



Oh WHAT A Lovely WAR!

PROGRAM

By Joan Littlewood & Theatre Workshop

PRESENTED BY
STANFORD THEATER & PERFORMANCE STUDIES
WITH THE SUPPORT OF THE
MCCOY FAMILY CENTER FOR ETHICS IN SOCIETY

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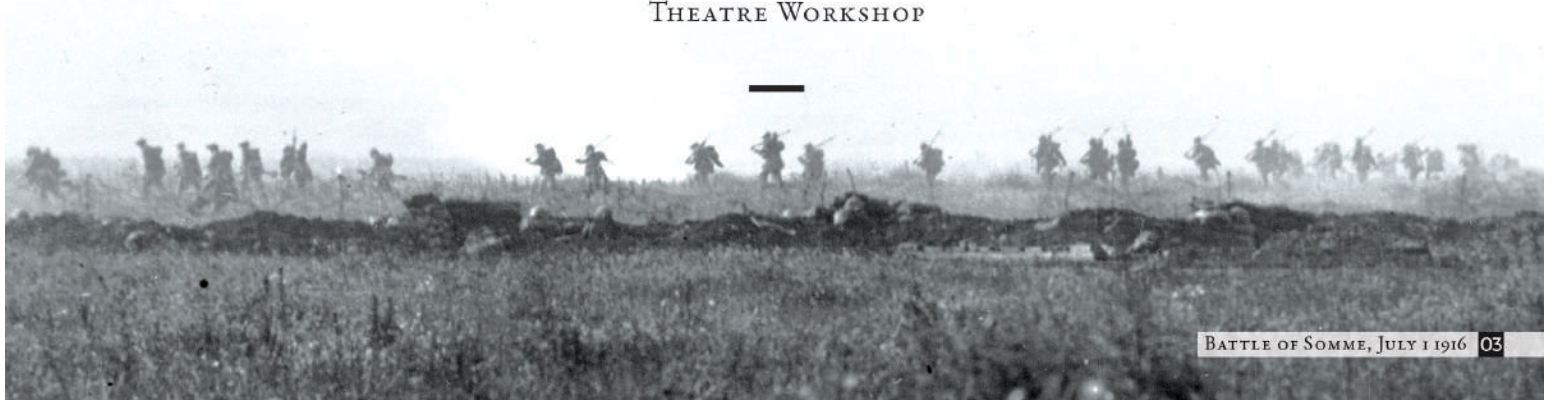
OH WHAT A LOVELY WAR MUSICAL PROPAGANDA FOR PEACE

*“Everything spoken during this evening either happened or was said, sung
or written during 1914-1918.*

Everything presented as fact is true.

*In 1960 an American Military Research Team fed all the facts of World
War I into the computers they use to play World War III. They reached
the conclusion that the 1914-1918 war was impossible and couldn't have
happened. There could not have been so many blunders nor so many
casualties. Will there be a computer left to analyze World War III?”*

THEATRE WORKSHOP



BY LESLIE HILL

These statements appear at the top of the original 1963 Theatre Workshop program for *Oh What a Lovely War*, stressing that the performance is both a mosaic of 'true' primary source material¹ and a story of unbelievable and illogical horror and loss, the 'war to end all wars'. (See the timeline in this program for an overview of how the script maps to the events of WWI.) The play was devised by Joan Littlewood and her company Theatre Workshop, many of whom were active in the CND (Campaign for Nuclear Disarmament)

and extremely concerned about the possibility of a nuclear WWII, especially in the wake of the Cuban Missile Crisis which happened just three months prior to the play's rehearsals. In his original program notes, Raymond Fletcher, military advisor to the cast, said:

The First World War could be accurately described as being by miscalculation out of accident. The accident was the assassination of an Austrian Archduke, which set in motion the military machinery of two great alliances: the miscalculation was that it would be a short, sharp war that would settle Europe's future in a few weeks. All the carefully prepared plans for the war were nullified in its first month. There was an awful military

stalemate from October 1914 to March 1918 during which no attack moved the front more than ten miles in either direction. A lesson can be drawn from this. Before 1914, people believed that the Balance of Power could preserve peace. Today they believe that the Balance of Terror can. But accidents and miscalculations are still possible – and a third, nuclear World War could kill as many in four hours as were killed in the whole of World War One.

¹ Theatre Workshop credited the following sources as contributing to the script: 'on the basis of factual data in official records, war memoirs, personal recollections and commentaries including those of: The Imperial War Museum, Kaiser Wilhelm II, General Erich Ludendorff, Field Marshal Graf von Schlieffen, Marshal Joffre, Field Marshal Earl Haig, Field Marshal Sir John French, General Sir Henry Wilson, Rt. Hon. David Lloyd George, Philip Noel-Baker, Alan Clark, Engelbrecht and Hanighen, Siegfried Sassoon, Sir Philip Gibbs, Edmund Blunden, Leon Wolf, Captain Liddell Hart, Barbara Tuchman, Herman Kahn, The Times and The Daily Express.'

The Cold War and its looming nuclear threat has since receded in public consciousness, but the phrase ‘the Balance of Terror’ has new resonance in the post 9/11 world. The show has been called ‘propaganda for peace’ in the way that it asks us to question who ‘wins’ in a war; its questions, unfortunately, are still all too apposite.

Before *Oh What a Lovely War*, British plays about WWI, the best known of which was R.C. Sherriff’s play *Journey’s End*, were told respectfully from the point of view of the upper class officers. Theatre Workshop, known for their commitment to telling stories of the marginalized and working class, constructed their play as a chorus from the point of view of the men in the trenches. And what better way to depict a chorus of soldiers than through the songs they sang? Unlike other musicals written by a single

composer and lyricist, the music in *Oh What a Lovely War* is comprised of a wide selection of popular songs from the WWI years as well as alternative versions of songs and hymns satirically and often irreverently adapted by composer-soldiers, making it a unique musical documentary.

