

GARRY McQUINN AND AMANDA FABER PRESENT

THE TWO WORLDS OF CHARLIE

A NEW PLAY BY **OWEN SHEERS** DIRECTED BY **STEPHEN RAYNE**

BASED ON THE CONCEPT BY ALICE DRIVER

COMPOSED BY
JASON CARR

SET AND COSTUME DESIGN BY
ANTHONY LAMBLE

LIGHTING & PROJECTION DESIGN
WILLIAM REYNOLDS



EDUCATION PACK

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¹ Carless, D. & Douglas, K. (2012)
The Bravo 22 Company Project:
An Independent Qualitative Evaluation.

² Carless, D. & Douglas, K. (2012)
The Bravo 22 Company Project:
An Independent Qualitative Evaluation.

FIRST THEY LIVED IT, NOW THEY'RE PERFORMING IT

WHERE DID IT ALL BEGIN?

"I am so proud and overwhelmed. It is the most moving play I've seen for a long, long time. The public should get behind this and be part of something unforgettable" Ray Winstone

The original concept for The Two Worlds of Charlie F came from executive producer Alice Driver in the winter of 2010.

Driven by the belief that theatre can empower the individual, she set about designing a model that would see the process of theatre used to boost the confidence, self esteem and give a voice to the wounded, injured and sick (WIS) service personnel and veterans of the Armed Forces.

The goal was to create a company of WIS service personnel and with them, develop an original play based on their experiences. In partnership with The Theatre Royal Haymarket Masterclass Trust, The Royal British Legion and the MOD's Defence Recovery Capability, the process of recruiting for the project at Personnel Recovery Units across the country took place. Sir Trevor Nunn and General Sir David Richards came on board as patrons of the project and actor Ray Winstone headed to Tedworth House as an Ambassador to recruit the company. Together the whole project became known as the Bravo 22 Company.

It was paramount to the integrity and success of the project that the play be based on the real life experiences of the WIS service personnel and for them to perform it. With that in mind, writer Owen Sheers (playwright for the National Theatre of Wales' production of The Passion and author of Resistance) and director Stephen Rayne (whose repertoire of work spans productions in the West End, the National Theatre and the RSC) spoke to each and every member of the company, recorded their stories and turned them into a play of real power and depth. This interview and sharing process took place between September and November 2011 following which a final script was written and given to the cast to be rehearsed in January 2012.

In total, 32 WIS personnel were involved in the creative process, rehearsals and performances of the play. 12 WIS personnel and five actors comprised the final cast who performed at the Theatre Royal Haymarket on 22nd January 2012. A further two WIS personnel remained involved in the project in technical and support roles. Both the matinée and evening performances sold out and garnered both public and critical acclaim. In fact, the production proved so successful that with the support of Masterclass and The Royal British Legion, the play embarked on a UK tour performing at the New Alexandra Theatre in Birmingham, The Sherman Cymru in Cardiff, The Pleasance Grand during The Edinburgh Festival Fringe and returning to the Theatre Royal Haymarket performing two sell out shows in September. It won The Amnesty Freedom of Expression Award. The partnership between The Royal British Legion and the Theatre Royal Haymarket Masterclass Trust was nominated for a third sector award.

The process was fully evaluated by Leeds Metropolitan University: 50% of the participants explicitly and independently described a profound level of personal change through involvement in Bravo 22 Company, communicated through descriptions of the project as "life changing".

WHO IS INVOLVED?

THE CHARLIE F COMPANY SERVICE PERSONNEL

From sharing their stories for the script to helping with admin, marketing and performing – the wounded, injured and sick service personnel have contributed to The Two Worlds of Charlie F in a variety of ways. We are delighted to have worked with the following individuals:

Sergeant Aaron Baillie
Corporal Philip Bartlett
Marine Alex Brewer
Rifleman Billy Brumfield
Marine LCpl JJ Chalmers
Sapper Lyndon Chatting Walters
Staff Sergeant Elaine Corner
Bombardier Gareth Crabbe
Guardsman Jack Davies
Lieutenant-Colonel Stewart Hill
Guardsman Musa Jarju
Major Adam Jones
Lance Corporal Kevin Juka
Corporal Diane Lee
Lance Corporal Cassidy Little
Marine Simon Maxwell
Marine Steve Mculley
Corporal Lee Millar
Corporal Ralph Murombe

CAST (in alphabetical order)

TERI ANN BOBB-BAXTER
TOM COLLEY
MIRIAM COOPER
GARETH CRABBE
TOMOS EAMES
STEWART HILL
CASSIDY LITTLE
VENETIA MAITLAND
OWEN OLDROYD
LILY PHILLIPS
MAURILLA SIMPSON
DANIEL SHAW
STEPHEN SHAW
DARREN SWIFT
ASHLEIGH YOUNG

Lance Corporal Daniel O'Callaghan
Capt Ed Orr
Capt Anna Poole
Marine Eddy Porter
Guardsman Andy Pullin
Lance Bombardier Matthew Richardson
Rifleman Daniel Shaw
Corporal Stephen Shaw
Lance Corporal Maurillia Simpson
Corporal Kevin Smith
Darren Swift
Marine Ash Swinard
Liam Thompson
Corporal Paul Vice
Marine Matt Webb
Rifleman Lyndon Woodford
Private Andrew Wright
Lance Corporal Ashliegh Young

Young Simi, Michelle Taylor and ensemble
Sapper John Booth
Sarah Thomas, Tracy Booth and ensemble
Bombardier Darren Sobey
Corporal Frank Taylor
Major Daniel Thomas
Corporal Charlie Fowler
Sergeant Jean Barker
Colonel Angus Watson and ensemble
Lauren and ensemble
Lance Corporal Simi Yeates
Rifleman Leroy Jenkins
Corporal Roger Smith
Colour Sergeant Chris Ward
Sergeant Ali Briggs

WHO IS INVOLVED?

