

Apollo Theatre Company

CARRIE'S WAR

by Nina Bawden
adapted for the stage by Emma Reeves



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History of *Carrie's War*

***Carrie's War* is a 1973 children's novel by Nina Bawden, set during the Second World War and following two evacuees, Carrie and her younger brother Nick.**

Awards and nominations

***Carrie's War* won the 1993 Phoenix Award from the Children's Literature Association as the best English-language children's book that did not receive a major contemporary award when it was originally published twenty years earlier. The award is named after the mythical bird phoenix, which is reborn from its ashes, to suggest the book's rise from obscurity.**

Film, TV or theatrical adaptations

***Carrie's War* has been adapted twice for television by the BBC, first in 1974, and then again in 2004. The original 1974 version starred Juliet Waley as Carrie, and Rosalie Crutchley as Hepzibah. The more recent 2004 BBC version starred Keeley Fawcett as Carrie, Alun Armstrong as Mr Evans, Geraldine McEwan as Mrs Gotobed, Eddie Cooper as Albert Sandwich and Pauline Quirke as Hepzibah. The latter version is available on DVD, distributed by Acorn Media UK.**

A stage adaptation by Novel Theatre ran at Sadler's Wells, 2006 – 2007 and completed a successful West End run starring Prunella Scales June – September 2009.

The show then embarked on a UK tour in 2011 starring Hannah Waterman and Brigit Forsyth.

Biography of Nina Bawden

Nina Bawden was born in 1925 and raised in Ilford, Essex. Her mother was a teacher and her father a member of the Royal Marines. She was evacuated during World War II to Aberdare, Wales, at age fourteen.

Nina then moved on to attend Somerville College, Oxford, where she gained a degree in Philosophy, Politics and Economics.

In 1946 Nina married Harry Bawden. Together they had two sons, Nicholas (who committed suicide in 1981) and Robert. In 1954 she married Austen Kark, a reporter who eventually rose to managing director of the BBC World Service. They had a daughter, Perdita, who died in March 2012. She also had two stepdaughters: Cathy lives in New Zealand and Teresa in London.

Nina died at her home in north London in August 2012. Her family announced the death on 22 August.

- *Who Calls the Tune?* (1953)
- *The Old Flamingo* (1954)
- *Change Here for Babylon* (1955)
- *The Solitary Child* (1956)
- *Devil by the Sea* (1958)
- *Just Like a Lady* (1960)
- *In Honour Bound* (1961)
- *The Secret Passage* (1963)
- *Tortoise by Candlelight* (1963)
- *The House of Secrets* (1963)
- *On the Run* (1964); US title, *Three on the Run*
- *Under the Skin* (1964)
- *A Little Love, A Little Learning* (1965)
- *The White Horse Gang* (1966)
- *The Witch's Daughter* (1966)
- *A Handful of Thieves* (1967)
- *A Woman of My Age* (1967)
- *The Grain of Truth* (1969)
- *The Runaway Summer* (1969)
- *The Birds on the Trees* (1970)
- *Squib* (1971)
- *Anna Apparent* (1972)
- *Carrie's War* (1973) —winner of the 1993 Phoenix Award
- *George Beneath a Paper Moon* (1974)
- *The Peppermint Pig* (1975) —winner of the 1976
- *Afternoon of a Good Woman* (1976)
- *Solitary Child* (1976)
- *Rebel on a Rock* (1978)
- *Familiar Passions* (1979)
- *The Robbers* (1979)
- *Walking Naked* (1981)
- *William Tell* (1981), a picture book
- *Kept in the Dark* (1982)
- *The Ice House* (1983)
- *Saint Francis of Assisi* (1983), a picture book
- *The Finding* (1985)
- *On the Edge* (1985)
- *Princess Alice* (1986)
- *Circles of Deceit* (1987)
- *Henry* (1988)
- *Keeping Henry* (1988)
- *The Outside Child* (1989)
- *Family Money* (1991)
- *Humbug* (1992)
- *The Real Plato Jones* (1993)
- *In My Own Time: Almost an Autobiography* (1994)
- *Granny the Pag* (1995)
- *A Nice Change* (1997)
- *Off the Road* (1998)
- *The Ruffian on the Stair* (2001)

Synopsis of *Carrie's War*

Act One

Grown-up CARRIE WILLOW and her SON arrive at Druid's Grove. Carrie wanted to show her son this place, because she had happy memories of coming here during the war. But Carrie finds that she can't face going to Druid's Bottom, the house in the grove. She is too guilty, because of something she did in the past. Carrie remembers that "I did a terrible thing, the worst thing I've ever done in my life". Prompted by her Son, Carrie begins to tell the story of how she and her brother Nick were evacuated to Wales during the war. As she speaks, the train whistle blows and transports us back to the 1940s in Carrie's memory.