In Act I songs take us from the care-free pre-war Ziegfeld Follies hit ‘Johnny Jones’ through music hall recruiting songs like ‘Make a Man of You’ used to lure men to enlist in droves: ‘Come on, boys; we need a million. Be a man; enlist today.’ At the end of Act I songs transport us to the poignant Christmas Truce of 1914 where combatant soldiers in their trenches sing carols to each other across No Man’s Land. The songs in Act II tell stories of the average soldiers, or ‘Tommys’, who sang to keep their spirits up while marching, digging trenches or graves, and

generally struggling to survive at the front. Soldiers rework familiar cheery songs, like the pub tune ‘Drunk Last Night’ to their darker circumstances encountering phosgene and mustard gas: ‘Gassed Last Night’. Through song the soldiers express fear, loss, and homesickness, changing the words of the recruiting song ‘Make a Man of You’ to ‘I don’t want to be a soldier’ and adapting the lyrics of ‘Onward Christian Soldiers’ to biting social critiques of their commanding officers:

*He boasts and skits
from morn til night,
And thinks he’s very brave,
But the men who really did the
job are dead and in their grave.
Forward Joe Soap’s army,
marching without fear,
With our old commander,
safely in the rear.*

Later in this program you'll find a detailed overview of songs across the show with historical notes from dramaturg Jessi Piggott and myself, as well as reflections from the cast members who sing them.

The spoken dialogues and monologues in *Lovely War* are not written by a playwright, but largely taken verbatim from the journals and letters of central characters like Sir Douglas Haig, military dispatches, regimental histories and published eyewitness accounts of meetings, conversations, and battles. In the following exchange, British Field Officer Sir John French baffles the French General Lanrezac with his pronunciation of the French town Hoy. It sounds as if it were scripted by a comedy writer, but it is taken from a primary account:

FRENCH

Of course! Yes! Bien sur. Les Allemands transversent - (aside to Wilson) What's 'cross the river', Wilson?

WILSON

Traverser le fleuve.

FRENCH

Of course! (To Lanrezac) Traverser le fleuve...ici...ahoy, a Hoy.

LANREZAC

Je ne comprends pas. O-ie? O-ie?

FRENCH

That's it! Ici. Ahoy.

LANREZAC

Huy! Ache. U. Ygrec.

FRENCH

(turns to Wilson) What? Eh? What, what, what?

WILSON

(studying the map) Les Allemands traverser le fleuve a Huy, n'est pas?

LANREZAC

Oui! Mais peut-être pour elle a la peche.

FRENCH AIDE

Perchance they will go fishing...

FRENCH

Most amusin'.

WILSON

I think he means to say that the Germans will probably cross the river here, at the bridge.

Dialogue from the less-well-chronicled soldiers in the trenches comes largely from their own letters and writing, such as the Front Line spoof newspapers written by soldiers, *The Wipers Times*. ('Wipers' was The British soldier's cod spelling and pronunciation for the Flemish town of Ypres on the Western Front.)

As well as drawing from words and songs of soldiers and their command

Advertisement from "The Somme Times" (incorporating "The Wipers Times") of Monday, 31st July, 1916. Written and printed in the Front Lines.

Are You a Victim to
OPTIMISM?

—oOo—

You Don't Know?

—oOo—

THEN ASK YOURSELF THE FOLLOWING QUESTIONS

—oOo—

1. Do you suffer from cheerfulness?
2. Do you wake up in a morning feeling that all is going well for the Allies?
3. Do you sometimes think that the war will end within the next twelve months?
4. Do you believe good news in preference to bad?
5. Do you consider our leaders are competent to conduct the war to a successful issue?

If your answer is "YES" to any one of these questions then you are in the clutches of that dread disease.

WE CAN CURE YOU

Two days spent at our establishment will effectually eradicate all traces of it from your system.

Do not hesitate—apply for terms at once to:—

MESSRS. WALTHORPE, FOXLEY, NELMES & CO.

Telephone 72, "Grumblestones". Telegrams: "Grouse"

In 1916 the practice of enfilade (machine guns firing on fixed lines) was revised:

"It has been found that a single gun firing at 300 rounds per minute can be crossed by any number of over 100 men simultaneously, as only 50 of them will actually stop the bullets and be killed. All 300 rounds per minute enfilades will now be supplemented by machine guns firing at 500 rounds per minute; the lighter bullet is not fatal at ranges over 150 yards, but will raise the wound rate by 50%."

—Small Arms Training Manual revised edition 1917.

QUEEN MAGAZINE: MAY 29th, 1915
FASHION FORECAST BY MRS. JACK MAY

During the past week I have been brought into contact with modes in mourning that afford fruit for much reflection. What struck me most was the individuality displayed. All the old firm and fast decrees seem to have vanished into thin air. Young widows are especially adventurous and have broken a vast deal of ground. The dainty white weeds are still worn, but remain correct according to tradition only so far as the cuffs are concerned, considerable licence being taken with the collar. I understand a V-shape décolletage is quite permissible, a narrow dull black ribbon being worn round the throat, presumably as a support to the little up and down collar. This represents a particularly favoured fancy, and leaves no doubt as to the sad insignia of widowhood.

THE WIPERS TIMES
OR
SALIENT NEWS

SATURDAY, 12th FEBRUARY, 1916

No. 1. Vol. 1.

BUILD
THAT
HOUSE
on
HILL 60

Bright—Breezy—& Invigorating
Commands an excellent View of
Historic Town of Ypres.

For Particulars of Sale Apply:—

BOSCH & CO. MENIN

The world wasn't made in a day,
And Eve didn't ride on a bus,
But most of the world's in a sandbag
The rest of it's plastered on us.

The following gem comes from the report sheet of "D.C.C." of 28th ult.—

... "They climbed into the trench and surprised the sentry, but unfortunately the revolver which was held to his head missed fire. Attempts were made to throttle him quietly, but he succeeded in raising the alarm, and had to be killed"....

This we consider real bad luck for the sentry after the previous heroic efforts to keep him alive.

CLOTH HALL

Ypres

This Week—

The Three Duds

World's Best Knockabouts

Bouncing Bertha
The Little Marvel
only 17 ins. high

The JOHNSONS

A Shout. A Scream. A Roar.
This season the Johnsons have carried all before them.
Etc. Etc.

ENTIRE CHANGE OF
PROGRAMME WEEKLY

BEST VENTILATED HALL
IN THE TOWN

Prices: 1 fr. to 20 frs.

Stop-Gap

Little stacks of sandbags
Little lumps of clay;
Make our blooming trenches,
In which we work and play.