CREATIVE

Producer
Producer
Executive Producer & original concept

Writer
Director
Composer
Set Designer
Lighting & Projection Designer
Sound Designer
Choreographer
Costume supervisor
Costume assistant

PRODUCTION

Production Manager
Company Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Production Electrician
Financial Controller
Associate Producer
Assistant Producer – Funding
Assistant Producer
Production Assistant
Production Assistant

Marketing
Press
Projection footage
Original Creative Design

GARRY McQUINN
AMANDA FABER
ALICE DRIVER

OWEN SHEERS
STEPHEN RAYNE
JASON CARR
ANTHONY LAMBLE
WILL REYNOLDS
COLIN PINK
LILY PHILLIPS
KAT SMITH
DANIELLE GALLAGHER

ALEX WELLER
MATTHEW HALES
NICK WILSON
ISABELLE TAYLOR
NEILL POLLARD
COLIN HINDS
BRENDON RIDING
CHLOE FRENCH
HANNAH DUROSE
CAITLIN ALBERY BEAVAN
MARINE GOUVERNER

JHI-MARKETING.COM
AMANDA MALPASS PR
Courtesy of **UPPERCUT FILMS**
N9 DESIGN

KEY PROFILES & CASE STUDIES

MAURILLIA SIMPSON >



Since I was seven years old it has always been my dream to be a soldier. I was born in Trinidad & Tobago and grew up there, with my family, in the City of San Fernando. One day, whilst getting ready for school, I told my mum, 'One day I will be a soldier and live where the Queen lives.' Today, years later, here I am living my dream. I serve the Queen and I live in the UK.

I haven't worked in the performing arts before, other than singing with my sisters and doing Christmas pageants when I was growing up.

I am glad that I am a part of this project because of what it stands for and the message it holds. For me, it means that someone out there will hear my story and know about my journey as a soldier. I've survived the horrors of deployment, returned safely to family and friends, continued my dream with pride and accomplishment, then had it taken away in the blink of an eye.

This project has already helped my future just by letting me know the extended support I have as an individual. Being a soldier in the Armed Forces is so out of this world that sometimes words evade me. The people who have dedicated their time, professional skills and shared their gifts with us soldiers, whose lives are also on the battle field is an 'AWESOME' experience to be a part of.

GARETH CRABBE >



I always wanted to be someone with an action packed job. So to stay true to my dreams of being a soldier, an astronaut or Indiana Jones, I began some research. I quickly discovered that being an archaeologist was pretty boring stuff and lacked whips! I then found out that you needed a very high IQ to work for NASA, but then, aged only 18, I found my true calling – as a soldier. You may hear people saying that I only joined up for the boots and the free clothes. Well, they are telling the truth. I love free clothes.

I had left school at 16 and had a plethora of unsuitable jobs for a young man with the world at his feet! I guess I should tell you the best and worst of the bunch: working in a jewellers (best) and spraying Tenpin bowling shoes (worst).

I have never worked in the theatre before; I have never had the chance until now. I was approached and asked if I was interested in working on The Bravo 22 project and told it was right up my street – possibly because people think I'm a lunatic and will try anything once, so I signed up. I have had such an amazing time mainly due to the hard work of the people behind the scenes. I have met new people and made some great friends. Getting up, showered and ready to get to rehearsals in the morning is a privilege. I feel positive and fearless about the performances! I think I will be ok... only time will tell!

FIRST THEY LIVED IT, NOW THEY'RE PERFORMING IT

WHO IS INVOLVED?

< CASSIDY LITTLE



I was born in Ottawa, Canada, but consider myself to have been raised in Newfoundland. It was there, at a young age, that I discovered the joy of performing. It all started with piano, which I hated until I realised it was an ice-breaker with girls. A teacher pointed me in the right direction when she suggested that class clowns normally do well on stage. With that in mind I scored my first role as an elf of Christmas Eve and started having a go at dancing (thought it would be an ice-breaker with girls too). Later, when I moved in with my father and step-mother in St Louis, Missouri, I went to a school called The Central Visual and Performance High School. I had high hopes, thinking it would be something like Fame, but in fact it was just a tad more ghetto. It was here that I took my performance art a lot more seriously. I began dancing every day, studying Shakespeare and I even joined a Gospel choir - serious!