After parting from their mother, on the train, Carrie and Nick meet ALBERT SANDWICH, a slightly older, intellectual boy, who is suffering from a chest infection. When they arrive in Wales, the children are subjected to a "cattle auction" as they are chosen or rejected by their Welsh hosts. Albert's "London lip" annoys a billeting officer, and his hacking cough puts them off. Carrie, Nick and Albert are left almost until last. Eventually, HEPZIBAH GREEN takes Albert home, and LOU EVANS is persuaded to take Carrie and Nick, although she doesn't want to take two, and certainly not a boy. Carrie convinces Miss Evans that she and Nick can share a room. They go to the Evans' house.

Miss Evans lives with her brother, SAMUEL ISAAC EVANS. She tells Carrie and Nick to call her "Auntie Lou", but to call her brother "Mr Evans". Mr Evans, she explains, is "very strong Chapel." He turns out to be a bully who is strict and mean. He insists that the children don't walk on the stairs carpet, and doesn't let them go upstairs during the day, even to use the toilet – they have to use the spider-filled privy in the yard.

Mr Evans sends Carrie and Nick to collect the Christmas goose from HEPZIBAH GREEN, who keeps house at Druid's Bottom. Druid's Bottom is a large house outside the town, owned by Mr Evans' invalid sister, DILYS GOTOBED. Dilys married the mine owner's son, and Mr Evans has never forgiven her. Their father worked at the local pit, and was killed by a rock fall which, he believes, wouldn't have happened if the owners had taken proper safety measures. Now Mr Evans and Mrs Gotobed don't speak, but she does give the Evans family a goose every Christmas. Auntie Lou normally collects the goose, but this year Carrie and Nick go instead.

Carrie and Nick make their way through the grove to Druid's Bottom. They are chased through by a mysterious person before arriving at the house and meeting Hepzibah, the housekeeper, and Albert Sandwich. Their mysterious pursuer turns out to be MR JOHNNY, a distant cousin of Dilys' dead husband. He has a speech impediment and a learning disability and finds it hard to communicate.

Whilst Nick goes to the kitchen with Hepzibah and Mr Johnny, Albert tells Carrie that Hepzibah is a witch. Albert shows Carrie the library, and introduces her to the Screaming Skull, which is kept in a box there. Whilst alone in the library, holding the skull, Carrie hears a woman crying upstairs.

In the kitchen, Hepzibah tells the story of the skull. Long ago, during the slave trade, the Gotobeds kept a little African boy as a page. He begged to go home, and they promised that he could, but then he became ill and died. On his death bed, he cursed the house, saying that when his body had rotted, his skull must be kept in the house, and a dreadful disaster would befall the house if it was taken away.

When Carrie and Nick get back to the Evans' house, Carrie infuriates Nick by diplomatically not admitting how much they liked Hepzibah and Druid's Bottom. Carrie overhears Mr Evans telling Auntie Lou that he wants Carrie to spy on Hepzibah.

Mr Evans catches Nick stealing biscuits and threatens to beat him with his belt. Carrie appeals but in vain – Nick's saved when he threatens to tell his teachers that he stole because he was hungry. Instead of beating Nick, Mr Evans prays for him – Carrie reflects that if it was her, she'd rather have been beaten. In a letter to her mother, Carrie narrates – she and Nick have befriended the household at Druid's Bottom, and are spending a lot of time there, helping on the farm, and milking the cows. Nick and Mr. Johnny become very close. Nick is always able to understand him, although Mr Johnny's language is indistinct to everyone else.

One day, Hepzibah takes Carrie to meet Mrs Gotobed. She's wearing an evening dress, and explains that she's going to wear all of her evening dresses again before she dies. She's saving one special dress – grey with pink ostrich feathers – till last. She talks disparagingly of Mr Evans, saying that Auntie Lou "should have got out years ago". She asks Carrie to give Mr Evans a message when she's dead – to tell him that she hadn't forgotten him, "but sometimes you owe more to strangers," and she's done what she thinks is right.

Carrie's mother sends her a dress for her birthday, but it is too small. Whilst trying on the dress, Carrie lets slip to Auntie Lou that she's seen Mrs Gotobed. Mr Evans tries to bully more information out of Carrie, and Auntie Lou diverts his attention by asking if she can go to a dance at the American base nearby. Mr Evans rages at Auntie Lou. Carrie says Auntie Lou must be mad to provoke Mr Evans like that – Nick points out that she did it to save Carrie. Carrie worries that Mr Evans will try to force her to harm her friends.

Act Two

MAJOR HARPER, an American soldier, comes to call for Auntie Lou. Carrie sends him away, explaining that Mr Evans will never let Auntie Lou go out with him. Nick is angry, and Carrie realises she's done the wrong thing. Nick runs to get Auntie Lou, and they send her to meet Major Harper in the Dog and Duck pub.

Mr Evans' son **FREDERICK** arrives home on leave. Mr Evans sends him to Druid's Bottom with Carrie and Nick, to help with the hay harvest (hinting that it might net him something in his Aunt Dilys' will). Frederick's very strong, and is almost able to harvest the hay by himself. Albert's not nearly as strong, but isn't Embarrassed. He and Carrie work together to carry Frederick's enormous fork-loads. Frederick mocks Mr Johnny, imitating him. Mr Johnny attacks Frederick with a pitchfork. Nick and Albert break it up. Frederick claims that Mr Johnny is a loony who should be locked up.

