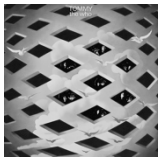



## The Musicians by Patrick Marber – Drama Challenge

		Name			
		Seat		Class	
My Character			My Duologue		
My Partner			My Group		

<b>The Big Picture</b>	
You will explore, rehearse, and perform the play The Musicians by Patrick Marber. A play about resilience and 'triumph in the face of adversity' The play explores the question, is music just an auditory experience or a full body experience?	
<b>Unit Focus</b>	
Learn how to rehearse and perform a production. Learn how to interpret text into performance. Explore effective theatrical and performance techniques.	Learn how to use mime and physical theatre. Learn how to use improvisation in rehearsals. Learn how to use gesture. Learn how to vary tone, tempo, and accent.

### Lesson 1 & 2– Play Read through

Learning Outcomes	Resources	Key Vocabulary
To identify the context of the play	A copy of The Musicians by Patrick Marber	

**Do Now** – Read the synopsis of the play below

The orchestra of Ridley Road, a state school, led by Roland, is to give a concert in Moscow at the European Festival of Youth 2005, playing Tchaikovsky's Fourth Symphony before an audience of cultural bigwigs. But their instruments have been impounded by Customs. Luckily, Alex, the Russian boy who cleans the hall, and a huge fan of British Music, especially The Who's 'Pinball Wizard,' comes up with a plan that saves everyone.

#### Scene One

*The stage of a concert hall somewhere in Moscow.*

*Chairs arranged for an orchestra to play.*

*A young man in overalls, Alex, ambles on from the wings with a broom and dustpan.*

*He idles to the centre of the stage and peers out at the auditorium.*

## Duologue 1

Roland strides onto the stage so Alex can see him.

ALEX            Hey! Sorry! Hallo!

Alex turns off the walkman. Roland nods to him and carefully places his small, black leather case on a table.

ALEX            ‘Pinball Wizard’, The Who!

Roland gives him a ‘thumbs up’ then surveys the stage and the auditorium.

ALEX            You like The Who?

Roland considers what will best prevent further conversation.

ROLAND        I have no opinion.

ALEX            OK, I get message, shut cake hole.

Alex resumes his sweeping but watches Roland with curiosity.

ALEX            Are you in group?

Roland is lost in thought.

ALEX            Hey! Britishman, are you make music?

ROLAND        What?

ALEX            Speak English?

ROLAND        Sometimes.

ALEX            You play music, la la la.

ROLAND        Oh, yes.

ALEX            I like music! Alex.

ROLAND        Roland.

They shake hands.

## Duologue 2

ALEX            You orchestra, yes? From UK.

ROLAND        Correct.

ALEX            How is Queen?

ROLAND        She was fine when I last spoke to her.

ALEX            That is joke? (Roland nods)  
British jokes, I know all about.  
Very ho ho ho.

Alex gestures to Roland’s small leather case.

ALEX            What instrument you have in box?  
Don’t tell me, I’m guessing...

Alex goes up to the case and inspects it.

ALEX            You have double bass! (beat)  
That is Russian joke.

ROLAND        And most excellent it was.

ALEX            I play guitar.

He briefly demonstrates using his broom.

ALEX            (wistfully) I don’t have guitar really but can pretend...

Roland looks sympathetic.

ALEX            I like all English music: The Who best, then also Beatles, Stones, Pistols, Davie Bowie, The Smith, Oasis, Coldplay, Radiohead-

ROLAND        Sorry to stop you but is this list much longer?

Alex looks at the case again.

### Duologue 3

ALEX            So you play little erm...?

He mimes a flute.

ROLAND        Flute? (Alex nods) No.

ALEX            Play what you play?

ROLAND        I'm not playing anything today.

ALEX            You singer? I sing.

ROLAND        No, I'm not a singer.

ALEX            What are you do?

Roland goes to the case, dramatically releases the catches and produces a conductor's baton.

ALEX            You wave stick?

ROLAND        I'm the conductor!

ALEX            Duh, I know! Who you conduct, famous people?

ROLAND        The Ridley Road School Orchestra.

Alex conceals his disappointment.

ALEX            You are boss man?

ROLAND        Well, kind of...

ALEX            Kind of what?

ROLAND        Well, usually I play the cello but our music teacher's given me this one off opportunity to conduct. So, if it goes well, who knows...

ALEX            This big break for you?

ROLAND        Yeah.

ALEX            Big scary break, wake in middle of night in sweat and screaming fear, yes?

ROLAND        You could say that.

### Duologue 4

ALEX            Where from school?

ROLAND        Croydon. (Or wherever the company performing the play are based)

ALEX            I have been in Wolverhampton. You know?  
I live Wolverhampton six week. On exchange.  
I stay with family Henderson.

ROLAND        Please don't ask me if I know them.

ALEX            Do you know them?

ROLAND        No!

ALEX            Ken and Valerie Henderson. They have daughter, Donna. She love Rio Ferdinand, football player. She say he have good body, tall and slim.

ROLAND        Have you finished your cleaning yet, your sweeping? I don't mean to be rude it's just that I really need to prepare.

ALEX            Ok, I get. I go.

ROLAND        The stage looks perfect.

ALEX            I been sweep all day for you.

ROLAND        Thank you.

Alex starts to exit.

ROLAND        By the way, where is everyone? The technicians, sound people, lights?

ALEX            All take break.

ROLAND        What, tea break?

ALEX            Vodka break, take longer.

## Duologue 5

ROLAND (worried) They'll be back for the concert, tonight?

Beat

ALEX Concert? I thought you just practice?

Roland starts to panic.

ROLAND We're giving a concert tonight, right here!

ALEX Here??? No one say nothing.

ROLAND It's for an invited audience of dignitaries and cultural luminaries.

ALEX Huh?

