece ain't gonna sell it. 325
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LYMON:	Yeah, I can see why you say that now. I told Boy Willie he ought to stay up here with me.	
BOY WILLIE:	You stay! I'm going back! That's what I'm gonna do with my life! Why I got to come up here and learn to do something I don't know how to do when I already know how to farm? You stay up here and make your own way if that's what you want to do. I'm going back and live my life the way I want to live it.	375
	<i>WINING BOY gets up and crosses to the piano.</i>	
WINING BOY:	Let's see what we got here. I ain't played on this thing for a while.	
DOAKER:	You can stop telling that. You was playing on it the last time you was through here. We couldn't get you off of it. Go on and play something.	380
	<i>WINING BOY sits down at the piano and plays and sings. The song is one which has put many dimes and quarters in his pocket, long ago, in dimly remembered towns and way stations. He plays badly, without hesitation, and sings in a forceful voice.</i>	385
WINING BOY:	[Singing.]	
	I rambled this wide world over I rambled this world around I had my ups and downs in life And bitter times I saw But I never knew what misery was Till I lit on old Arkansas.	390
	I started out one morning to meet that early train He said, "You better work for me I have some land to drain. I'll give you fifty cents a day, Your washing, board and all And you shall be a different man In the state of Arkansas."	395
	I worked six months for the rascal He fed me old corn dodgers They was hard as any rock My tooth is all got loosened And my knees begin to knock In the state of Arkansas.	400
	Traveling man I've traveled all around this world Traveling man I've traveled from land to land Traveling man I've traveled all around this world Well it ain't no use writing no news I'm a traveling man.	405
		410
		415
	<i>The door opens and BERNIECE enters with MARETHA.</i>	



BERNIECE:	Is that ... I know that ain't Wining Boy sitting there.	
WINING BOY:	Hey, Berniece.	
BERNIECE:	You all had this planned. You and Boy Willie had this planned.	420
WINING BOY:	I didn't know he was gonna be here. I'm on my way down home. I stopped by to see you and Doaker first.	
DOAKER:	I told him he left out of here with that sack of money, we thought we might never see him again. Boy Willie say he wasn't gonna see him till he got broke. I looked up and seen him sitting on the doorstep asking for two dollars. Look at him laughing. He know it's the truth.	425
BERNIECE:	Boy Willie, I didn't see that truck out there. I thought you was out selling watermelons.	
BOY WILLIE:	We done sold them all. Sold the truck too.	430
BERNIECE:	I don't want to go through none of your stuff. Wining Boy, when you get here?	
WINING BOY:	A little while ago. I took the train from Kansas City.	
BERNIECE:	Let me go upstairs and change and then I'll cook you something to eat.	435
BOY WILLIE:	You ain't cooked me nothing when I come.	
BERNIECE:	Boy Willie, go on and leave me alone. Come on, Maretha, get up here and change your clothes before you get them dirty.	
	<i>BERNIECE exits up the stairs, followed by MARETHA.</i>	
WINING BOY:	Maretha sure getting big, ain't she, Doaker.	440
	<i>BOY WILLIE crosses to the piano.</i>	
BOY WILLIE:	Hey, Lymon ... get up on the other side of this piano and let me see something.	
WINING BOY:	Boy Willie, what is you doing?	
BOY WILLIE:	I'm seeing how heavy this piano is. Get up over there, Lymon.	445
WINING BOY:	Go on and leave that piano alone. You ain't taking that piano out of here and selling it.	
BOY WILLIE:	Just as soon as I get them watermelons out that truck.	
WINING BOY:	Well, I got something to say about that.	
BOY WILLIE:	This my daddy's piano.	450
WINING BOY:	He ain't took it by himself. Me and Doaker helped him.	
BOY WILLIE:	He died by himself. Where was you and Doaker at then? Don't come telling me nothing about this piano. This is me and Berniece's piano. Am I right, Doaker?	
DOAKER:	Yeah, you right.	455
BOY WILLIE:	Let's see if we can lift it up, Lymon. Get a good grip on it and pick it up on your end. Ready? Lift!	
	<i>As they start to move the piano, the sound of Sutter's ghost is heard. DOAKER is the only one to hear it.</i>	
	<i>With difficulty they move the piano a little bit so it is out of place.</i>	460
BOY WILLIE:	What you think?	
LYMON:	It's heavy ... but you can move it. Only it ain't gonna be easy.	
BOY WILLIE:	It wasn't that heavy to me. Okay, let's put it back.	
	<i>The sound of Sutter's ghost is heard again. They all hear it as BERNIECE enters on the stairs.</i>	465

- BERNIECE: Boy Willie ... you gonna play around with me one too many times. Now set that piano back over there. I done told you a hundred times I ain't selling that piano.
- BOY WILLIE: I'm trying to get me some land. I need that piano to get me some money so I can buy Sutter's land. 470
- BERNIECE: Money can't buy what that piano cost. You can't sell your soul for money. It won't go with the buyer. It'll shrivel and shrink to know that you ain't taken on to it. But it won't go with the buyer.
- BOY WILLIE: I ain't talking about all that. I ain't talking about selling my soul. I'm talking about trading that piece of wood for some land. Get something under your feet. Land the only thing they ain't making no more of. You can always get you another piano. I'm talking about some land. What you get something out the ground from. That's what I'm talking about. You can't do nothing with that piano but sit up there and look at it. 475
- BERNIECE: That's just what I'm gonna do. Wining Boy, you want me to fry you some pork chops? 480
- BOY WILLIE: Now, I'm gonna tell you the way I see it. The only thing that make that piano worth something is them carvings Papa Willie Boy put on there. That's what make it worth something. That was my great-granddaddy. Papa Boy Charles brought that piano into the house. Now, I'm supposed to build on what they left me. You can't do nothing with that piano sitting up here in the house. That's just like if I let them watermelons sit out there and rot. I'd be a fool. Alright now, if you say to me, Boy Willie, I'm using that piano. I give out lessons on it and that help me make my rent or whatever. Then that be something else. I'd have to go on and say, well, Berniece using that piano. She building on it. Let her go on and use it. I got to find another way to get Sutter's land. But Doaker say you ain't touched that piano the whole time it's been up here. So why you wanna stand in my way? See, you just looking at the sentimental value. See, that's good. That's alright. I take my hat off whenever somebody say my daddy's name. But I ain't gonna be no fool about no sentimental value. You can sit up here and look at the piano for the next hundred years and it's just gonna be a piano. You can't make more than that. Now I want to get Sutter's land with that piano. I get Sutter's land and I can go down and cash in the crop and get my seed. As long as I got the land and the seed then I'm alright. I can always get me a little something else. Cause that land give back to you. I can make me another crop and cash that in. I still got the land and the seed. But that piano don't put out nothing else. You ain't got nothing working for you. Now, the kind of man my daddy was he would have understood that. I'm sorry you can't see it that way. But that's why I'm gonna take that piano out of here and sell it. 490
- BERNIECE: You ain't taking that piano out of my house. 495
- 500
- 505
- 510

*She crosses to the piano.*

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