I managed to secure myself a scholarship for dancing at Lindenwood University, and despite a small medical setback, I managed to dance with the Mid American Dance Company. That fun was short lived as I ended up moving back to Canada for medical reasons. After jumping around for a while, I was eventually approached by my step- father - who must have thought I was pretty funny as he offered me a plane ticket to his house in England provided I gave stand up comedy a try. I did, and I don't think I was particularly funny as I got booed off stage a bunch of times. As a result of a bet, I ended up joining the marines. A long and happy career was what I was looking forward to when it was traumatically taken away from me on my second tour of Afghanistan as a medic in J coy, 42 CDO RM. I have discovered the hard way that I might have the strongest and most supportive family in the universe. I have five parents – three mothers and two fathers – five sisters, three brothers, countless cousins, uncles and aunts, and the most beautiful wife in the world (and let's not forget the corps and friends). I hope that this play can honour the struggle that they endured, and maybe help others understand the battles they have won and will continue to win. If the theatre will have me back, then I shall dedicate my life to her, if not, I think I'll give medicine a try as I hear it's a good ice breaker with girls.

HOW THE PLAY DEVELOPED

**AN INTERVIEW WITH
OWEN SHEERS
AND STEPHEN RAYNE**

The Charlie F Company is quite an unusual project! What did you think when you were first approached to work on it?

Owen: I was immediately intrigued by the idea. Having just finished working on another piece of theatre (The Passion) which also had its roots in the stories of individuals, I recognized that the Charlie F Company project had the potential to achieve a uniquely authentic theatrical voice while also casting a light on a far-too neglect subject. I was, however, also aware of the significant challenges the project offered in terms of timescale and the uncharted territory we'd be entering. I was genuinely thrilled to accept the opportunity to write the script, but it's been an undulating ride of excitement and anxiety ever since.

Stephen: I am always up for a challenge and this certainly appeared to be one! I have been working on many forms of theatre during the past few years and this seemed like a very ambitious, worthwhile and exciting opportunity to explore an alternative to conventional 'well made' plays. I was also intrigued by the possibility of trying to create a piece of theatre with non professionals.

The play is entirely based on their experiences. How willing were they to share their stories with you?

Owen: Any process like the one we've just been through requires huge amounts of trust on every side. I'd always hoped we'd reach a stage where I'd be able to question and talk openly with the company members about their experiences, but I was amazed by how quickly this came about. All members of Charlie F have been incredibly generous with their stories, time and knowledge. And not just members of the company either, but also wives, fiancées and parents too. This has been especially crucial as I effectively had just weeks to write the play, and I simply wouldn't have been able to do that without the serviceman and women being so open with their source material.

So are the soldiers playing themselves in The Two Worlds of Charlie F?

Owen: No. It was important for us that each member engaged with creating a character who they play in Charlie F. That said, while this isn't verbatim theatre, I always wanted the voice of this piece to be the soldiers' voice, so throughout the play there are lines, phrases, whole situations which have been drawn from their experiences. Sometimes, a member of the company will find themselves performing a speech they will certainly recognize as being drawn from another member of the company. Everything in the play is grown from the 'soil' of the soldiers' experience. What is grown, however, is not that experience itself, but rather a theatrical rendering of its essence.

FIRST THEY LIVED IT, NOW THEY'RE PERFORMING IT

Most of the soldiers had never performed on stage before today – how did you find the actors in them? How has the process been different to working with an entire cast of professionals?

Stephen: We began with a lot of games and exercises to build their confidence and to help them engage in imaginative 'play'. We also combined this with a great deal of discussion about their experiences in the army and with their injuries. From this point, we began to link their personal experiences to role play and explored characters and situations we thought would be useful in the play. Some professional actors dislike 'improvising' and do not have the facility for it; with our company; it was the sine qua non of the process and once they understood that everything we were doing was based on their own experiences it made the rehearsals much more productive and enjoyable. Clearly some of the soldiers are more confident and have a greater facility for role play but this is true of any company – professional or not.

The Charlie F Project has been an education for all involved – what have you learnt?

Owen: An awful lot of T.L.As and some of the cheesiest chat up lines I've ever heard... And a huge amount about what it means to serve in a modern army. At the same time, though, I've also realized how the basic nature of war, the fundamental destruction on a physical, psychological and emotional level, hasn't changed, however 'modern' the war may be. Perhaps most importantly working on Charlie F. has reminded me of exactly what the three letters of that word 'war' really mean- just how far the consequences of a conflict reach, across countries, people, generations.

Stephen: I am still learning. Patience, tolerance and humility come to mind! Also that laughter and creativity are always very closely linked. Oh, and I now have a new vocabulary of colorful expletives!

What have been your most memorable moments?

Owen: There have already been so many. The atmosphere in the rehearsal room has been rare and extraordinary and unlike anything I've been moving, funny, challenging and I've felt very privileged to have been involved. My strongest memories though, the ones that will live with me, will be some of the one to one conversations I've had with the members of the company, talking about their experiences and their hopes for rebuilding their lives again.

Stephen: The pride and pleasure after the first performance in London. Though Charlie F happens to be fictional, the cast have lived through its story. Earlier this morning, a member of the group was taken to hospital: the intensity of his pain had made him vomit outside the stage door of this London venue. Nearly all the soldiers are on medication, and the scene they're rehearsing is about this very subject – about not being able to sleep because of pain, medication and flashbacks, having been wounded in Iraq or Afghanistan. "Worse, always worse at night," they sing. "I'm scared, scared to put my head on the pillow."

An article written by Owen Sheers for the Guardian about his involvement can be found on the Guardian website: <http://www.theguardian.com/stage/2012/jan/18/two-worlds-charlie-f-veterans>

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BUILDING TRUST

Read this quote to students before doing these exercises and/or as part of their discussion/ reflection on these exercises.

What response do they have to this passage?