ROLAND 'The European Festival of Youth' - there are posters all over town!

ALEX I not see poster.

ROLAND We're representing our country, it's incredibly important!

ALEX No one say about concert, you make wrong mistake?

Roland mops his brow, sweating with anxiety now.

ROLAND No! Look, here's the leaflet, it's tonight!

ALEX (reading) Oh my God, tonight?!

ROLAND Yes, tonight!

ALEX But it's impossible tonight!

ROLAND It's a catastrophe!

## Duologue 6

ALEX So you practice music now?

ROLAND Once the musicians arrive, we'll be rehearsing, yes.

ALEX I stay watch? Please?

Roland looks wary.

ALEX Please, I silent. I never see orchestra before.

ROLAND Really?

ALEX Only TV, not living.

ROLAND (correcting him) Live.

ALEX Living, live, same thing?

ROLAND Not exactly. Now please, no more talking.

ALEX I can see orchestra?

ROLAND If you really want to, yes – but you must be quiet, we desperately need this time to practice.

ALEX (confidentially) Orchestra need practice?

ROLAND All orchestras need practice – rehearsal. Now, please!

ALEX I zip.

He mimes zipping his mouth shut.

He takes a chair and goes and sits near the wings with his broom and dustpan.

Roland takes up a position centre stage and practices with his baton. He silently goes through the opening section of the music.

## Duologue 7

Alex watches, fascinated, as Roland communes with the music. Eventually:

ALEX           What is meaning of Pinball Wizard?

ROLAND        I don't know!

ALEX           Is he wizard who like to play pinball? Or is he very good pinball player so people call him wizard?

ROLAND        The latter – the second one. Now, please.

He starts conducting again. As he's getting into it:

ALEX           Where is Brighton?

ROLAND        (furious) On the South coast of England!

He starts conducting again but Alex can't stop himself:

ALEX           Last question: what like please, Brighton?

ROLAND        It's got a beach!

ALEX           But not Pinball Wizard, he go there to play pinball only?

ROLAND        So it seems.

ALEX           And there is Amusement Hall in Brighton, like in song?

ROLAND        I believe there are many amusement halls in Brighton.

ALEX           I like go Brighton. Play pinball, meet wizard, who knows!

ROLAND        May your wish come true! Now I really must get on!

## Duologue 8

ALEX           But what is meaning of song?

ROLAND        I DON'T KNOW! It's just a bloody song! It doesn't MEAN ANYTHING! There is no pinball wizard, he doesn't exist, he's like the tooth fairy or Father Christmas!

ALEX           (very serious) There is Pinball Wizard, he exist.

ROLAND        NO THERE ISN'T! HE DOESN'T!

ALEX           YES HE DOES!

ROLAND        NO HE DOES NOT!

ALEX           YES! TO ME, THERE IS PINBALL WIZARD!

ROLAND        HE DOESN'T EXIST!

ALEX           I BELIEVE IN HIM!

ROLAND        WELL YIPPEE FOR YOU

ALEX           OK, OK, no need get shirty. Everyone in world hate British people. Wonder why.

Roland sighs, pinches his brow.

ALEX           In situation like this, have to ask very important question: what would Pinball Wizard do?

Roland manages a slight smile. He stares at his score for a few moments then closes it.

## Ensemble

*Roland continues to go through the music as Alex vaguely sweeps in the wings.*

*After a while THIRTY MUSICIANS (more is preferable, less is acceptable) approach from off stage. A rumble of voices and noise from all sides.*

*Roland looks panic stricken as the sound intensifies. He rushes for the safety of his lectern.*

*Suddenly the MUSICIANS enter but are immediately silent for five seconds as they take in their new surroundings.*

*And then they start talking and shouting, in high spirits. Some of them acknowledge Roland but most of them are too preoccupied to notice him.*

*They wear winter coats and stamp the snow from their shoes. It's freezing outside.*

*(Entrance dialogue to be improvised. It lasts twenty seconds maximum)*

*Roland shouts above the hubbub:*

ROLAND                      Members of the orchestra, welcome! Welcome! Quickly, please! Please take your seats!

*The MUSICIANS do so, knowing exactly where to sit.*

*During this the 2nd Flautist – a very keen young girl – has staggered in with Roland's score – a big, heavy book. She positions it on the lectern in front of him.*

*Then she hovers in readiness. By now, the orchestra are seated.*

2nd FLUTE                      Anything else, maestro?

*Roland hands her his baton which she cleans with a special cloth. The Cellist observes her:*

CELLO                          What a creep!

2nd FLUTE (To Cello)      What a loser!

*She goes to sit with her fellow flautists.*

*The musicians are now all seated, facing Roland. He taps his baton and after a while they pipe down.*

ROLAND                      Is everyone alright?

*General murmurs of assent until 2nd TRUMPET stands up:*

2nd TRUMPET                Yeah, we're all marvellous, 'cept for one tiny thing: where's our instruments?!

ROLAND                      Ah, yes, apparently there was a bit of a mix up at the airport. Mr Carmichael is in a van collecting the instruments as we speak.

1<sup>st</sup> VIOLIN                    What mix up?

ROLAND                      Something to do with the hauliers, no need to panic

CELLO                         Who's panicking?

ROLAND                      Sorry?

CELLO                         You said 'no need to panic', implying that we were panicking. Who's panicking?  
I don't see anyone panicking.

ROLAND                      My apologies, I meant in a manner of speaking.

VIOLA (*To Cello*)         Stop having a go

*Murmurs of agreement from fellow viola players.*

VIOLA (cont'd)             All the way from Gatwick to Moscow; whinge, whinge, whinge.

CELLO                         I'm only making a point.

VIOLA                         Your point is pointless.

ROLAND                      Well, no harm done. Now, is everyone happy with their accommodation?