Merry little whizz-bang,
Jolly little crump;
Make our trench a picture,
Wiggle, woggle, wump.

ing officers, the *Lovely War* script pulls verbatim from the dissenting voices of figures like suffragette leader Sylvia Pankhurst and playwright George Bernard Shaw who braved public contempt to speak out against the war.

PANKHURST

The men of this country are being sacrificed to the blunders of boobies, the cupidity of capitalists -

1ST WOMAN

(aside) What's she talking about?

PANKHURST

- the ambition of conquerors, the lusts and lies -

2ND WOMAN

(on the word lusts) Oo-er!

PANKHURST

- and rancours of bloodthirsty men who love war because it opens their prison doors and sets them on the throne of power and popularity.

2ND MAN

(shouts) Now give us a song!

PANKHURST

For the second time, peace is being offered to the sorely tried people of the civilised words -

SOMEONE BLOWS A RASPBERRY

At the close of 1915 President Wilson proposed an immediate armistice to be followed by a peace conference.

3RD MAN

Watch it!

PANKHURST

In April of this year, Germany herself proposed peace.

3RD MAN

(louder) I said watch it!

PANKHURST

The peace movements are strong in England, France and the United States and in Germany even...

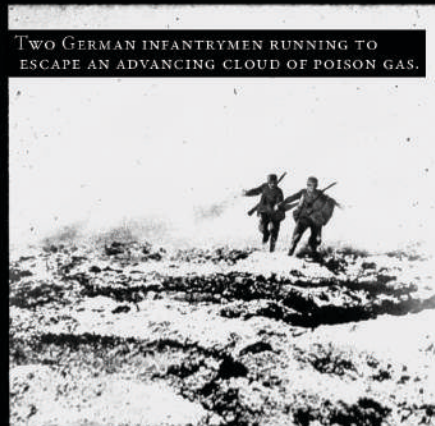
The scene ends with the crowd overpowering Pankhurst's speech with a roaring chorus of 'Rule Britannia' - a dynamic reminiscent of the surge of patriotism experienced at the outset of the Bush administration's invasions of Afghanistan (2001) and Iraq (2003) and denunciations of those who criticized these wars as unpatriotic. (See Lindsey Mantoan's essay in this program, "The Performance of War").

Much of the political bite of *Lovely War* comes from the juxtaposition of the factual material collected by Littlewood and Theatre Workshop in the form of words, songs, newspaper headlines and documentary photographs. Haig's journal entry 'I feel that every step I take is guided by divine will' is grimly punctuated with a Newspanel message 'FEBRUARY... VERDUN... TOTAL LOSS ONE AND A HALF MILLION MEN'. A

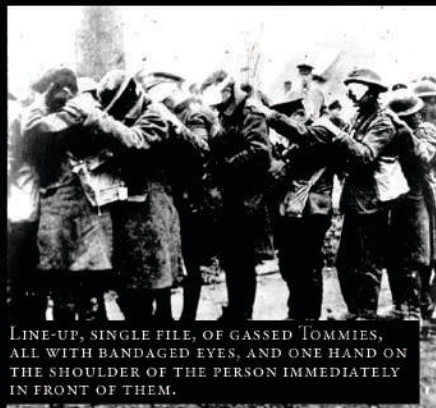
scene of arms dealers shooting grouse while discussing 'der grausame stille Tod' or the cruel silent death of phosgene, chlorine and mustard gas is followed by a scene composed entirely of documentary war photographs and the ghostly offstage singing of 'Gassed Last Night':



INFANTRY ADVANCING ALONG THE CREST OF A HILL, SILHOUETTED AGAINST A LARGE WHITE CLOUD OF GAS.



TWO GERMAN INFANTRYMEN RUNNING TO ESCAPE AN ADVANCING CLOUD OF POISON GAS.



LINE-UP, SINGLE FILE, OF GASSED TOMMIES, ALL WITH BANDAGED EYES, AND ONE HAND ON THE SHOULDER OF THE PERSON IMMEDIATELY IN FRONT OF THEM.



SOLDIERS TRANSPORTING INJURED SOLDIERS

DOCUMENTARY WAR PHOTOS FEATURED
IN *OH WHAT A LOVELY WAR*

The dominant juxtaposition of the show is the overall Brechtian framing device of the Pierrots, presenting the audience with actors playing Pierrots playing soldiers, allowing shifts back and forth from empathy to analysis. As well as providing a *commedia dell'arte* structure that enables actors to

play multiple roles and slip in and out of theatrical composite characters like 'Britain' and 'France' (see Jessi Piggott's essay "Performing History, Deconstructing Stereotypes: Gestic Acting and Nationality as Drag") the Pierrot show has deep roots in popular British working-class entertainment.

Pierrots who become soldiers ghost a more carefree Edwardian pre-war era even as they portray the horrors of the trenches.

Reflecting on seeing the original 1963 production, theatre critic Michael Billington said, 'Although we may have read the poetry of Sassoon and Wilfred Owen, we had never before seen popular entertainment express the disenchantment felt at the time by the average soldier.' Produced at a time when British Theatre was still censored by the Lord Chamberlain's office, *Lovely War*, with its sharp class-critique, might have never made it to the mainstream West End if not for Royal intervention.

Lord Cobbold, who held the office of Lord Chamberlain in 1963, wanted to prevent the transfer of the irreverent, satirical show to the West End. Ironically, he made the mistake of going to



THE ANZAC COVES WERE A THEATRE TROUPE OF PIERROTS AND PERFORMERS WHO ENTERTAINED TROOPS ON THE WESTERN FRONT USING HANDMADE PROPS AND COSTUMES.

see the piece with Princess Margaret, who loved it. Original cast member Victor Spinetti (who won a Tony for his portrayal of the M.C.) relates the episode:

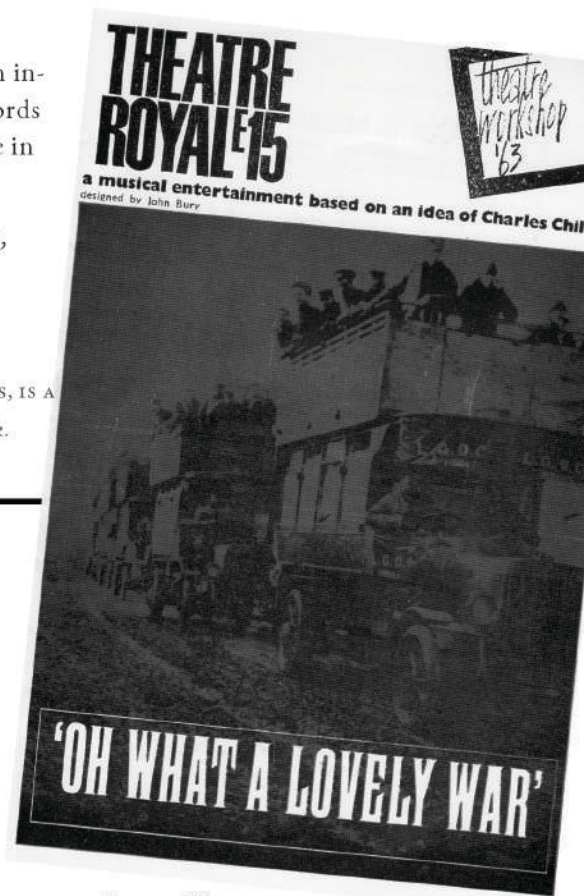
Afterwards Princess Margaret came backstage and said 'Well Miss Littlewood those things should have been said many years ago - don't you agree, Lord Cobbold?' He gave a thin smile and said 'Oh yes, ma'am'. And Joan knew that was our permission to go into the West End.

Lovely War still offers a historical frame for sober reflections on militarization and capitalism, but also gives us optimistic notes of humor and fortitude and portrays a common humanity that transcends nationality even in the midst of violent atrocity. Theatre Workshop concluded their program

notes with a quote from American industrialist Henry Ford, and his words are as pertinent today as they were in the wake of the 'Great War':

*"Tell me who profits by war,
and I will tell you how
to stop it."*

LESLIE HILL, ALONG WITH HELEN PARIS, IS A
DIRECTOR OF *OH WHAT A LOVELY WAR*.



ORIGINAL *LOVELY WAR* PROGRAM

PERFORMING HISTORY, DECONSTRUCTING STEREOTYPES:

gestic acting and nationality as drag



12 MEMBERS OF THE CAST IN
GROUSE HUNT SCENE

BY JESSI PIGGOTT

STEREOTYPES AND SOCIAL POWER

In one scene of *Oh What A Lovely War*, five business men gather to conduct a meeting over a grouse shoot. On the surface, the scene is very much about war profiteering. Despite a divided Europe, these international men of commerce are able and willing to meet one another to discuss current and future investments. The “boys” at the front are dying by the thousands, while these men blow off some steam

by shooting birds. These characters are, for all intents and purposes, *stereotypes*—images that signal and determine a certain “type” or social grouping. In this case, the type is the amoral, rapacious early-twentieth-century capitalist.

The term “stereotype” has gained a fairly negative valence. To contemporary audiences, it tends to be reminiscent of conversations around “-isms”: in particular, racism, sexism, and sometimes heterosexism. In these conversations, it most often appears in the narrow sense of “a negative or limiting set of attributes associated with a marginalized identity group, reflexively applied by persons to individual members of that group regardless of its actual relevance to the particular member in question.” Think: the stereotype of Black people as violent and criminal, the stereotype

of women as irrational and technically incompetent. Stereotypes of this kind are pervasive and have a wide range of harmful effects.

Stereotypes of this kind function to maintain social hierarchies, systems of power and supremacy. But stereotypes do not have to work in this way. In its original late-18th-century sense, “stereotype” simply named a method of solid-plate printing. To use a stereotype is to stamp out an image that remains constant over space and time, a kind of *ideal*. From power’s perspective, the ideal of a marginalized class may well be a negative one that justifies their oppression, and so such ideals can be used to blot out the complexity of individual capacities. But, like other simplifying devices, it can also be used to transmit other kinds of knowledge. Rather than using stereotypes to overwrite an already-vulner

able individual's selfhood, we present stereotypes as *exemplars* of dominant classes to critique historical systems of power. The stereotype of the early-twentieth-century capitalist is (we hope) immediately discernible to our audiences, and helps demonstrate the ways in which capital worked to support the Great War.

DRAG AS PERFORMANCE OF TYPE

We stereotype by using the unparalleled modern performing art of stereotyping: drag. This is another term with complex and often negative associations, and so I'll unpack it a little. For many of us, our first point of reference for "drag" is probably the drag queen show—a spectacular performance of femininity by presumably "male" bodies, dating back to the late nineteenth century and mass-marketed in recent years by media like *RuPaul's*

Drag Race. We might conjure in our mind's eye long legs in impossible heels, hips swinging across the stage, powdered smooth skin, ruby lips and eye lashes fluttering before a coy gaze of seduction. Of course, in the history of drag, there are plenty of exceptions to this kind of performance, and drag has been used to do many things. There are drag kings—"women" playing "men"; there are contests of butch masculine performance among femme gay men; there are rough, genderqueer forms of drag that mix multiple gender signifiers in complex ways. (The term has also been used, often in a confused way, to refer to trans or gender passing people altering their gender presentation in everyday life: I'm definitely not using it in that way.) But I'd like to linger on this image of the hyper-feminine drag queen to see what it might tell us about stereotype—and performing technique.

I use the word "hyper-feminine" because the classic drag queen isn't performing an average woman in the midst of her daily life, but rather womanliness-to-the-extreme. This kind of drag isn't an attempt to "pass" or fit in without drawing attention, but rather a performance that relishes its visible theatricality. It's a display of excess, carefully constructed out of the many symbols that signal femininity. One way to think about this kind of drag would be to identify it as a performance of feminine stereotype, an embodiment of a kind of exaggerated idea, parts of which might be found off stage, but rarely—if ever—all together at the same time.

It is perhaps not surprising that many feminists have taken issue with drag queen performance. Especially in the late 1970s and early 1980s, many radical feminists working from a gender-

essentialist perspective—notably Mary Daly—saw drag as a mockery of the feminine, an offensive way to conceal male privilege and play with subordinated, male-controlled representations of female identity. But since at least the late 1980s, a number of theorists have offered a different way of understanding drag, a perspective we might call “deconstructive,” dedicated to prying apart simplistic systems of binary opposition. Rather than seeing classic drag as a mockery of feminine essence, we could understand these performances as theatrical enactments of culturally specific components of femininity. They perform the social construction of femininity, revealing femininity to be *contingent* rather than *unconditional*, *superficial* rather than *essential*.