The confrontation is broken up by Mrs Gotobed, who arrives outside, wearing her grey dress with the ostrich feathers. She tells Frederick off for bullying. Sucking up to his rich aunt, Frederick pretends it was all a joke. He then tells her that he won't work in Mr Evans' shop after the war. She says that will break his father's heart. Carrie is afraid when she realises that Mrs Gotobed's wearing the dress she was saving until last – until her death. Mrs Gotobed tells Carrie that it's a waste of time, being afraid. "Things are seldom as bad as you think they're going to be." She reminds Carrie of the message for Mr Evans.

Mrs Gotobed dies. Carrie's worried that Hepzibah and Mr Johnny will now have to leave Druid's Bottom, but Albert says that Mrs Gotobed told him she'd made a will saying that Hepzibah and Mr Johnny could stay on as long as they wanted to, after her death. The house has been left to Mr Evans, but he can't sell it or let it whilst Hepzibah's there. Carrie realises that this is what Mrs Gotobed's message to Mr Evans meant. She thinks that when she tells him, he'll be pleased to know that his sister still loved him. However, of course, he's furious. He threatens to drag Hepzibah through every court in the land.

But Mrs Gotobed's will cannot be found. Mr Evans storms round to Druid's Bottom and searches the place, but doesn't find the will. The bank and her solicitors don't have one either. Mr Evans gives Hepzibah a month's notice to get out. Albert blames Carrie for passing on the message, and Carrie feels guilty.

Mr Johnny tells Carrie that Mr Evans found an envelope in Mrs Gotobed's room and took it. Albert thinks it's the will, without which all Mrs Gotobed's money goes to Mr Evans, her nearest relation – and no provision is made for Hepzibah and Mr Johnny to stay on at the house. But they can't prove it. Carrie and Albert go to see **MR RHYS**, a solicitor, in order to ask him if Mrs Gotobed left a will. Mr Rhys refuses to take them seriously, and Albert won't back Carrie up. Carrie's angry with Albert, but forgives him as he is even angrier with himself. In Druid's Grove, Albert kisses Carrie.

Carrie and Nick are summoned to join their mother in Glasgow. Carrie writes a cheerful letter to her mother, but is secretly miserable about having to leave her friends. Mr Evans gives Carrie a present of a garnet ring. During a farewell tea at Druid's Bottom, Albert sees Carrie's ring and realises it used to belong to Mrs Gotobed. Carrie realises that Mr Evans stole it, and must have stolen the will too. She remembers the ancient curse and flings the skull from the window, into the old horse-pond, which is said to be bottomless. She would rather destroy the house than see Mr Evans get it. Awkwardly, Carrie and Albert promise to remain friends. Albert makes Carrie promise to write first.

Back at the Evans' house, Carrie discovers that Auntie Lou's run off to marry Major Cass Harper. Nick knew all about it. He says he didn't tell Carrie as she's always sorry for Mr Evans. Carrie says she's not sorry now.

In the morning, Mr Evans tells Carrie he doesn't mind that Auntie Lou's gone – it will be one less mouth to feed for Frederick when he takes over the business. (Carrie, of course, knows that Frederick has no intention of taking over the business). Mr Evans reflects on how both his sisters have ungratefully abandoned him. He shows Carrie an old photograph – all that Dilys left him on her death bed. She left it in her room, in an envelope with Mr Evans' name on – along with the ring. Carrie realises that Mr Evans hasn't stolen the Will after all.

Carrie and Nick leave for their new life in Glasgow. As their train turns a corner on the mountain and goes past Druid's Bottom, Carrie sees that the house is on fire. By throwing the skull out of the window, Carrie believes, she has fulfilled the curse, and killed her friends. Carrie screams as the train turns the corner and whistles, horrifyingly loudly. The whistle returns us to the present day – where Carrie's story began.

Thirty years later, Carrie tells her son that she doesn't believe in curses any more, but she still can't face going to Druid's Bottom. She sets off back to the town. Her son goes exploring alone - and, to his surprise, meets Hepzibah, Albert and Mr Johnny. Hepzibah explains what happened. At the time of the fire, Mr Johnny woke them all up and they all got out safely. Not long afterwards, Mr Evans died. Auntie Lou inherited the house and asked Mr Johnny and Hepzibah to stay on as caretakers. They've been there ever since. Eventually, Albert Sandwich bought the house from Auntie Lou's son, for Hepzibah and Mr Johnny. Albert never married. He visits Druid's Bottom all the time – he's up from London for the weekend now. His best friends are Hepzibah and Mr Johnny – he arranged for Mr Johnny to have speech therapy and now he can speak much more clearly than before.