DOUBLE BASS               My shower doesn't work.

2nd HORN                    So what, he never had a wash in his life!

1<sup>st</sup> TRUMPET                Only soap he knows is Emmerdale!

DOUBLE BASS               Sod off!

1st HORN                     We're whiffing you from here!

TIMPANI                     And here! It mings like a farm!

ROLAND                      Members of the orchestra! Please let's behave like the ensemble we are!

ROLAND (cont'd)            Now, while we're waiting I thought we could use this time to discuss  
Tchaikovsky's 4<sup>th</sup> symphony.

*Murmurs of dissent and mock yawning from Brass section.*

ROLAND (cont'd)            Picture the scene: it's February 1878, the first performance of the fourth  
symphony right here in Moscow – not literally here, though it is in fact  
perfectly possible that Tchaikovsky may have once stood on this very stage. He  
might have actually stood where I'm standing now...

*Roland can't speak, he stares at the floor, overcome by the enormity of the thought. After a pause  
conversation breaks out:*

OBOE                      My telly's bust.

CELLO                     There's nothing to watch anyway, it's all in bloody Russian.

VIOLA                    See! Always moaning, always got the hump.

CLARINET                What I don't get is Chekhov. In 'Three Sisters', they're all going, 'Ooo, if only we could get to Moscow'. Why???

*Murmurs of agreement.*

1<sup>st</sup> TRUMPET            At breakfast, they gave me black bread. It wasn't burnt toast, it was black bread. What's that all about?

*Vociferous agreement.*

OBOE                    You go outside it's so cold your breath turns to snow. It like goes solid coming out your mouth.

BASSOON                Snow's not solid.

OBOE                    What is it then? Liquid? Gas? No! So it's gotta be solid. There aren't any other forms of matter – unless you've invented one, Einstein.

BASSOON                For your information, snow is a liquid.

ROLAND                 As I was saying, it's 1878, Tchaikovsky's in despair; his marriage is a disaster, he's attempted suicide and guess what, he doesn't even attend his own premiere! He's written this magnificent masterpiece and he's too distraught to hear it...

*Once more Roland can't continue, too moved to speak.*

2<sup>nd</sup> HORN                Anyone see those birds in the hotel lobby last night?

VIOLA                    Did they talk to you?

2<sup>nd</sup> HORN (*proudly*)    Yeah!

ROLAND                Members of the orchestra! I must insist-

1<sup>st</sup> FLUTE                Anyone see those blokes with the big 'taches?

VIOLA                    Yeah, and the leather car coats – bet they were Mafia!

1<sup>st</sup> FLUTE                I wouldn't mind a bit of that!

VIOLA                    Yeah, you could end up owning a football club!

1<sup>st</sup> FLUTE                No, I'd make them buy me a castle like that Dr Zhivago.



BASSOON	You what? He lived in a shack in the middle of nowhere!
FLUTE	Only at the end, not at the beginning <u>before</u> the revolution.
ROLAND	Can we please-
TRUMPET	Anyone see that beggar?
1 <sup>st</sup> HORN	What the one passed out on the pavement?
1 <sup>st</sup> TRUMPET	D'you see all his snot and dribble had gone hard? If you gave him a little flick his whole head would shatter. It's sad really.
2nd TRUMPET	When are the bloody instruments coming?!
CLARINET	Where's my clarinet!
1 <sup>st</sup> VIOLIN	Where's my violin!
CELLO	I want my cello!
BASSOON	Where's my bassoon?!
2 <sup>nd</sup> TRUMPET	Who's got my trumpet!
1 <sup>st</sup> HORN	I want my horn!

*Suddenly the whole orchestra stand and demand their instruments, like a many headed beast. Pandemonium.*

ROLAND	SOON! SOON! SOON! The instruments will be here soon, <u>please</u> be patient! (beat) Now, please, let's discuss the music we're going to perform tonight.
1 <sup>st</sup> VIOLIN	<u>Murder</u> more like.
ROLAND	I'm sorry?
1 <sup>st</sup> VIOLIN	You heard.
ROLAND	Well if we all adopt that kind of attitude, we probably <u>will</u> murder it. So let's be positive.
1 <sup>st</sup> VIOLIN	Positive?! We spend so much time quarrelling and bickering and quite frankly, listening to complete and utter garbage from 'certain persons', that we never actually get any proper rehearsal time. We need to practice, practice, practice!

*A few sarcastic 'oohs' from the 'certain persons'.*

ROLAND                      Actually, it's a fair point. Can I urge you all – just for today – to put aside your personal grievances and really commit yourselves to the music, just this once?

CLARINET                    I mean how on earth did we ever get this booking? We're an absolute shambles.

OBOE                        It's obvious, there must've been a cancellation-

2nd HORN                    And Carmichael wangled us in!

1<sup>st</sup> TRUMPET                I bet he's taking a cut!

2nd TRUMPET               And he's nicked our instruments!

1<sup>st</sup> HORN                    He's pawning the lot in Vladivostock!

*Others hush him up. Double Bass puts his hand up.*

ROLAND                      Yes?

DOUBLE BASS                'Scuse me, but erm... (*whispering*) Who's he?

*He points to ALEX who has been quietly observing throughout.*

*As one, in perfect unison, the orchestra turn to look at him.*

ROLAND                      Oh, this is Alex.

*Alex waves, shyly, vaguely raises his broom.*

ROLAND (cont'd)            He was sweeping up when I arrived. He's never seen an orchestra before, he asked me if he could watch us rehearse. I hoped you wouldn't mind...

*Silence. They are all ashamed of themselves.*

ALEX (*amiably*)            Hallo British Orchestra!

*Chastened murmurs of 'hi' 'how ya doing' 'hallo' etc.*

MUSICIANS                Hi, Alex.