While this isn’t the place to rehearse the long and nuanced debate between

gender essentialists and deconstructionists (a binary that itself can be pruned apart!), there is a milder version of the claim that will suffice for the purpose of discussing our production. Few people would argue that standards for feminine beauty are unstable, vary by culture, and change over time—sometimes very quickly. Think of Marilyn Monroe, the size-12 curvy bombshell of the 1950s, against Twiggy, the size-0 boyish waif of the 1960s. Ideals of feminine beauty shift as our cultures shift.

From this perspective, the reason that male bodies are able to perform femininity so successfully lies in the fact that femininity is not a natural and logically exclusive consequence of a female body. Instead, femininity consists of a set of practices that signal “woman” in a particular place and at a particular time. By exaggerating

these signals, drag draws our attention to the structure and content of those social systems that assign, determine, and control gender presentation and identification.

DRAG AND GESTUS

Drag, of course, doesn’t merely show us these systems in the way that writing a paragraph about gender construction or displaying pictures of Marilyn and Twiggy might. Because it’s performed, and performed in a self-conscious, campy way, it puts the act of showing on display as well. This idea of “showing the showing” finds resonance with one of the most revolutionary theater practitioners of the twentieth century: Bertolt Brecht. Brecht didn’t encourage the naturalistic styles of acting that, in America, we often call “method acting,” exemplified by the methods of American disciples of Stanislavski like Lee Strasberg

and Stella Adler. More specifically, Brecht didn't want his actors to absorb and internalize their roles. Identifying too strongly with the character, "becoming" rather than "showing," would encourage the audience to do the same.

This kind of identification, he believed, was deadly to critical thinking. For Brecht, naturalistic acting involved getting swept up in the emotional journey of a particular character, and inevitably resulted in forgetting that many of the problems of our world arise from larger social forces. These forces might, of course, influence a character's inner life, but don't actually stem from it. As an alternative, Brecht developed his theory and practice of "gestic" acting: the actor should show the character's social position through various physical signals, called "Gestus." If the actor doing the show-

ing remains visible, then the act of showing is what's on display.

I suggest that we could understand method acting as an attempt to authentically "pass" and gestic acting as a kind of "drag." The former requires the actor to minimize the perceived distance between self and character. We see this ideal at work, for instance, in the compliment "He didn't just *play* Hamlet, he *was* Hamlet." Actor and character merge and Hamlet becomes real, embodied, and "natural." Gestus, however, as a technique of alienation, requires that distance between self and character to remain: the gap is what's on display. Drag offers one way of doing so. The exaggerated showing of a certain idealized identity creates a distance between actor and character, this space allows naturalized behavior to come into sharp focus.

To see how this technique works in our production, we can think back to the grouse hunt I started this essay with. It's made up of stereotyped capitalists, yes, but how do we perform these stereotypes? It's not a simple matter of sticking a top hat and a monocle on a mannequin. These stereotypes, despite stereotyping, are complex and multivalent. For instance, masculinity, and specifically macho status competition, is a major component of this scene. It's all about whose gun is the biggest, whose risk is the highest, whose influence reaches the furthest. This masculinity interacts with other modes of power—class, sexuality, race and nationality. To take any one of these terms without reference to the others is to miss the complexity of the power structures that set the wheels of war in motion. But of all these terms, masculinity is the one most apt to become invisible in this

scene—the one most likely to escape our attention.

MASCULINE AND NATIONAL DRAG

To counteract the potential for this masculinity to become naturalized and thus invisible, we've decided to cast the scene with five women in masculine drag. There's no attempt on the part of these actresses to "become" men; rather, they're employing gestic technique that maintains the distance between self and character. While the individuals who held these roles in history were undoubtedly real people, with real psychologies and inner lives, they function in this scene as stereotypes, representations of social power. This choice is not about laying blame on the shoulders of individual men, so much as it is about drawing our attention to the ways in which a particular ideal of white masculinity supports

the capitalist values of empire. We can think of the words used to describe the actions of a colonial era capitalist: the penetration of virgin lands, the conquering of "inferior" races, bringing the "light" of civilization to the "dark" corners of the globe. It's not a coincidence that these metaphors posit as their subject a white, heterosexual, "civilized" male, fueled by an active desire to turn passive natural resources into profit. By evoking these stereotypes through gestic acting, the performance invites the audience to take on a deconstructive gaze. We're putting the traits on display in an effort to denaturalize them, to make them conspicuous and open to criticism.

At other points, we're drawing on the same repertoire of techniques to approach ideals and identities other than whiteness and masculinity. In particular, a good portion of this play

involves what could be called "national drag." Nationalism is often listed as one of the major causes of WWI, and in the War Games, our characters put this nationalism on display by embodying exaggerated traits of historically specific national character. In many scenes, the nations of Europe appear, not represented by a leader, but as personifications. England, for instance, crosses the stage as a gin-swilling couple in pith helmets, looking down their noses at the other nations. Again, such characters are stereotypes, signaled by clichés. There's no attempt on the part of the actors to identify with these characters—they aren't real people, but exaggerated ideas.

Putting these signals on display through drag is not an attempt to assert universal truths about all individual people belonging to each nation. It is about drawing our attention to

the dominant ideologies that fueled foreign policy in this period. So when the actor in British drag asserts, with stereotypical snobbishness, that the “British Empire is the finest example of working democracy the world has ever seen,” the exaggerated arrogance draws attention. And when we move to the recruiting songs of the music hall, we see the same ideology—a belief in British superiority—being used to coerce young men to enlist.

This work of stereotyping ideology and leadership through drag is especially powerful when it is paired with depictions of these ideologies’ effects on the concrete, individual people they lead. Personified France waxes poetic about the glories of war: “la belle France—an idea and a sword!” In the subsequent scene, we see the cost of this ideology. French soldiers charge, shouting “Pour la gloire,” but

their hopes for a poetic war are quickly dashed. An idea and a sword turn out to be little help against machine guns. These soldiers—and other victims of ideology that appear in the play—we leave unstereotyped, to the best of our ability. Stereotyping is a tool to show patterns and structure. The sharp end of tragedy—as Brecht well knew—always remains individual.

JESSI PIGGOTT IS THE *OH WHAT A LOVELY WAR* DRAMATURG.