CHARLIE

You know when you fell off your bike? As a kid? Do you remember that pain? The one you don't feel at first but then you look down at your hand, your knee and it's all gritty from where you bounced along the pavement. And that's when it comes on, pulsing, and you're like 'ow, ow, ow, what the fuck?'

That's what I remember. That kinda feeling. Grit in my hands, my knees.

In my mouth. The taste of it.

And the smell of Afghan. Gritty and shitty. Sand, skin flakes and shit.

That's what I remember.

EXERCISE ONE

Work in pairs.

Person A keeps eyes closed, while Person B walks on one leg. The two students support each other as they move around.

On a given signal, students exchange roles.

Come together and share/discuss the experience: listing sounds, tactile experiences, and so on.

You can change how the pairs communicate to each other e.g. verbal, non-verbal, led, non-led.

EXERCISE TWO

Work in pairs.

Person A keeps eyes open, while Person B walks with their eyes closed. Without speaking Person A needs to protect and guide Person B without 'leading' - Person B is still an equal partner. Person B can say 'stop' if they need to but no other verbal communication.

On a given signal, students exchange roles.

Come together and share/discuss the experience: listing sounds, tactile experiences, and so on.

You can alter how much contact the students have with each other (arms around shoulder, just holding hands, just touching fingers...).

EXTENSION: Have the students gradually break all contact, so that Person B is listening to the footsteps/breathing/movements of Person A in order to feel safe and be guided.

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BUILDING TRUST

EXERCISE THREE

Work in pairs.

Sit closely – facing each other.

Person A closes their eyes and take Person B's hand.

Person A spends time exploring Person B's hand with their fingers; really taking time to feel each alteration/blemish/curve. Allow the sense of touch to be heightened.

Person A tells Person B what they felt- what kind of things do we learn about somebody just from their hands?

Swap over and repeat.

Feedback and discuss as a group.

EXERCISE FOUR

Kitbag discs

Imagine you are being sent away from home to an area of conflict.

As a group, discuss:

1. Which five pieces of music you would take with you into a conflict zone and why?
2. What key object would you bring from home and why?

Depending on the outcome of these discussions, student ideas could be developed into: freeze frames, short scenes, monologues etc.

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BUILDING A CHARACTER

**BUILDING A CHARACTER
- CONTINUED**

In the play, we are introduced to characters simply by a list of basic information about them. Why do you think the writer has chosen to introduce characters in this way? What choices would you make as a director when staging this scene?

CHARLIE

PO56085M | Cpl Charlie Fowler | Aged 26 | B company 22 commando

Injured in Nad Ali North September 23rd 2011.

I was on a Section assault on a compound when a western flank stepped on an IED. Op was successful. Casevaced from the area to Bastion and then to Selly Oak Hospital, UK. After 3 weeks in a medically induced coma, I spent 4 weeks at OE, then straight to Headley Court."

Half way through his speech CHARLIE is joined on stage by LEROY, who also begins reciting his history as CHARLIE continues his at a lower volume. This pattern is repeated with each soldier entering earlier and earlier in the previous soldier's speech until the stage is filled with wounded soldiers reciting their histories.

LEROY

25080678 | Rifleman Leroy Jenkins | Aged 20 | 4th Batt The Rifles

Injured on 26th July 2009, Helmand Province, Afghanistan

Left leg blown off in an IED strike, medevaced back to the UK.

Recovery in Selly Oak Hospital Birmingham for 8 weeks. Right leg amputated. Rehab at Headley Court for a year. Awaiting medical discharge at Tedworth House.

TECHNIQUE ONE

Use this same framework as a starting point to create a character

Questions to consider:

WHO ARE YOU?

NAME?

AGE AND GENDER?

SOLDIER? Decide on a rank for your character (see glossary for British Army ranks)

CIVILIAN? Decide on your relationship to soldier e.g. parent/sibling/friend.

WHAT HAPPENED TO YOU?

Possible choices: Stepping on an IED (improvised explosive device), vehicle hit by an IED, shot by sniper, mortar attack.

WHAT WERE THE CONSEQUENCES?

Possible choices: Loss of limbs, PTSD (Post Traumatic stress disorder)

WHAT WERE THE SPECIFIC CIRCUMSTANCES?

Possible choices: On patrol, at base, in a vehicle, at your forward operating base.

YOU MAY ALSO WANT TO CONSIDER:

Were you/your relation/friend the only soldier present?

Were you/your relation/friend the only casualty?

How long before you/your relation/friend received medical attention?

TREATMENT RECEIVED:

Possible choices: treated at base, taken to hospital,

To develop this further and to create a richer character you may consider hobbies, favourite food, brothers and sisters etc.

Students might want to present these characters in a similar format to that used in the show – or you may choose to create narrative based scenes, using these characters

TECHNIQUE TWO

Use the Template provided here:

IF YOU HAVE A COPY OF THE PLAYTEXT:

Choose a Character from the play

On the inside of the 'gingerbread man' – write as many things as you can find in the text that this character says about themselves

Around the outside of the 'gingerbread man' – write as many thing as you can about what other characters tell the audience about your character

What do these notes tell you about this person?

IF YOU DO NOT HAVE A COPY OF THE PLAYTEXT:

Imagine you are a soldier or related to a soldier.