Hepzibah is looking forward to seeing Carrie, and sends Mr Johnny to find an egg for her. She won't listen to Carrie's son when he explains that his mother isn't coming. To her son's surprise, Carrie does turn up. She's made her way to Druid's Bottom, and is reunited with her old friends.

Characters

Carrie Willow – an evacuee

Carrie's Son – Carrie's present day son

Nick Willow – Carrie's younger brother

Mrs Fazackerly– Carrie and Nick's London teacher

Albert Sandwich – another evacuee

Billy–another evacuee

Mr Rhys – a solicitor

Mrs Davies – a townspeople

Mr Owen – a townspeople

Hepzibah Green – Mrs Gotobed's housekeeper

Auntie Lou – the lady who takes in Carrie and Nick

Mr Evans – Auntie Lou's older brother

Mr Johnny – a distant cousin of Mrs Gotobed's late husband

Mrs Gotobed – Auntie Lou and Mr Evans' invalid sister

Major Cass Harper – an American Soldier

Frederick – Mr Evans son

Scene Breakdown

Act One

Scene One—Druid's Grove (present day)

Scene Two—Train platform

Scene Three—Train carriage

Scene Four—Town Hall

Scene Five—The Evans house

Scene Six—The Evans House (the next day)

Scene Seven—Druid's Grove

Scene Eight—Druid's Bottom, yard

Scene Nine—Druid's Bottom, library

Scene Ten—Druid's Bottom, kitchen

Scene Eleven—The Evans house

Scene Twelve—The Evans house (that night)

Scene Thirteen—The Evans house, Nick and Carrie's room

Scene Fourteen—Druid's Bottom, farmyard

Scene Fifteen—Druid's Bottom, kitchen

Scene Sixteen—Druid's Bottom, Mrs Gotobed's sitting room

Scene Seventeen—Outside Mr Evans' shop

Scene Eighteen—The Evans house, Nick and Carrie's room/downstairs

Act Two

Scene One—Dance hall

Scene Two—The Evans house

Scene Three—Druid's Bottom, upstairs room

Scene Four—The Evans house

Scene Five—Druid's Bottom, field

Scene Six—Outside the Chapel

Scene Seven—The Chapel

Scene Eight—The Evans house

Scene Nine—Druid's Bottom, kitchen

Scene Ten—Street outside Mr Rhys' office

Scene Eleven—Druid's Grove

Scene Twelve—The Evans house

Scene Thirteen—Druid's Bottom, kitchen

Scene Fourteen—Druid's Bottom, yard

Scene Fifteen—The Evans house

Scene Sixteen—The Evans house (the next day)

Scene Seventeen—Train carriage

Scene Eighteen—Druid's Grove (present day)

Scene Nineteen—Druid's Bottom, yard (present day)

Evacuation

After World War II began in 1939, the British government started to fear that British cities and towns would be targets for bombing raids by aircraft. They began 'Operation Pied Piper', an operation to evacuate venerable people from the cities that were considered to be in danger of German bombing - London, Coventry, Birmingham, Portsmouth etc. They evacuated:

- Schoolchildren (827,000) and their teachers
- Mothers with children under five (524,000)
- Pregnant women (12,000)
- Some disabled people

A further two million or so more wealthy individuals evacuated 'privately', some settling in hotels for the duration and several thousands travelling to Canada, the United States, South Africa, Australia and the Caribbean.

The government recommended that in addition to their gas mask and identity card the evacuees had the following items:

Boys:

- 2 vests
- 2 pairs of pants
- Pair of trousers
- 2 pairs of socks
- 6 handkerchiefs
- Pullover or jersey

Girls:

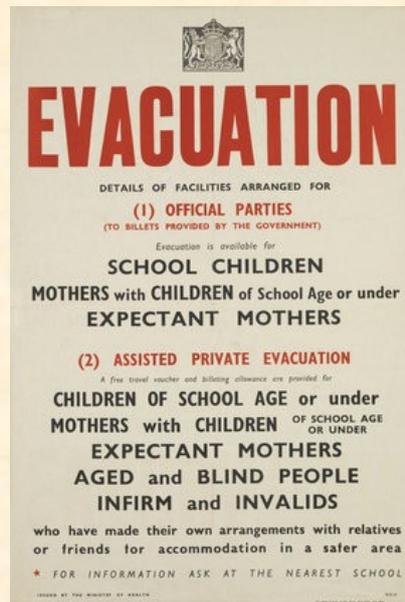
- Vest
- Pair of knickers
- Petticoat
- 2 pairs of stockings
- 6 handkerchiefs
- Slip (like a very long vest with shoulder straps)
- Blouse
- Cardigan



The evacuees travelled by train or road to smaller towns and villages in the countryside. Some children were sent to stay with relatives outside in the countryside, but others were sent to live with complete strangers.

Billeting officers were responsible for helping to find homes for the evacuees. Householders in the country who billeted (housed) city children were given money by the government.