EMBRACING THEATRICALITY

by Louis McWilliams, Assistant Stage Manager

When I first interacted with *Oh What a Lovely War* in Leslie's British Theatre class last Winter, I was struck by the piece's theatrical self-awareness. There are many things that naturalism can achieve in the theater, but full-scale war is not one of them. Coming out of the 1950s era of kitchen sink dramas and only seven years after the revelation of John Osborne's *Look Back in Anger*, Joan Littlewood's brilliant devised work is a theatrical experience that fully embraces the tools of theater and relishes in scenes that push the audience to bring its

full imagination to the journey. In the same way Shakespeare's *Henry V* requests audiences to "piece out our imperfections with your thoughts; / Into a thousand parts divide on man, / and make imaginary puissance," *Lovely War* strives for us to discover the collaborative journey between performer and theatergoer that allows the realities of the war to resonate at their strongest.

Utilizing music, slideshows, pierrat costumes, and an incredibly versatile ensemble, the play cleverly manages tone for emphasis and juxtaposition,

meaning scenes are rarely precisely what they appear to be. These contrasts force the audience to examine the dichotomy between the purpose of war and the reality of war, the political implications of the "game" and the daily struggle of life and death in the trenches: no moment is jarring without purpose. The disparity between those who gain from the war and those who must fight the war is often the most difficult factor to reconcile of any conflict, and the play stands as a testament to the horrifying machinations of battle for those who fall in its wake. As a theatrical spectacle, *Oh What A Lovely War* demonstrates how smart and ambitious theater, even in an era enveloped by naturalism, can carry the stories of half a world. For Littlewood, theater is not lazy; it is involved and participatory for every member of the ensemble and audience, and the more you bring to *Lovely War*, the more you will discover.

JOAN LITTLEWOOD'S COLLECTIVE VISION

*'I really do believe in the community. I really do believe in the
genius in every person.'* —Joan Littlewood



JOAN LITTLEWOOD OUTSIDE THEATRE ROYAL
STRATFORD EAST IN THE 1970S.

BY LESLIE HILL

Theater critics and historians have called Joan Littlewood ‘The Mother of Modern Theatre in Britain,’ a ‘Defiant Genius,’ and a ‘Radical Visionary;’ she called herself a ‘vulgar woman of the people.’ Revolutionary and outspoken, she was feared by the authorities, snubbed by the Arts Council, banned by the BBC and surveilled for many years by MI5 (the British Military Intelligence, or ‘spooks’). Littlewood was the first woman director to be nominated for a Tony (for *Oh What a Lovely War* in 1964) and arguably

the most influential female director in theater history, though she herself always credited the ensemble and hated the cult of the director. From her social agitprop work with the Theatre of Action in the 1930s and ‘40s to her groundbreaking productions with Theatre Workshop in the 1950s and ‘60s, Littlewood shook the British Theatre scene to its roots with her politically charged works as well as forever changing notions of actor training and the role of the actor in collectively ‘making theatre’.



JOAN LITTLEWOOD, ONE OF TEN PEOPLE
SELECTED FOR ROYAL MAIL'S
‘REMARKABLE LIVES’ STAMP ISSUE



JOAN LITTLEWOOD, 1968

Born just after the outbreak of WWI in 1914 to a single working-class mother in South London, Littlewood first made a splash at her convent school by directing an all-girls production of *Macbeth* so visceral that it reportedly caused the Mother Superior to faint. In 1933, Littlewood was awarded the coveted RADA scholarship given annually to one outstanding actress

by the Royal Academy for Dramatic Arts. She was uninspired by RADA, however, deeming it to be more like a finishing school than an artistic training ground with its emphasis on upper class ‘cup and saucer’ dramas and affected elocution. The great English classics, she complained, were produced and acted as if conceived by Edwardian old ladies doing embroidery.

In 1934, she dropped out of RADA to head for America where she imagined theater might be more exciting. Having no money for train fare, Littlewood began walking from London to Liverpool (nearly 200 miles) where she hoped to stowaway on a ship headed for New York.

En route, Littlewood encountered young socialist agitprop groups in Manchester and began working with one called the Red Megaphones, producing theater as a ‘weapon’ for social change. Littlewood eventually formed her own companies, Theatre Union and later Theatre of Action. With these groups she devised agitprop works responsive to current events which were often performed open air for working class audiences, sometimes to dole queues (unemployed workers standing in line for government benefits) sometimes to workers in make -

shift venues like the Bolton Miner's Hall.

Dissatisfied with the British theater's 'star system' based on celebrity type-casting and a 'talking heads' school of acting epitomized by John Gielgud and Laurence Olivier, Littlewood turned to the continent for inspiration and was profoundly influenced by Erwin Piscator, Rudolf Laban, Konstantin Stanislavsky, and Vsevolod Meyerhold. A 'maggie' rather than a disciple, Littlewood developed unique and elaborate actor training programs for each production she worked on, drawing from her own ideas and experiments and textual analysis fused with her interpretations of Laban and Meyerhold's movement theories, Stanislavsky's writings on actor research and Piscator's dramaturgy of juxtapositions. Her ability to blend revolutionary European techniques with a

deeply English love of popular theater was key to her success.

Always a devoted and learned fan of the Classics, Littlewood rejected what she saw as the rather tame limitations of contemporary British 'loamshire' naturalism (middle class country house dramas) for the raw theatrical power of the Greeks, Molière, Shakespeare and Cervantes. Out went realism in the conventional form of fourth wall sets and 'ham' lead acting in favour of the impressionistic, poetic style of Shakespeare's company, The King's Men. When Littlewood founded Theatre Workshop in 1945, the company she would helm for the rest of her career, the manifesto stated:

The great theatres of all times have been popular theatres that reflected the dreams and strug-

gles of the people. The theatre of Aeschylus and Sophocles, of Shakespeare and Ben Jonson, of the Comedia dell'Arte, and Molière derived their inspiration, their language, their art from the people.

We want a theatre with a living language, a theatre that is not afraid of the sound of its own voice and will comment as fearlessly on Society as did Ben Jonson and Aristophanes.