*Clarinet stands up, mortified.*

CLARINET                    May I officially apologise for our wholly unreasonable criticisms of your beautiful city.

*Others murmur similar apologies. 2nd Flute is triumphant.*

2nd FLUTE                    Well it's a bit late now!

OBOE                        Better late than never.

2nd FLUTE                    No, better to have never been so horribly rude!

CELLO                        Why don't you button it for once in your life!

VIOLA (*To Cello*)        Leave her alone you big bully!

2nd FLUTE (*To Viola*) Thank you, but I'm perfectly capable of defending myself against the rabble!

*A row breaks out between the woodwind and strings.*

*Roland's mobile rings. He shushes them to receive the call.*

ROLAND (*In Phone*)    Mr Carmichael!

*Roland crouches at the front of the stage, finger in his ear.*

*The orchestra strains to earwig the conversation.*

ROLAND (cont'd)        Yes, yes, all fine. Just in the middle of a fascinating debate about...excuse me...?  
(*listens*) Right... when? (*listens*) I see... right... yes. I will.

*Roland rings off. He is ashen. Everyone looks at him.*

*Without warning he lets out a huge wail – a primal scream of incredible and surprising volume.*

ROLAND (cont'd)        AAAAAAAGGGGGGHHHHHHH!!!!

*The entire orchestra shrink back as one - in fear and astonishment.*

ROLAND (cont'd)        Russian customs have impounded all your instruments! You're giving the most important concert of your lives in two hours time and you've got no instruments

*Consternation and panic breaks out in the orchestra.*

ROLAND (cont'd)        Do you want to know why?

ALL                        Yes!

ROLAND                    Well one of you knows, don't you?

ALL                        No???

*The entire orchestra turn to him:*

ROLAND (cont'd)        A Russian sniffer dog found a spliff hidden in one of the instruments!

*Gasps and shock. Everyone looks at everyone accusingly, improvised protests of innocence and denial ring out.*

CELLO                    Well it wasn't me!

VIOLA                      We know that! You wouldn't know what a joint looks like!

CELLO                     Oh, and I suppose you think it's cool to take drugs?

VIOLA                     In moderation, yes.

OBOE                      Who was it, Roland?

2nd TRUMPET            Yeah, I'll kill him!

CLARINET                It might be a her.

Clarinet *glares at Viola*.

VIOLA                     Wasn't me!

2nd Flute *begins to emit a high pitched wail. A strange, sad sonic scream through her nose. All eyes gradually turn to her...*

2nd HORN                No!

2nd TRUMPET            No way!

OBOE                      It's impossible!

BASSOON                Still waters run deep...

1<sup>st</sup> FLUTE                Leave her alone, it wasn't her!

2nd FLUTE               It was! It was! It was me!

*She rushes for the exit. The others prevent her from leaving*

DOUBLE BASS            What are we going to do?

*Everyone turns to Roland hoping he's got the answer.*

ROLAND (*guttured*)      No other option. We'll have to cancel.

*They are devastated.*

1<sup>st</sup> VIOLIN                Can't we borrow some instruments, from another orchestra?

BASSOON                There aren't any others playing here tonight.

OBOE                      And who'd risk lending us lot?

2nd FLUTE               I'll never forgive myself!

1<sup>st</sup> VIOLIN                We could play tomorrow instead...

1<sup>st</sup> TRUMPET                We're flying home tomorrow, it's all booked.

*Suddenly, Alex raises his hand.*

ALEX                        Erm... hallo? Can speak?

Roland *nods*

ALEX (cont'd)            My father works in airport.

*The entire orchestra turn to him as one – full of hope. Freeze.*

ALEX (cont'd)            Maybe he can speak to... how say...?

ROLAND                    Customs?

ALEX                        Yes.

ROLAND                    What does he do, in the airport?

*Alex raises his broom.*

ALEX                        He's cleaner.

*The entire orchestra sighs – as one - downcast.*

ALEX(cont'd)            He know lots people, maybe he explain... er...?

ROLAND                    The situation?

ALEX                        Yeah... who knows?

1<sup>st</sup> VIOLIN (*To Roland*) It's worth a go, isn't it?

Roland *nods, hands his mobile to Alex.*

ROLAND                    Thanks, mate.

*Alex dials, gets through and has a quick murmured conversation in Russian.  
The orchestra strain to hear.*

ALEX                        They find him.

*He waits, listens and then speaks into the phone in Russian. A fairly brief but animated conversation with his father.*

*Everyone watches him intently, trying to discern what's happening.*

*Finally Alex rings off and hands the phone to Roland.*

ALEX (cont'd)            He say he scared make fuss, might lose job. Sorry.

ROLAND (*To Alex*) Thanks for trying.  
(*To Orchestra*) I'd better wait here for Mr Carmichael. I think you should all go back to the hotel.

*He nods to the flautists consoling 2nd Flute.*

1<sup>st</sup> FLUTE Yeah, come on, we'll walk back with you.

*They help her up.*

2nd FLUTE (*sniffing*) So sorry everyone.

*They lead her out. The other musicians slowly troop out.*

1<sup>st</sup> TRUMPET Sorry, Roles.

OBOE Bad luck, mate.

VIOLA Maybe you'll get your chance another time.

CELLO (*quietly sarcastic*) Yeah, right.

1<sup>st</sup> VIOLIN I didn't mean what I said. I mean, I did, but we do all appreciate you.

DOUBLE BASS (*To Alex*) See you, mate.

*Others shake Roland's hand as they exit disconsolately.*

*Eventually the stage is empty.*

*Alex begins to tidy up.*

*Roland picks up his baton and then places it back in its case.*

ALEX In situation like this, have to ask very important question: what would Pinball Wizard do?

*Roland manages a slight smile. He stares at his score for a few moments then closes it.*

ROLAND I really wanted you to hear this.

ALEX Tchaikovsky?