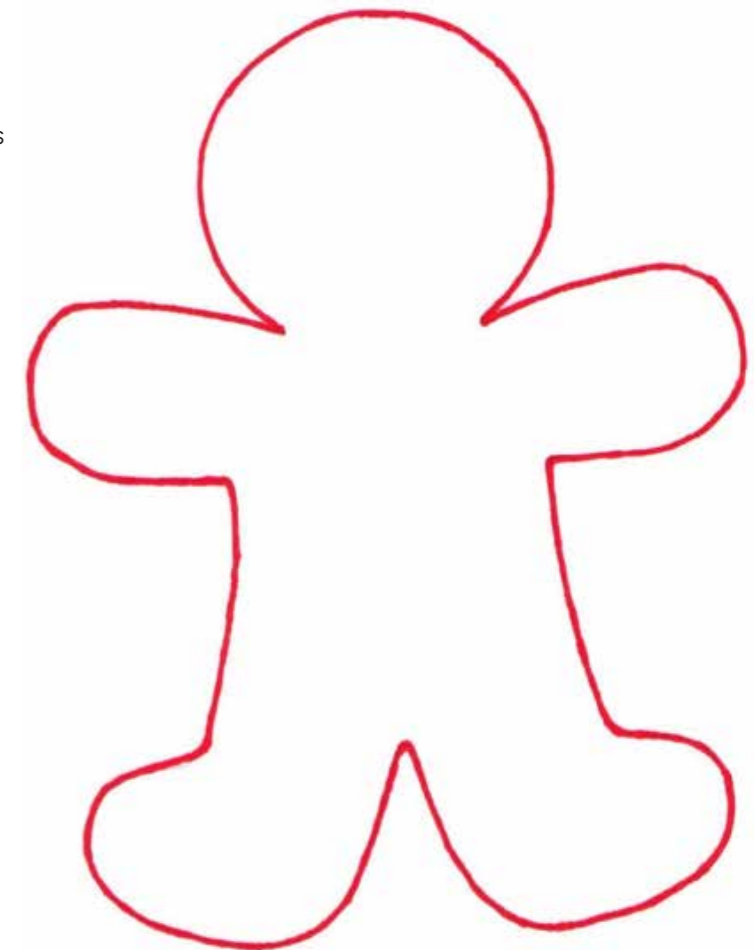
Decide how old and what gender you are and give yourself a name that is different to your own.

On the inside of the 'gingerbread man' – write as many things as you can think of that you imagine this person might say/think about themselves.

Around the outside of the 'gingerbread man' – decide what some of these people in your character's life might say about them : Mother, Sibling, School friend, Neighbour, Ranking officer, Children, Physical Therapist, Fellow soldier, Work Colleagues.

Whatever answers you think of are valid – there are no wrong answers.

Who is this person you have created? What do we know about him/her? Where can you take this character?



PAGE TO STAGE

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DEVISING &
IMPROVISATION

EXERCISE ONE

LINES FROM THE PLAY – Use the following suggestions as opening lines or as lines to incorporate, in an improvisation.

"No one gets to use their mobile phone. They're too easy to intercept."

"I was trapped. They were trying to dig me out. But all I could hear was..."

"I had to stay up. I forced myself not to go to sleep."

"This is where war happens. Here. On the bodies of men. Boys."

"We met two weeks before he went for his basic training."

"I joined up for a bet."

"Put that fag out you scraggy little shit! Stand up straight."

"You mustn't worry about me baby. I'll be fine."

"But at the end of the day he's my son isn't he?"

"You've been hit by an I.E.D. But you're going to be fine, you're going to be fine."

"You're not still bleating about your missus are you?"

"I'd like to join the army."

EXERCISE TWO

VERBATIM THEATRE - Verbatim Theatre involves the creation of theatre that is drawn from word-for-word interviews with real people.

Each student will need to use a recording device on their mobile phone to complete this exercise. Work in groups of 4.

Each student will need to use the recording device on their mobile phone to complete this exercise. Work in groups of 4. Each student is going to have to take on the role of another one of their group members – they should decide who is going to interpret/copy who so that they might watch each other very carefully throughout. In turn each group member should record themselves talking for one minute on the subject 'My strongest childhood memory'. Swap recordings so that each group member now has the recording made by the person they are going to 'interpret'. Each performer needs to practice and familiarize themselves with their speech. Remember you need to replicate EVERYTHING that was recorded – including pauses, mumbles, 'erms' etc. As a group decide how you want to perform these speeches. What order will work best? Will you interweave them? How can the speeches be combined and juxtaposed to best create an interesting, artistic effect? *This topic can of course be changed to suit the learning objectives/abilities of the group.

© SOURCE: CODE Council of Ontario
Dance and Drama Educators <http://code.on.ca/resource/verbatim-theatre>

EXERCISE THREE

REMEMBERING REALITY

Find a partner.

Label each other A and B.

Bs are told that they must watch their partner in great detail – remembering as much detail as they can about what their partner does/says/how they move etc.

A people have to leave the room.

A is told to walk back into the room when they want. Once in the room, As are only allowed to talk to other As and pretend that the B people are not there.

Bs must watch As for a few minutes.

Bs then go out of the room and come back in acting out what they had just seen.

Partners A and B come back together and describe to each other what they saw the other one do. Did B copy A perfectly? How difficult was it to remember and mimic A's actions? Did emotions play a part in remembering what had happened?

SOME QUESTIONS ABOUT VERBATIM THEATRE

What are the challenges of creating Verbatim Theatre?