To achieve this kind of sinewy popular theater Littlewood drew from renaissance ensemble traditions as well as from the innovative new theories and practices coming out of Germany and Russia to develop actor training programs that were undertaken for up to eight hours a day prior to evening



A BRONZE SCULPTURE TITLED "THE MOTHER OF MODERN THEATRE" HONORS LITTLEWOOD OUTSIDE THEATRE ROYAL STRATFORD EAST

rehearsals. In her memoir, Littlewood reflected that in the middle years of the twentieth century Theatre Workshop was the only company in Britain who regarded movement training as an essential part of developing a play. Their physical and vocal work, which included dance and singing, gave actors the skills to move fluidly from knock about comedy to realism to musical within the space of a single production. Littlewood wrote out her extensive training manuals and workbooks longhand in school exercise books. As well as revolutionizing ideas about actor training, she brought the manual labour term 'workshop,' not formerly associated with the theatre, into common use for actors, directors and playwrights.

Littlewood rose to fame in the 1950s for radical interpretations of the classics, developing new plays with

emerging writers, and groundbreaking representations of working-class life. John Osborne, author of *Look Back in Anger*, called his characters soft in comparison with hers. Littlewood directed hugely influential productions classics such as *Edward II*, *Tamburlaine*, and *Volpone*, relishing the physicality, musicality and vulgarity. Through workshopping and producing new plays with her ensemble, she contributed hugely to the development of new works by unknown playwrights such as Brendan Behan's *The Quare Fellow* (1956) and *The Hostage* (1958) and Shelagh Delaney's *A Taste of Honey* (1958). Theatre Workshop's greatest success was also its demise. After the West End and Broadway transfers of *Oh What a Lovely War*, Littlewood gradually lost her actors to lucrative offers from film and television. Though she was at the height of her fame and thus had many



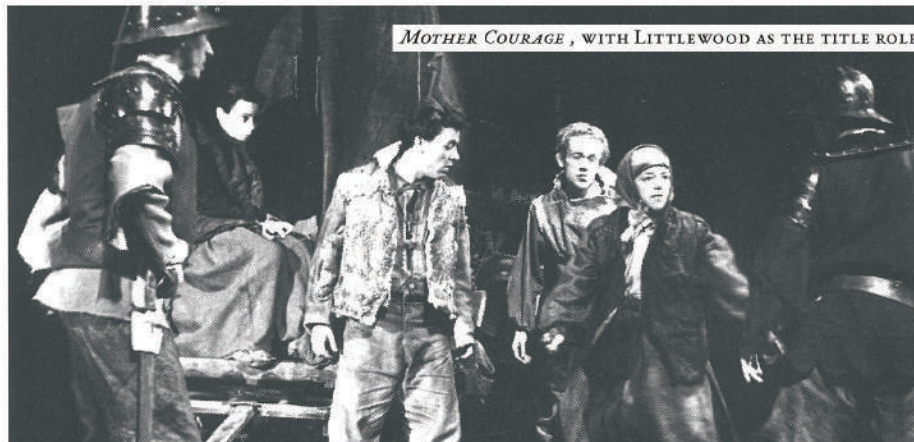
JOAN REHEARSING *THE LONDONERS*
AT THE THEATRE ROYAL STRATFORD EAST

commercial opportunities, Littlewood was a committed ensembler who was uninterested in working with freelance actors from show to show and so gradually retired from directing. In his 1963 review of *Oh What a Lovely War*, the legendary British theater critic Kenneth Tynan wrote:

It seems to me quite likely that when the annals of our theatre in the middle years of the twentieth century come to be written, one name will lead all the rest: that of Joan Littlewood. Others write plays, direct them or act in them: Miss Littlewood alone "makes theatre."

In choosing a project for our annual TAPS Advanced Acting project, Helen Paris and I were drawn to putting on this Theatre Workshop piece as a way

of giving actors—in a world where theatre is still dominated by celebrity and typecasting—an opportunity to perform in an ensemble show that would offer them a chance to play against type, give them multiple roles and really stretch them in different directions. The process of working on the show asks student actors important questions about style--when/why is naturalism the most effective way of making a point or evoking an emotion and when/why might other more ‘theatrical’ styles such as song, dance, Commedia or ‘drag’ (see dramaturg Jessi Piggott’s essay “Performing History, Deconstructing Stereotypes”) be more thought provoking and/or entertaining. Our hope is that working on *Lovely War* with its range of styles and techniques will give student actors wider conceptual frames and more diverse skill palettes to bring to future projects as actors, devisers, directors



MOTHER COURAGE , WITH LITTLEWOOD AS THE TITLE ROLE

and writers. While a true ensemble is built over years of collaboration, rather than the rehearsal span of one play, our undergraduate cast had been committed and generous collaborative artists through our work on this piece, embracing the challenges of the tough physical, vocal and dialect work that the piece demands of each actor. We trust their experience working on a piece with a bricolage of theatri-

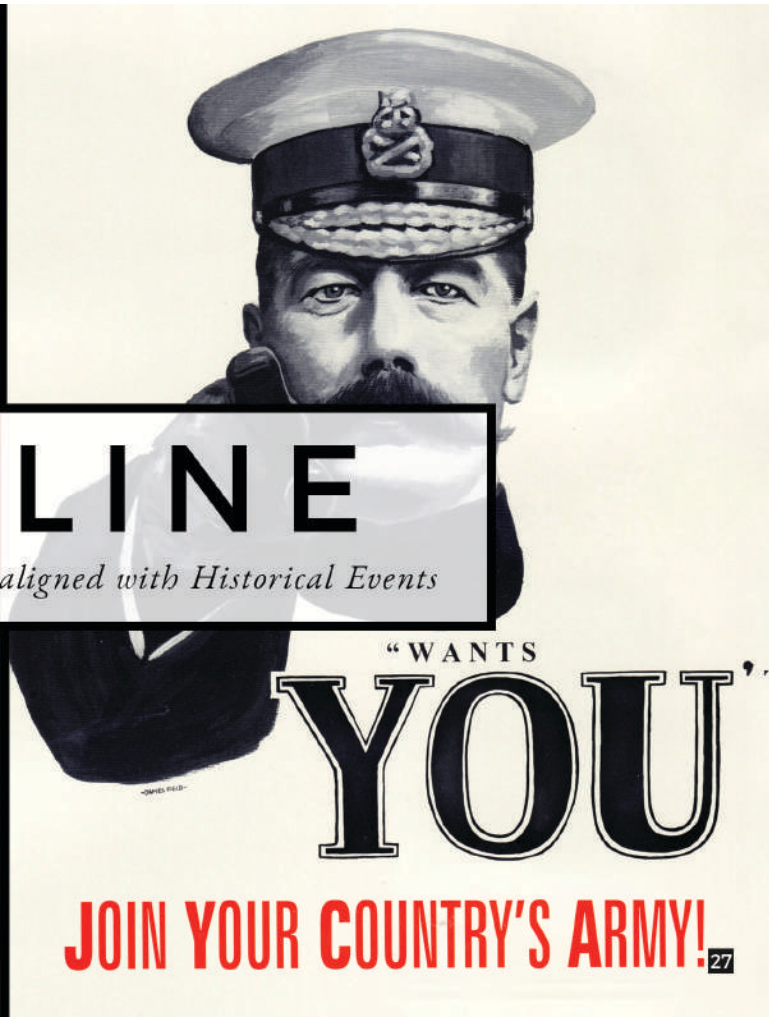
cal styles as well as taking part in our microcosmic recreation of Littlewood’s bespoke actor training methods—drawing from Commedia, Laban, Stanislavsky and Meyerhold—will give them tools they can adapt and take with them on their journeys as creative theatre artists.