ROLAND Mmm. Shall I send you the CD?

ALEX Or maybe we meet in Brighton and you give to me?

ROLAND It's a deal.

*Pause. Roland sits in abject misery.*

ROLAND                      You were right; I'm not a conductor. I never will be. I'm just a schoolboy waving a stick.

*Pause.*

ALEX                        What is word? Describe this music you were to play?

ROLAND                    Oh, well, you're asking me to describe the indescribable.

ALEX                        Please, if can.

*Roland thinks for a while. He speaks softly, slowly formulating his thoughts:*

ROLAND                    Well, it's beautiful. Really beautiful... *(beat)* When we play – and we're really pretty awful – but just occasionally, almost by accident, we hit it right and everyone plays together. Just for one bar. And it's incredible. Everyone knows they did something wonderful. It's our secret, for a moment. And then it's gone. *(beat)* It makes you forget who you are, and it reminds you you're alive.

*Silence. They listen.*

ALEX                        I can hear...

ROLAND *(quietly)*        Me too...

*They listen some more, both lost in thought.*

ALEX                        And I think maybe I have idea...

*Roland turns to him, curious. They look at each other.*

BLACKOUT.

## Scene Two

*That night. The concert.*

*Same configuration of seats. Roland's score on its lectern.*

*The house lights are up, the stage lights dim, just picking out the empty chairs.*

*Murmur and buzz of the waiting audience. The house lights go down and the stage lights come up to concert state.*

*Roland walks on stage holding his baton. He is now wearing tails and a white bow tie.*

*The audience applaud. Roland bows nervously and gestures for silence.*

ROLAND (*In Russian*) (Good evening, ladies and gentlemen.) Dobra vyecher, oovazhaymiye dami eee gospada

(*In English*) I'm afraid that's the full extent of my Russian. But a friend has very kindly offered to translate. (*gestures to the wings*) Alex!

*Alex strides on in a hastily improvised, ill fitting dinner suit and bow tie.*

ALEX (*In Russian*) (Good evening, Moscow!) Dobra vyecher Maskva

*He takes the applause, blinking in the bright lights, enjoying himself.*

*Roland shoots him a look - enough!*

ROLAND You might have heard a rumour...

*Alex translates into Russian.*

ALEX (*Translates*) Vazmozhna, vy slooshali slukh

ROLAND (cont'd) That tonight's concert was to be cancelled.

ALEX (*Translates*) ....shto sevodniyashii concert - otmenen

ROLAND (cont'd) This was due to the unfortunate loss of our instruments.

ALEX (*Translates*) Patamoo chto my poteryali nashy instrumentii

ROLAND (cont'd) HOWEVER, due to a last minute piece of inspiration...(from the Pinball Wizard)

*Alex translates but inserts an inspirational reference to the Pinball Wizard – Roland gives him a dirty look.*

ALEX (*Translates*) Adnaka, iiz-za poslednei minooti vdokhoveniya



ROLAND (cont'd)	WE ARE ABLE – I hope – to give you our ‘version’ of the second movement of Tchaikovsky’s Symphony Number 4 in F Minor.
ALEX ( <i>Translates</i> )	Mi Mozhem, nadaioos, vipolnyat nashy versiioo vtorovo dvizheniya chetviyortii siimfonii na fa meeenor Chaikovskovo
ROLAND (cont'd)	May we humbly request your indulgence... and your imagination.
ALEX ( <i>Translates</i> )	Mii zaprashivaem vashe sniskozhdenyie eee vashe vobrazheniye
ROLAND (cont'd)	The Ridley Road School Orchestra!
ALEX ( <i>Translates</i> )	Shkolniye Orkestr riidli scotta

*Applause. As the orchestra take the stage Alex shakes Roland’s hand, wishing him luck and then exits.*

*The musicians are now wearing the appropriate dress for an orchestra. Evening wear / black and white, budget permitting. They enter with surprising grace and ease and stand at their seats.*

*2nd Flute is the last to come on.*

*Roland hands her his baton, she gives it a good luck wipe with her special cloth and then goes to her seat.*

*The orchestra have no instruments.*

*But they will act as if they do.*

*Roland turns to them and with one neat movement directs them to sit. Which they do. In perfect unison.*

*On Roland’s cue – after the third tap of his baton on the lectern – as one – they mime their instruments into life:*

*Brass section have brass. Strings have bows. Timpani has sticks. Woodwind have instruments at their mouths, their fingers at the ready.*

*They hold their positions, poised to commence playing, focused, concentrating – as one.*

*Audience – hush of expectation.*

*Roland turns to the auditorium, holds up his baton and very seriously and symbolically places it in his inside pocket.*

*He too will mime.*

*He turns back to the orchestra, nods to the first violin who nods back. All is ready.*

*And Roland begins to conduct.*

*The music begins with a slow oboe melody and plucked strings.*

*The oboist plays, the strings pluck and Roland conducts.*

*In complete silence.*

*But gradually, imperceptibly, the actual music begins to flood the auditorium – as if the audience are hearing it.*

*By the time the strings bring in their melody (around 40 seconds in) the sound level is approaching concert volume and fairly soon the orchestra are in full flight.*

*They mime as the music plays. And they must mime as if they know the music well.*

*The ‘concert’ miming need not be wholly naturalistic. The ‘instruments’ might be larger than life. The orchestra might even stand during the climactic sections. They might even dance. But whatever they do, they must do it as one.*

*After five minutes the movement reaches a climax and over the next twenty seconds the sound dips under and out as we start to hear the musicians inner thoughts. It may seem like they’re talking to each other but they’re not. The ‘tone’ is not dialogue but rather, interior monologue.*

*During this they continue to ‘play’.*

2 <sup>nd</sup> HORN	Hey, it’s sounding quite good!
CELLO	Eh?! It’s not <u>sounding</u> like anything!
2nd TRUMPET	All I can hear is my own breath
1 <sup>st</sup> HORN	My fingers are sweating
1 <sup>st</sup> VIOLIN	Concentrate!
BASSOON	They’re listening! The audience are listening!
CLARINET	They can <u>hear</u> it!
DOUBLE BASS	They’re not walking out!
CELLO	Only cos it’s sub zero out there!
1 <sup>st</sup> FLUTE	They can hear it!
VIOLA	It’s a miracle!
OBOE	I made a mistake!
1 <sup>st</sup> TRUMPET	Did Roland hear it?
OBOE	Oh God, he’s scowling at me!