What ethical considerations are there when creating Verbatim Theatre?

What happens to the 'truth' when it is revised and interpreted and retold through an actor?

What can we learn about ourselves through telling and listening to personal stories?

What can we learn about our society?

How can we use Verbatim Theatre to educate and eventually change social views and practices?

EXERCISE FOUR

SCRIPTWRITING - Work in groups of 3-5. Write out 10-15 things that you and your peer group say regularly. For example,

"Did you watch on telly?"

"What was the homework?"

Slang Words

What common markers of your speech can you think of?

Working with your list of words and the script list below of lines from the play to create a short scene.

DEVISING &
IMPROVISATION

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DEVISING & IMPROVISATION

The Guidelines are as follows:

You do not have to use all the lines

You cannot change the order of the scripted lines

– but you can use your own words in any order

Your scene must contain an equal number of lines from your own list and from the script list

You can add as much movement/mime/gestures etc. as you want to help shape and giving meaning to your scene.

The Script List

I don't remember

This has to stop

Yeah shit happens

You will not call me mate

Positively identify

The Great Game, ladies and gentleman, continues.

EXERCISE FIVE

Look at these three images from a performance of the Two Worlds of Charlie F.

In groups, request students recreate the poses that the actors are striking. What ideas/ reactions/thoughts do you have in reaction to these positions?

Some students in the audience then tell the group what images/ideas this physicalisation of these positions conjures up for them.

CONSIDER: What choices do you think the director and actors made when creating these positions?



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DEVISING & IMPROVISATION



Now students use these positions as a starting point for improvising a new scene – something that encompasses their own ideas about what these poses might be/represent.

The improvisations that follow can be funny/serious/physical/with or without dialogue – let your ideas guide you.

EXERCISE SIX

MORSE CODE

Each student picks a letter and learns the Morse signal for that letter. They need to be able to clap the rhythm out.

Have the students stand in alphabetical order. (You may also want to lay letters out on the floor in front of them to help).

Have a 'conductor' spell out words by pointing to each 'letter'.

The conductor might also 'freestyle' – building a montage of rhythms on top of each other for various different effects.

In groups: ask the students to 'perform' a word using rhythms and movement – either by striking poses to support the word – or by adding to the rhythm with their body movements with more 'dance-like' movement.

Allow students to play and explore different ways they can use the steady rhythm and beats to enhance a physicalisation of their chosen word.

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EXTRACTS AND SECTIONS OF THE PLAY TO BE PERFORMED

These extracts can be used for short performances by your students.

Alternatively, you can ask students to use these scenes to consider and write up the choices they might make in terms of direction/production technicalities/set design.

How do your choices and ideas differ from those in the production by Bravo 22 Company?

EXTRACT ONE:

Three women enter, FRANK'S girlfriend MICHELLE, JOHN'S mother TRACY and CHARLIE'S fiancée LAUREN.

MICHELLE

He said he was doing it was for all of us, our future. And I still believe him. He was. We had our Liam on the way and, well, we needed the money. So yeah, of course I supported him.

TRACY

My husband, his step-dad, he was in the army. So, yeah, I know what it's like. What they're like. And I know he's always wanted to join, from when he was little.

LAUREN

We met two weeks before he went for his basic training. I was working in a pub. He had to have three shots of tequila before he had the courage to ask me out. He was full of it, even then.

MICHELLE

He really wanted to do something. He wanted to make a difference. And he did, I'm sure of it. There was just so much we didn't know wasn't there? About what it was going to be like. When he went away. Afterwards.

TRACY

But, at the end of the day he's my son isn't he? He's my baby. I'd never stop him, but, well, it's hard, yeah, it is. Seeing your boy go off like that.

LAUREN

I could see straight away there was no way he wouldn't go. And I was never going to ask him to choose was I? I mean, who wants to hear they come second?

PAGE TO STAGE

EXTRACTS AND SECTIONS OF THE PLAY TO BE PERFORMED

EXTRACT TWO:

CHARLIE

The only way I can explain it is that you're not living with 'if' anymore, but 'when'. A company loses a man and things change. The young ones want revenge. You're fighting for the man next to you. Fuck anything else. But at the same time you're waking up every day expecting something to happen. It's like there's five of you in a car, going on a road trip but you know at the end of that trip two of you will have lost your legs, one of you will be dead and another one will be wounded. You just don't know who or when.

PSYCHOLOGIST

Do you want to talk about your 'when' Charlie?

Beat

CHARLIE

Sure. I was taking part in an op...

SIMI enters. She begins singing her gospel song to the tune of 'His Eyes on the Sparrow'.

DANIEL

I was commanding a company...

JOHN

I was on top cover...

FRANK

I was against a wall...

ROGER

I was in a Snatch...

YOUNG SIMI

I was in the comms room...

JEAN

I was on patrol...

ALL

When/

When/

When/

When...

PAGE TO STAGE

EXTRACTS AND SECTIONS OF THE PLAY TO BE PERFORMED

EXTRACT THREE:

CHARLIE

'But love survives the venom of the snake.' When you're discharged from the services one of the last things you do is hand over your I.D. Your identity. It's a death, of sorts. At least, it certainly feels like a kind of grief, afterwards. A mourning. For the loss of that bond. For the family you'd joined, lived with, fought with, but are now being asked to leave. It feels sudden. One day you're in. The next you're out. But it isn't. It's a slow process. A process of departure. And that's one of the problems. It takes seconds to hand over that I.D. But it can take years to remove the uniform.