By the end of the Second World War around 3.5 million people, mainly children had experienced evacuation. No one was forced to go but parents were encouraged by posters and told that their children would be safer from German bombs if they moved to the country.



Being an evacuee must have been scary and exciting at the same time. The children had to leave their families and homes behind and try to fit in with host families in the country.

At the station, children had labels attached to them, as though they were parcels. They stood at railway stations not knowing where they were going nor if they would be split from brothers and sisters who had gathered with them. They felt scared about being away from their families but also excited about going to a place they had never seen before and only read about in books.

The children arrived in the countryside, tired, hungry and uncertain whether they would ever see their families again.

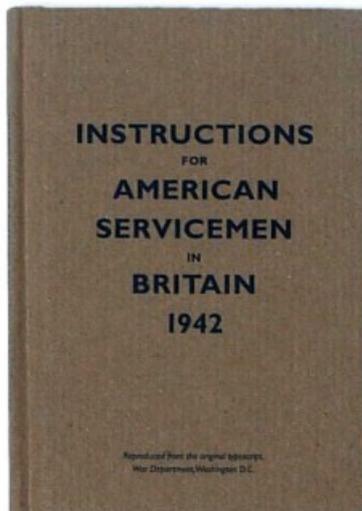
They were taken to the village hall, where they would be met by the billeting officer (the person in charge of finding them homes). A 'pick-your-own evacuee' session would then take place, where host families (the people they were going to live with) haggled over the most presentable children while the sicklier and grubbier children were left until last.

American Soldiers in Britain

The USA entered the Second World War in December 1941, after the bombing of Pearl Harbour. By January 1942, US troops had begun to arrive in Britain. They joined various other groups of Allied soldiers, including troops from Canada, New Zealand, Australia, South Africa, India and other Dominion countries. By the end of 1942, there were nearly a quarter of a million US troops stationed in Britain, and the unparalleled resources of the latest arrivals made an enormous impression on the war-ravaged country.

After three years of rationing, black-out, austerity and, of course, air raids, Britain was a shadow of its former self. There was little food to spare, clothing was dowdy and endlessly recycled, petrol was unobtainable except for vital war work, and luxuries and treats of any kind were rare. All types of resources were diverted into the war effort. The arriving American soldiers were warned to :

“REMEMBER THERE’S A WAR ON. Britain may look a little shop-worn and grimy to you. The British people are anxious to have you know that you are not seeing their country at its best. There’s been a war on since 1939.”



American wages were much higher than those of British soldiers, especially in the lower ranks. A British private was paid 14 shillings a week – an American private, £3 8s 9d. The American soldiers were cocooned in camps in which the conditions, compared to those of British soldiers and civilians, were positively luxurious. They had their own newspapers and movies, and the food was plentiful and superior. Clubs were opened for American servicemen only, where troops could enjoy meals, dancing and concerts.

Obviously, these young men were keen to meet British women, and British women were keen to meet them. British men, however, were not so eager to welcome their American guests. To the British “Tommyes”, bloodied by the hardship of war, the GIs seemed soft and degenerate. The Americans retorted to such jibes by pointing out that, once again, Britain seemed to be reliant on US help to win a war against Germany.

Whilst the British worried that American informality was a sign of poor military discipline, the Americans were disgusted by the inflexible nature of the British class system (although their own society still practised race segregation). In an enduring phrase which has come to sum up British resentment of their allies, American soldiers were famously described as “Overfed, overpaid, oversexed and over here”. The “oversexed” part infuriated young British men— how could they compete with the rich Americans’ ability to show girls a good time?



This issue became a major concern to both the British and American Governments. Fearing that too many of the “wrong sort” of woman would attempt to ensnare GIs, the authorities tried to ensure that American soldiers were introduced to “a better type of English girl”. “Nice” girls were selected by the Red Cross, the Church and the Women’s Voluntary Service, and asked to accompany American soldiers to dances and parties, or to offer them tea in their houses. As one of those “nice” girls, Nina Bawden invited American soldiers to tea in her rooms in Somerville College, and worked as a waitress in the Red Cross Club.

Like evacuation, the stationing of so many American soldiers in Britain provided a chance for very different people to get to know each other’s cultures, and caused social upheaval which would have a great impact on society after the war.

Britain and the African Slave Trade

From the very beginning of the 16th century, Europeans were taking slaves from Africa and forcing them to work in their colonies abroad. An early British slave trader, John Hawkins, was knighted by Queen Elizabeth I, but Elizabeth herself – like many of her subjects – was understandably appalled at the thought of people being kidnapped and enslaved. A justification for slavery was created – that it was moral to take Africans as slaves because by doing so, their masters were introducing them to civilisation and Christianity. This justification persisted for hundreds of years. Meanwhile, slavers and slave owners continued to profit at the expense of degrading other human beings.