BASSOON	No, he's smiling, he's encouraging us!
TIMPANI	I've never seen him smile before, he looks insane!
2nd FLUTE	He looks lovely, he's an angel!
2 <sup>nd</sup> HORN	I never thought this would work.
TIMPANI	That Alex bloke's a genius!
2nd TRUMPET	How can we thank him?
DOUBLE BASS	We did a collection, weren't you there?
1 <sup>st</sup> TRUMPET	I think I was in the bogs, throwing up.
1 <sup>st</sup> FLUTE	Nerves?
1 <sup>st</sup> TRUMPET	No, that black toast.
2nd HORN	Roland's going to get him a present tomorrow.
1 <sup>st</sup> VIOLIN	Concentrate everyone, it's nearly the end...
VIOLA	Gently – remember what Roland says...
2nd FLUTE	Play each note as if it's your last...

*And now we hear the last two minutes of the movement.*

*Roland brings the piece to its slow, beautiful conclusion.*

*The audience applaud.*

*Roland gestures the orchestra to stand. They rise as one and bow together.*

*Alex rushes on with a bouquet and presents it to Roland.*

*The orchestra applaud the two boys.*

*Roland plucks a single stem and motions 2<sup>nd</sup> Flute forward.*

*He presents her with the flower and she immediately swoons with the emotion of it all.  
Alex catches her as she falls backwards into his arms, he slaps her back to consciousness.*

*Alex, Roland, 2<sup>nd</sup> Flute and the orchestra bow together one last time.*

BLACKOUT

## Lesson 3 & 4 – Context and Challenges

Learning Outcomes	Resources	Key Vocabulary
To identify the context of the play To identify the challenges of the play	A copy of The Musicians by Patrick Marber	Context Themes

### Do Now – Quiz

Quiz Score \_\_\_\_ / 10

1. What nationality is Alex? \_\_\_\_\_ ☐
2. What song is he listening to? \_\_\_\_\_ ☐
3. What instrument does Alex play? \_\_\_\_\_ ☐
4. What instrument does Roland play? \_\_\_\_\_ ☐
5. What town is the school from? \_\_\_\_\_ ☐
6. Where did Alex stay in the UK? \_\_\_\_\_ ☐
7. What is Alex's job? \_\_\_\_\_ ☐
8. When is the performance? \_\_\_\_\_ ☐
9. Where is Brighton? \_\_\_\_\_ ☐
10. What is the name of the competition? \_\_\_\_\_ ☐

### Task 1 - Questions - What questions do you have about:

The play	
The story	
The setting	
The characters	
The cultural references	

### Task 2 - Challenges

Discussion – As a class, agree on what are the top 3 challenges when preparing and performing this play

Write down what you agree on below

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**Task 3** - The world in which it is set. Use a laptop in groups find out about the following:

Russia in the early 2000s (when the play was written)

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The pop and rock music references

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The arrangement and instruments of a classical orchestra

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**Task 4** - Themes

Turn and talk – What are themes? How do you define them? Can you give an example or example of themes?

Mind map any themes from the play

**Task 5** - Music

List 3 musical references in the play.

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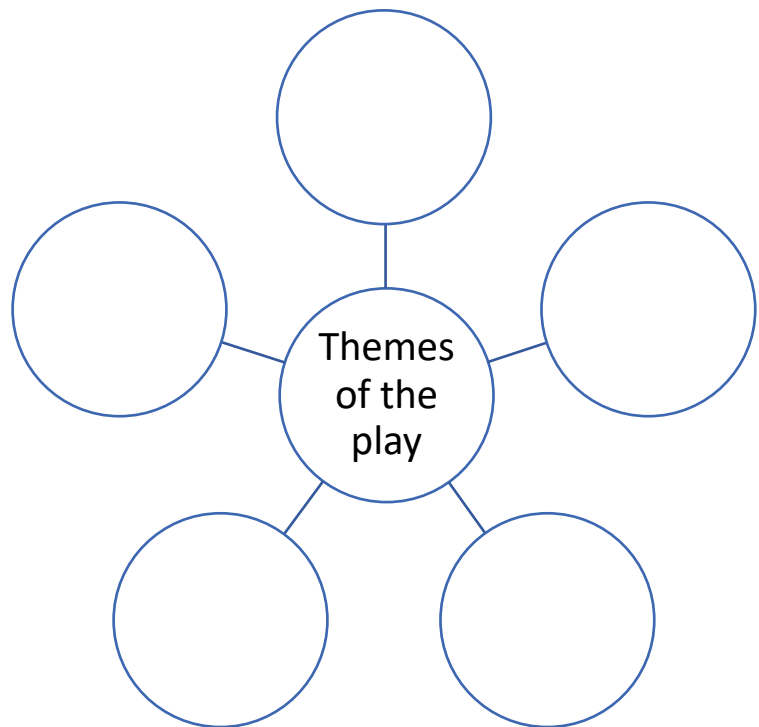
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Find 3 interesting facts

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## Lesson 5 & 6 – Improvisation

Learning Outcomes	Resources	Key Vocabulary
Learn how to use improvisation in rehearsals		Improvisation Improv

**Do Now** – Have you ever been on a school trip?

Yes – Where did you go? What did you do? What was your best memory? What was your funniest memory?