We do have to take it off though, one day. The stories of our injuries all began with an engagement of some kind. A contact. And they're only going to be brought to an end with another kind of contact. Another kind of engagement -

He looks at the tattoo design.

- or re-engagement. But you can't do that if you're still wearing your uniform.

It's OK though. Because it isn't just about leaving is it? It's about joining too, right? I mean all of us here, yeah we're leaving the services, but we're also joining the oldest regiment there is. The regiment of the wounded. It's a regiment with an illustrious history that goes back to the earliest days of mankind. You might not be familiar with all of its victories, but believe me it has thousands to its name. Millions. And its winning them every day. In hospitals, on the streets, in bedrooms and living rooms.

He taps his head

In here.

The rest of the cast enter upstage and begin walking downstage to join CHARLIE.

The regimental rank and file are recruited from all over the world. Britain. America. Africa. Iraq. Afghanistan. Men. Women. Children. And it's growing. Even now, as we speak, it's growing. And until we stop fighting, its going to keep on growing. And it's deploying too. Every day. Not to a battlefield, or to a base. But to you. To out there. We've all been training for that deployment. We've been getting ready, and now we are ready. So we hope you are too. Because we don't live in two worlds do we? We live in one.

And don't you ever forget it.

Beat

FADE TO BLACK.

PAGE TO STAGE

CREATIVE WRITING

EXERCISE ONE

A bluey is a letter especially made for sending to and from the Armed Forces. Here, soldiers talk about how they felt when they receive a bluey from their loved ones:

CHRIS

When you're in the FOBs most of the time blueies is all you get. Only once, maybe twice every two months. There's one I'll always remember. My daughter drew me a birthday cake. And my son, he's got special needs see, but he managed to write his name. It might not sound like much, but I was crying. It chokes you up, it does.

JOHN

You have to take yourself away, somewhere quiet. It makes you miss home, miss everyone there. You realise how long it'll be before you see them again.

SIMI

For three months I didn't get any blueies. It took so long from Trinidad to England to Iraq. Every time the mail came, I'd just be waiting, feeling alone. The boys on camp even started writing to me, just so I'd have some mail! But then one day I saw a Trinidad and Tobago stamp. I couldn't believe it. I almost screamed down the whole of the R.H.Q. Seeing their names, Mummy's handwriting. I rub it all over my face, so it would stay with me. I even slept with it! Every time I turned over, I'd reach under my pillow to check it was there.

Because it was a lifeline, that blueie. It really was. A lifeline home.

EXERCISE TWO

Stream of consciousness

Choose one of these topics and write continuously on the topic for one minute without pausing:

Conflict – At home – Nightmare – Peace

Share what you have written with your group. Compare and reflect on each others' writing.

CREATIVE WRITING

EXERCISE THREE

Compare and contrast these two pieces of writing

A:

The lights come up on a cloud of dust, still clearing from the stage. A hospital bed surrounded by screens, backlit. The silhouette of a man lying in the bed.

A non-Caucasian nurse enters and walks behind the screens. She carries a tray with a water bottle and a glass. She, too, is silhouetted as she works. As she dresses her patient's stump he begins to stir.

NURSE

What's your name?

CHARLIE

Fuck. You.

NURSE

You're in Birmingham, in hospital

CHARLIE

Fuck you, you Taliban bitch!

NURSE

Can you remember your name?

CHARLIE

(shouting) Help! Help! I'm in here! Here!

He tries to get out of bed but fails.

NURSE

You're in Selly Oak hospital. Please, can you remember your name?

CHARLIE

(shouting) A.N.A! A.N.A! A.N.A!

NURSE

You'll wake the other patients.

CHARLIE

Help! Radio my position! Radio my position! A.N.A! A.N.A! A.N.A!

(shouting) A.N.A! A.N.A! A.N.A!

NURSE

Would you like some water?

CREATIVE WRITING

CHARLIE

A.N.A! A.N - ... Water?

She pours a glass of water.

CHARLIE

Oh no you don't. You're going to poison me. You think I'm fucking stupid? You're going to kill me. That's fucking cleaning fluid!

NURSE

It's from a bottle.

CHARLIE

Show me.

She opens a fresh bottle in front of him and pours it into a plastic cup. As she approaches him CHARLIE knocks it from her hand.

CHARLIE

Fuck off! I'm a British soldier! Help! Over here! It was the terp wasn't it? I bet it was the fucking terp.

B:

Wilfred Owen – CONSCIOUS 1914

His fingers wake, and flutter; up the bed.

His eyes come open with a pull of will,

Helped by the yellow mayflowers by his head.

The blind-cord drawls across the window-sill...

What a smooth floor the ward has! What a rug!

Who is that talking somewhere out of sight?

Three flies are creeping round the shiny jug...

'Nurse! Doctor!---'Yes, all right, all right!

But sudden evening blurs and fogs the air.

There seems no time to want a drink of water.

Nurse looks so far away. And here and there

Music and roses burst through crimson slaughter.

He can't remember where he saw blue sky...

The trench is narrower. Cold, he's cold; yet hot---

And there's no light to see the voices by...

There is no time to ask...he knows not what.