“Slavery is not to be deprived of any political privilege. It is not to be deprived of the right of suffrage... It is not the relation of master and servant - it is not the relation of master and apprentice - it is not the relation of ruled and ruler; but it is the relation in which man is made the property of his fellow-man. It is to be bought and sold in the market: it is to be a being indeed, having all the powers of mind of a man, capable of enjoying himself in time and eternity - it is to take such a man, and make property of him. Having the physical power of a man, he may not exercise it, having an intellect, he may not use it, having a soul, he may not call it his own. The slaveholder decided for him when he should eat, when he should drink, when he should speak, and when he should be silent - what he should work at, and what he should work for, and by whom he should be punished. He had no voice whatever in his destiny. This was a slave.”

- Frederick Douglass, lecturer and former slave

Most slaves were made to work in the colonies, but from the 16th century until the late 18th, there were some African slaves in Britain – although it was later decided that slavery had never been legal on British soil. In 1771, a slave, James Somerset, who had been bought in Virginia, escaped from his “owner” whilst in Britain. He was recaptured and put aboard a ship bound for Jamaica, but his abolitionist friends discovered his fate and tried to help him. A test case of habeas corpus was brought before Lord Chief Justice Mansfield, who declared that slavery was illegal under the laws of England.

This ruling was welcomed ecstatically by abolitionists and slaves - there were between fourteen and fifteen thousand slaves in Britain at that time. However, although Mansfield’s ruling had deemed slavery illegal in Britain, British traders continued to kidnap African people and sell them elsewhere. It was not until 1807 that Parliament acted to suppress the slave trade, and outlawed the buying, selling and transporting – but, crucially, not the owning, of slaves. Slavery was finally outlawed in the British colonies in 1833, and continued in the American South until the end of the Civil War in 1865.

Exercises on *Carrie's War*

1. Evacuation

Objective—to try to imagine what it really felt like to be an evacuated child during World War II.

- Read the different accounts in *resource one* of both Carrie and real children about being chosen for their foster homes. Write a list of all the different **emotions** you think they were feeling at this point.
- Read the accounts in *resource two* of the places evacuees were taken to stay. Create **two lists** – one of all the things that made the foster home **nice** e.g. space to play, lots of food, and the **second** of all the things that made the foster home **horrible** e.g. cramped bedroom, being shouted at.
- Read the letters that both Carrie and real children wrote to home in *resource three*. Circle the things in the letters that you think **might not be true**. Discuss why you think Carrie and the children thought they should **lie**.
- Imagine you have been evacuated to the countryside. Write a letter to your parents, and decide what you think you should put in the letter, and perhaps what you might **leave out**. Now write a diary entry telling your **true feelings**, the things you felt you couldn't put in the letter.

2. Characters

Objective—to understand the characters in *Carrie's War*, and investigate their thoughts and actions further.

- **Make a mind map for each main character from the play. On one half of the mind map use words describing their appearance e.g. scrawny, on the other side use words describing their personality e.g. kind.**
- **Pick a few words used to describe their personalities and discuss what in the play makes you think they are like that e.g. Mr Evans is mean because he threatens to beat Nick. Then think about why they might be are like that e.g. Mr Evans is still angry about his father's death.**
- **Talk about Mr Johnny and what makes him differently. Highlight the moments in the play when Mr Johnny acts differently. Now look at how people react to him. Who do you think reacts in the best way to him? Discuss how you think Mr Johnny would be treated if he lived in the modern day.**
- **Imagine you are a character in the play and write a letter to another character after Carrie has left and Druid's Bottom has been burnt e.g. Mr Johnny writing to Nick. Do you tell them everything that's happened? What are your feelings towards that person e.g. Mr Johnny might be angry at Nick for leaving.**
- **Everyone take on a character in the play. Take a seat as your character, and have others ask you questions that you must answer as your character e.g. you are playing the part of Mrs Gotobed and you may be asked 'What is your favourite dress? 'Are you cross with Mr Evans?'**

3. Setting

Objective—to use our imaginations to picture how the places we visit in *Carrie's War* really look.

- **Create a picture of how you think Druid's Grove looks.**
- **Now create a second picture of how you think Druid's Grove looks after the fire.**
- **Divide into groups. Give each group a different setting from *Carrie's War* e.g. Druid's Grove, train station. Create a **soundscape** of that place. Think about what **sounds** you would hear were you standing there e.g. howling wind, train whistle. When shared with others, get the audience to shut their eyes so they only concentrate on the sounds they are hearing.**