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No – What would be your dream school trip? (It must have educational value. i.e., you can't go and lay on a beach) What would you plan to do while you were there?

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**Turn and Talk** - What is improvisation?

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**Your improvisation** – What would you save and what would you delete?

Keep	Delete

## Lesson 7 & 8 – Language and Pronunciation

Learning Outcomes	Resources	Key Vocabulary
Learn how to use language and translation in performance	A copy of The Musicians by Patrick Marber	Language Phonetics Translation

**Do Now** – Re read the text on pages 36 and 37.

Listen to the translations of each line and write it down phonetically (how it sounds) below

Good evening, ladies and gentlemen.	
Good evening, Moscow!	
You might have heard a rumour...	
That tonight's concert was to be cancelled.	
This was due to the unfortunate loss of our instruments.	
HOWEVER, due to a last minute piece of inspiration from ...	
WE ARE ABLE –I hope –to give you our 'version' of the second movement of Tchaikovsky's Symphony Number 4 in F Minor.	
May we humbly request your indulgence... and your imagination.	
The Ridley Road School Orchestra!	

## Lesson 9 & 10 – Mime and Physical Theatre

Learning Outcomes	Resources	Key Vocabulary
Learn how to use mime and physical theatre	A copy of The Musicians by Patrick Marber	Mime Physical Gesture Movement

**Do Now** - Re read the text on page 38

### Turn and Talk - What is mime?

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What instrument does your character play? \_\_\_\_\_

**Research** – Find out how you hold and play this instrument. Describe this in detail below

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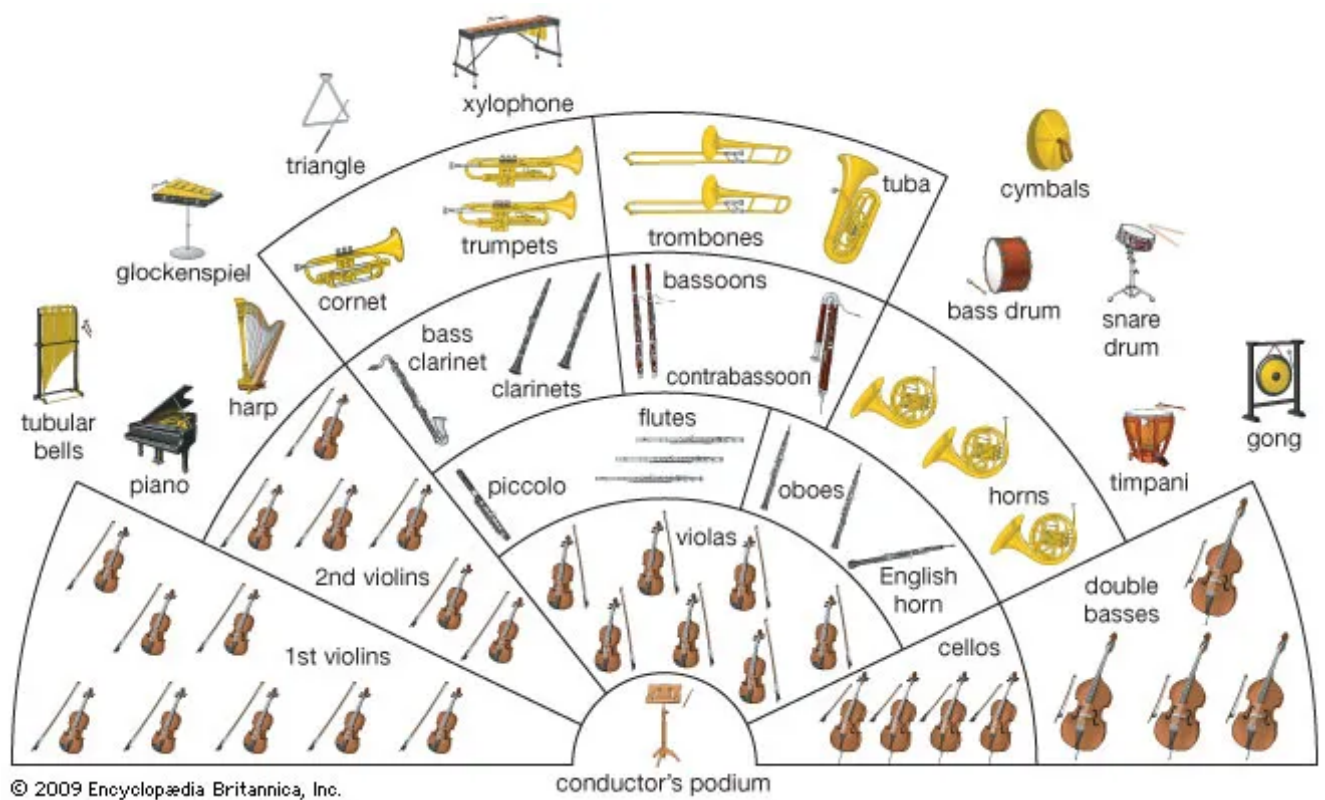
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Draw the instrument and how it should be held below

[illegible]



Orchestra Lay out and Instruments.



In the table below write down the name of each actor, their instrument and where they should sit.