CREATIVE WRITING

EXERCISE THREE

Read this extract from the play

I don't remember waking up.

I don't remember eating breakfast.

I don't remember being given orders, or loading up, or leaving the compound.

I don't remember going where we went.

I don't remember walking through an archway, a low archway.

I don't remember the IED going off.

None of that.

Consider the way in which the playwright tells the story of what happened, while the character simply says what he doesn't remember.

Think of a key event that has happened to you in your life. Possibly an event that left you with some sense of shock. Write about it using this same structure – starting with the words 'I don't remember.'

DISCUSSION TOPICS

What do you think of war after exploring this play?

What is remembrance?

What is the relevance of this play in 2014 in the Centenary of World War 1?

How do the experiences of the soldiers in this play (and those serving in conflict zones today) differ from those of the soldiers in World War 1?

BRITISH ARMY RANKINGS

Private

On completion of Phase 1 Training, all new soldiers start as Privates although the title may be Trooper, Gunner, Signaller, Sapper, Guardsman Rifleman or even Kingsman depending on Corps/Regiment.

Lance Corporal

Promotion to Lance Corporal may follow after Phase 2 Training or after about 3 years as a private. Lance Corporals are required to supervise a small team of up to four soldiers called a section. They also have opportunities to specialise and undertake specialist military training.

Corporal

After 6-8 years, and depending on ability to lead, promotion to Corporal typically follows. In this rank, additional trade and instructor qualifications can be gained. Corporals are given command of more soldiers and equipment such as tanks and guns.

Sergeant

Sergeant is a senior role of responsibility, promotion to which typically takes place after 12 years depending on ability. Sergeants typically are second in command of a troop or platoon of up to 35 soldiers, with the important responsibility for advising and assisting junior officers.

Staff/Colour Sergeant

After a few years as a Sergeant promotion to either Staff or Colour Sergeant may follow. This is a senior role combining man and resource management of around 120 soldiers, or even command of a troop or platoon.

Warrant Officer Class 2 (Company/Squadron Sergeant Major)

This is a senior management role focusing on the training, welfare and discipline of a company, squadron or battery of up to 120 soldiers. WO2s act as senior adviser to the Major in command of the sub-unit and may also be selected for a commission as an Officer.

Warrant Officer Class 1 (Regimental Sergeant Major)

The most senior soldier rank in the British Army, typically reached after 18 years of outstanding service. WO1s are the senior advisors of their unit's Commanding Officer, with leadership, discipline and welfare responsibilities of up to 650 officers and soldiers and their equipment.

GLOSSARY

OFFICER RANKS

Officer Cadet

This is the rank held during initial officer training at the Royal Military Academy Sandhurst.

Second Lieutenant

The first rank held on commissioning. It is normally held for up to 2 years, during which time they complete special to arms training relevant to their Corps. Afterwards they are responsible for leading up to 30 soldiers in a platoon or troop, both in training and on operations.

Lieutenant

Lieutenant is a rank typically held for up to 3 years. They normally command a platoon or troop of around 30 soldiers, but with experience comes increased responsibilities. They also have the opportunity to gain specialised skills outside their unit.

Captain

Captains are normally made second-in-command of a sub-unit of up to 120 soldiers. They are key players in the planning and decision-making process, with tactical responsibility for operations on the ground as well as equipment maintenance, logistic support and manpower.

Major

Promotion to Major follows between 8-10 years service. Typically a Major will be given command of a sub-unit of up to 120 officers and soldiers with responsibility for their training, welfare and administration both in camp and on operations, as well as the management of their equipment.

Lieutenant Colonel

Lieutenant Colonels typically command units of up to 650 soldiers, containing four or five sub-units. They are responsible for the overall operational effectiveness of their unit in terms of military capability, welfare and general discipline. Typically a two-year appointment.

Colonel

Colonels are not usually field commanders (except in the Royal Army Medical Corps) - typically they serve as staff officers between field commands at battalion/brigade level. It is the lowest of the staff ranks and they are the principle operational advisors to senior officers.

Brigadier (aka 1 star)

Brigadier is not considered to be a General Officer rank by the British Army but rather a Field officer rank. Brigadiers can command a brigade or be a director of operational capability groups such as a director of staff.

Major General (aka 2 star)

Major Generals command formations of division size and the Royal Military Academy Sandhurst, and hold senior staff appointments in the Ministry of Defence and other headquarters.

GLOSSARY

INTERNATIONAL MORSE CODE

A ●- -	J ●- - -	S ●●●●
B -●●●●	K -●- -	T -
C -●- -●	L ●-●●●	U ●●- -
D -●●●	M - -	V ●●●-
E ●	N -●	W ●- -
F ●●- ●	O - - -	X -●●-
G - -●●	P ●- -●	Y -●- -
H ●●●●	Q - -●●	Z - -●●
I ●●	R ●- ●	

COMMONLY USED ACRONYMS

CDO RM

Commando Royal Marines

PTSD

Post Traumatic Stress Disorder

ANA

Afghan National Army

Casevaced

Casualty Evacuated (usually by air)

Medivaced

Medically Evacuated

RHQ

Rear Headquarters

BCT

Basic Combat Training

FOB

Forward Operating Base

DOD

Department of Defense

Bluey

Airmail letter

MIA

Missing in action

POW

Prisoner of War

IED

Improvised Explosive Device

AWOL

Absent without leave