4. Story writing

Objective— to use all the facts from *Carrie's War* to extend the story

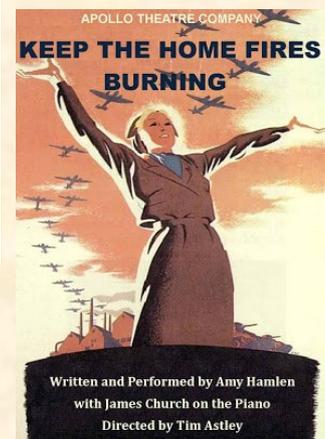
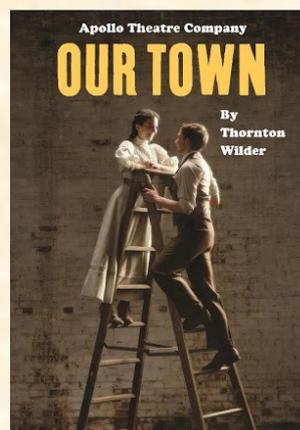
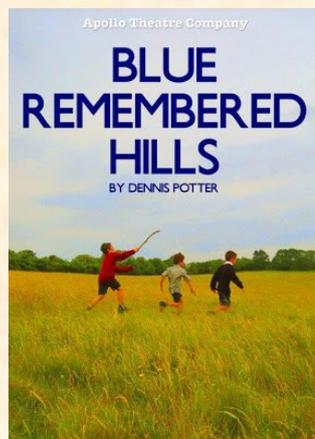
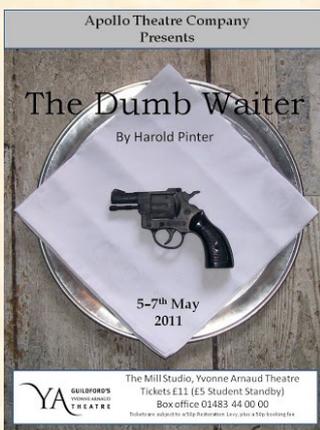
- **Pick one character. Now write a **short story** about what happened to them after Carrie left Druid's Grove. Think about what happened to them in the future. Did they move away from Druid's Grove? What job did they end up doing? How did the War continue to affect them?**

History of Apollo Theatre Company

Apollo Theatre Company was founded in 2010 by Tim Astley upon graduating from the Guildford School of Acting.

Our first production, Sir Harold Pinter's *The Dumb Waiter* played in the Mill Studio, Guildford in 2011 to sell out audiences. In 2012, our production of *Blue Remembered Hills* by Dennis Potter toured England and received five-star reviews.

In 2013 we presented the 75th Anniversary Tour of *Our Town* by Thornton Wilder, which was described in one review as "close to perfection". 2013 also saw Apollo's first original production, *Keep the Home Fires Burning* preview at the Ventnor Fringe Festival in August, prior to a full tour in the autumn. We have also taken part in the Guildford Book Festival, and the first ever Guildford Fringe Festival.



Carrie's War is our biggest tour to date, and is touring to eleven venues across the country.

Theatrical Terms

ACT	the sections a play is split up into
AUDITION	the process of choosing actors for the parts
AUDITORIUM	the part of the theatre where the audience sits
BACKSTAGE	the part of the stage and theatre not visible to the audience
BLACKOUT	when all the lights go off on stage
'BREAK A LEG'	the phrase said instead of 'good luck', as saying that is considered bad luck!
COMPANY	the cast, crew and other staff associated with the show
COSTUME	the clothes the actors wear on stage
CURTAIN CALL	when the actors bow at the end of the show
DIRECTOR	the person in charge of the artistic vision of the show
INTERVAL	the break between acts
MATINEE	an afternoon performance
PROPS	the objects used on stage e.g. Kettle, book
STAGE LEFT/ RIGHT	the left/right of the person <u>standing</u> on the stage <u>facing</u> the audience

Exercises on Theatre and Acting

1. Behind the scenes

Objective—to realise that there are many more people involved in putting on a show other than the actors onstage!

- **Look at the list of behind the scenes jobs in *resource four*. Write a description of each role.**
- **Talk about moments from the show that you think any of those individuals might have been responsible for e.g. scene change—stage manager.**
- **Write down which job you think would be the hardest and explain why.**

2. Preparing for a show

Objective – to understand the timeline of putting on a show.

- **Using the points in *resource five*, put them in the correct order of the timeline to putting on a show.**
- **Imagine you are the director. Think about what you would ask actors to do in an audition to make sure you chose the correct person for the role.**
- **Pick a couple of directors with different ideas. Have them ‘audition’ people using their ideas and see which idea is the most successful.**

3. Putting on a play

Objective— to create our own version of *Carrie's War*

- **Divide** into groups of roughly six. Give each group a scene/scenes from *Carrie's War*.
- **Decide** in each group who is to be the **Director**, the **Stage Manger** and the **actors**. They must bring the scene to life, with the Director responsible for telling the actors where to go, how to say the line etc. and the stage manager responsible for finding any props/set needed, and creating any sound effects needed.

Resources

Resource One

“...she had already begun to feel ill with shame at the fear that no one would choose her, the way she always felt when they picked teams at school. Supposing she was left to the last!”

Nina Bawden, *Carrie’s War* novel, chapter 2

“We must have been tired and filthy and it felt, in that church hall where we were assembled, as though we were up for auction – and as adults came along and selected children here and there, it felt to those who were left to last (I was one of them!) that no one wanted us.”

Evacuee, Charles Crebbin

BILLETING OFFICER: Stand over there - over there - by the wall, with the others - and wait for someone to choose you. Now, we need a nice girl for Mrs Davies - let’s see... I’m not sure... Mrs Davies, you might want to take a look at this one

Carrie’s War Play

CARRIE: What’s going on?