Audience							

Grade \_\_\_\_\_

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

## Lesson 13 - 16 – Rehearsal

Learning Outcomes	Resources	Key Vocabulary
To learn how to lift a play from the text and take it from the page to the stage To understand how to prepare a performance	A copy of The Musicians by Patrick Marber	Text Script Rehearsal Character

**Do Now** – Learn your script

**Task** – Make some annotations below to show how you will use the following

**You will be put into pairs to develop a duologue and groups to develop an ensemble scene. Please make a note of these on the front cover**

A gesture	
A facial expression	
A movement to a new part of the stage	
A change in levels	
A pause	
A stress on a word	

Rehearse and share with the others in your group. Get them to give you a WWW and EBI on one of the following

- Pace and energy
- Focus
- Projection
- Accent
- Improvisation
- Mime

WWW	EBI

## Lesson 17 - 18 – Performance and Evaluation

Learning Outcomes	Resources	Key Vocabulary
To understand how to prepare a performance To learn how to communicate your performance skill effectively	A copy of The Musicians by Patrick Marber	Performance Evaluation

Share your scenes with the class. Get them to give you a WWW and EBI on one of the following

- Pace and energy
- Focus
- Projection
- Accent
- Improvisation
- Mime

WWW	EBI

# Key Assessment Task – GCSE Drama Style Examination Paper

## Hits and tips

- Pay attention to how many marks each question is worth. This is stated in brackets after each question. You should be making one point for each mark available. I.e. If it's worth 2 marks you should be writing two sentences with each one making a valid point.
- Be specific. If the question asks you to describe a facial expression that you would use, make sure that you describe it in detail.
- Read the questions thoroughly and attempt to answer each one, even if you think it's wrong.

## SECTION A

*The Musicians* by Patrick Marber

Questions **1.1** , **1.2** , **1.3** and **1.4** are based on the following extract.

Read from: **page 2**: ALEX 'Hey! Sorry! Hallo!.'

to: **page 10**: ROLAND 'Thank you.'

Mark \_\_\_\_ / 45

Grade \_\_\_\_

### 1.1

- (i) As an actor, describe how you would use tone and tempo to deliver the line:  
'I like all English music: The Who best, then also Beatles, Stones, Pistols, David Bowie, The Smith, Oasis, Coldplay, Radiohead...'. Page 2 [2]

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- (ii) Give **one** reason to explain your choice of tone, and **one** reason to explain your choice of tempo. [2]

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### 1.2

- (i) Look at the stage direction;  
'He briefly demonstrates using broom' Page 2  
What does this stage direction suggest? [1]

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- (ii) As an actor performing **Alex** suggest **one** facial expression and **one** gesture you would use to communicate this stage direction. Give **two** reasons for your suggestions. [4]

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**1.3**

(i) Briefly describe the character of **Rowland** in this extract.

[3]

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(ii) Describe a suitable costume, hair and make-up for **Alex** in this extract.

[6]

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**1.4** (i) As an actor, explain how you would perform the role of **Roland** in this extract.

[12]

In your answer refer to:

- |                        |                      |
|------------------------|----------------------|
| • character motivation | • facial expressions |
| • voice                | • gestures           |
| • movement             | • posture            |

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**1.5** (i) As a designer, describe how you would stage one extract from the play.

[15]

**Do not refer to the extract used for questions 1.1 – 1.4**

In your answer refer to:

- your choice of stage and production style
- your choice of set
- your choice of lighting ideas
- your choice of costume
- your choice of props
- your choice of sound

[illegible]

## Assessment Grids for Key Assessment Points

### KAT 1.3.1 – Examination Paper

LO	1	2	3
To learn how to identify appropriate vocal tone and tempo.	I can describe tone or tempo used in performance.	I can describe tone and tempo used in performance.	I can describe appropriate tone and tempo used in performance.
To learn how to identify appropriate gestures.	I can describe one gesture used in performance.	I can describe multiple gestures used in performance.	I can describe appropriate gestures used in performance and provide reasons why.
To learn how identify appropriate and creative costume.	I can describe a simple design idea for my own costume.	I can describe a simple design idea for my own costume as well as give an example of hair and make-up.	I can describe an appropriate and detailed design idea for my own costume as well as give an example of hair and make-up.
To learn how to bring a role to life on stage.	I can provide an example of one performance technique that I would use.	I can provide multiple examples of performance techniques that I would use.	I can provide multiple examples of performance techniques that I would use and provide reasons why.
To learn how to bring a scene to life on stage through design and technology.	I can provide an example of set, costume, props, lights, or sound that I would use.	I can provide multiple examples of set, costume, props, lights, or sound that I would use.	I can provide multiple examples of set, costume, props, lights, or sound that I would use and provide reasons why.

### KAT 1.3.2 – Duologue Performance

LO	1	2	3
To learn how to use effective and appropriate tone of voice.	I can alter the tone of my voice by varying pitch and stresses.	I can match the tone of my voice to the characters situation.	I can change the tone of my voice throughout my performance to communicate meaning and context.
To learn how to use effective and appropriate tempo of voice	I can alter the tempo of my voice by varying pause and pace.	I can match the tempo of my voice to the characters situation.	I can change the tempo of my voice throughout my performance to communicate meaning and context.
To learn how to use effective and appropriate gestures.	I can use a simple gesture in performance.	I can use multiple gestures in performance.	I can move downstage and cheat out when using multiple, appropriate gestures.

### Key Words

Devising

Rehearse

Rehearsal

Script

Scene

Character

Narrator

Still Image

#### Vocal Skills

Pitch

Pace/ Tempo

Pause

Accent

Volume

Clarity

#### Physical Skills

Movement

Proxemics

Gesture

Posture

Stillness

Positioning

Blocking

Expression

Facial Expressions

#### Lighting Design

LX

Intensity

Focus

Angle

Colour

#### Sound Design

FX

Music

Sound Effects

Live Sounds

Volume

Reverb/Echo

Amplification

Microphones

#### Costume Design

Material/Fabric

Garments

Hair Styles/Wigs

Make-Up

Accessories

#### Set Design

Proscenium Arch

Traverse Stage

Thrust Stage

In-the-Round

Backdrop

Cyclorama

Entrances/Exits

Sight Lines

#### Props

Stage Props

Hand Props