ALBERT: A sort of cattle market, it seems. Or a slave auction.

NICK: Did she get all the sick off my mouth?

CARRIE: Not quite. Come here. And try to cheer up! No-one will want us if you look like that!

Carrie’s War Play

....we waited apprehensively to be chosen, and the local people sorted through the children, rather like a cattle market, to see if anyone was to their liking. There are terrible stories of children being sent to uncaring or cruel families, but we were lucky .

Evacuee

Resource Two

'We lived in a quiet residential area where there were mostly women and children. The only men around were either elderly or unfit for the services. Most of the women went to work in the munitions factories or in the woollen mills. The area we lived in was called Edgely. There were a few shops like corner shops and we could walk up to the main shopping street in about ten minutes. It was from here that we could get the trams down into Mersey square which is Stockport's town centre. In Edgely, we had two parks where we could go to play when we were not playing in the streets. We seemed to always have things to do and places to go. '

Evacuee Margaret Parkyn

NICK: *Mr Evans is a mean old pig, and it's freezing all the time 'cos he won't ever put the gas on. And we never get meat, he keeps all our meat ration for himself and we just get his leftovers even though he gets money from the government and Mum and Dad - he DOES! - You told me.*

Carrie's War Play

'My tiny room adjoined that room. I remember telling Mum that I had ladybirds on my pillow. They were in fact bed-bugs, and all her attempts to clean the mattress etc. failed, they still came back. But I didn't mind them or the earwigs. There was no electricity in the place so I used to take a lit candle up the stairs, shutting the door in the Kitchen wall as I went up in the pitch dark, in the candle glow, very eerie! '

Evacuee

'From the kitchen window we could see across the River Dee, and on a clear day we could see the Liver Building in Liverpool. I must have spent hours gazing at that beautiful building because it represented home to me. Auntie Mair and Uncle Ken tried their best to console me. They treated Mary and me as if we were their own children, and looking back I must have been a real worry to them. '

Evacuee Veronica Allen

Resource Three

CARRIE *'Dear Mother. Thank you for the sweets. And the socks. And the letter. I hope you will have a good Christmas in Glasgow. Driving the ambulance sounds very exciting. We were so please to hear that you have seen Dad. Please give our love next time his ship comes to port. You asked us to tell you more about the people we are staying with, well we are staying with Mr and Miss Evans. Mr Evans is...a Councillor and runs a shop. He lets me help him in the shop. It is—quite interesting...'*

Carrie's War Play

'I am quite well and I hope you are. We had a very nice journey here and for the first night slept in the school. Then on Wednesday we came here. The lady is quite kind to us and the house is clean. We have a room between us and sleep together in the same bed. It is a double bed and we are quite warm. There is no bathroom here, so I don't know what we'll do for a bath. The lavatory is outside and first of all there was only newspaper there. We don't have much water to wash in, and there's only gaslight. We spoke to Miss Watts as the place is small and poky and she is going to move us soon, but we will have to stay here for a day or two. We only have our own towels as the lady has not supplied us with others. We are near two of my friends, and they want to be moved also. Miss Watts doesn't like these houses so I expect we shall move soon.'

Evacuee

*'Dear Mummy and Daddy,
Many thanks for your nice letter received this morning.
I have just started Pitman's Shorthand and I now know about 40 words. Colin has given me a big knife with a long, fat blade for cutting things (in fact, I even cut Paddy's meat with it,). a thing for making holes, and a pencil sharpener. Jean has gone to Auntie Marion's for her holidays at Birmingham. Auntie Phylis was not well enough to have her there. Jean went on Tuesday and I sleep in her bed now.*

I am wondering about my school. Auntie is going to Oxford this afternoon to see about it. The secondary schools have not opened yet.. Colin starts school on Monday.'

Evacuee, John

Resource Four

DIRECTOR—in charge of the artistic view of the show, makes final decisions

MUSICAL DIRECTOR—in charge of all musical aspects of the show

SOUND DESIGNER—sources and makes all sound effects used in the show

LIGHTING DESIGNER—plans what lights and lighting effects are used in the show

COSTUME DESIGNER—decides what the costumes should look like, and finds them

WARDROBE MISTRESS—looks after the costumes whilst the show is on

STAGE MANAGER—oversees the technical aspects of the show

UNDERSTUDY—learns another part in case someone is sick

COMPANY MANAGER—looks after all members of the company

CREW—the people who move the scenery backstage during the show, play the sound effects, change the lighting

CHOREOGRAPHER—in charge of dance/movement in the show

Resource Five

- 1. Choose a play**
- 2. Book venues to take the show to**
- 3. Design the poster/flyer**
- 4. Audition cast members**
- 5. Find a backstage team**
- 6. Rehearsals**
- 7. Costume Fittings**
- 8. Technical rehearsals**
- 9. Dress rehearsals**
- 10. Opening night**