TIMELINE

Oh What a Lovely War scenes aligned with Historical Events

OH WHAT A
Lovely War!
MUSICAL PROPAGANDA *for* PEACE



“WANTS
YOU”

JOIN YOUR COUNTRY'S ARMY! ²⁷

SCENE

PIERROT SHOW

The Merry Roosters pierrot troupe welcome you to Edwardian England with a riverboat tour, the music hall hit 'Johnny Jones'.

WAR GAME

Now listen here, old chap. War is unthinkable! But I suppose we'll show you our guns—just in case. The nations square off in round one of the game: find the thief. Border tensions run high, and everyone is eager to brag about the size of their, ahem, acreage—especially Germany, especially now that Alsace-Lorraine belongs to the Kaiser.

SARAJEVO

A lovely day at the park in Sarajevo turns dark: Franz and Sophie have been shot and everyone is a suspect.

ON YOUR MARK

HISTORICAL EVENT

SUMMER 1914: THE POWDERKEG

- Following the Balkan Wars (1912 & 1913), tension between Serbia and Austria-Hungary is high, and Russia sides with the former.
- Irish Nationalists challenge British rule; in April Germany sends rifles and ammunition to Ireland.
- After their victory in the Franco-Prussian War (1871), a newly united Germany annexes the territory of Alsace-Lorraine. Both France and Germany develop mobilization plans (the German Schlieffen Plan and the French Plan XVII) anticipating future conflict.



FRENCH POSTCARD DEPICTING KAISER WILHEIM II, 1914

GET SET

JUNE 28 1914: CATALYST

Austrian Archduke Franz Ferdinand and his wife Sophie are assassinated in Bosnia's capital, Sarajevo.

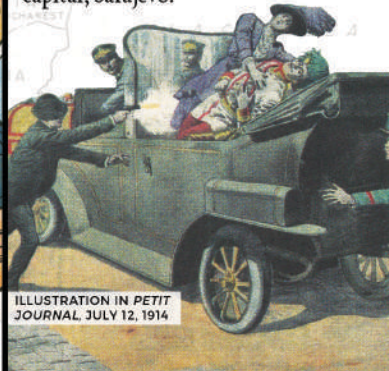


ILLUSTRATION IN PETIT JOURNAL, JULY 12, 1914

WAR DECLARED

Rumors and ultimatums fly across Europe as the War Game continues. Germany advances into Luxembourg and there's no going back.

YOUR COUNTRY NEEDS YOU

Patriotism roars across Britain and into the music hall as volunteers enlist for their King and Country. *'Oh we don't want to lose you, but we think you ought to go...'*

CAVALRY CHARGE

Our French soldiers charge the Belgian border, armed with an idea and a sword! (Which, as it turns out, is not such a match for heavy artillery).



FRENCH SOLDIERS ADVANCING, 1914

THE JULY CRISIS: EUROPE'S POWERS ISSUE ULTIMATUMS AND MOBILIZE

- JULY 28 | Austria declares war on Serbia, Russia mobilizes
- AUGUST 1 | Germany declares war on Russia
- AUGUST 2 | Under Colonel-General Moltke, the Schlieffen Plan is put into action and Germany invades Luxembourg
- AUGUST 3 | Germany enters Belgium; France and Germany declare war.
- AUGUST 4 | Britain declares war on Germany

AUGUST 7: BATTLE OF MULHOUSE

French and German forces clash in the opening attack of the French Army, and the first conflict in what would be called the Battle of the Frontiers.



GERMAN INFANTRY ADVANCING, AUGUST 1914



SCENE

DRILLING NEW RECRUITS

Sergeant M.C. whips these sorry recruits into shape.

I'LL MAKE A MAN OUT OF YOU

A music hall diva employs her talents to arouse men to enlist, recruiting an army and a navy of her own!

HISTORICAL EVENT

BRITISH RECRUITMENT

AUGUST 1914 | After becoming British Secretary of State for War, Herbert Kitchener sets out to expand the six infantry divisions of the British Expeditionary Force (BEF). Almost 2.5 million men voluntarily join the army between August 1914 and December 1915.

KITCHENER ILLUSTRATED ON RECRUITMENT POSTER

THE ALLIES CONFER

Belgium has been invaded, but help is on the way. Commander French and trusty Field Marshal Wilson are here to set the British Expeditionary Force in motion, but the conversation with Lanrezac is almost as bumpy as these bloody French roads.

FIELD MARSHAL FRENCH, 1914

EARLY ALLIED COMMANDERS

FIELD MARSHAL JOHN FRENCH
Commander-in-Chief of the BEF for the first year and a half

FIELD MARSHAL SIR HENRY WILSON
Sub Chief of Staff to the BEF, and advisor to French

GENERAL CHARLES LANREZAC
Commander of the French Fifth Army for the first month

CHEVALIER DE SELLIERS DE MORANNEVILLE
Lieutenant-General of the Belgian army

THE WOUNDED ARRIVE

The first casualties arrive at Waterloo station after the retreat from Mons. Expecting a hero's welcome, the soldiers are left with little more than their gallows humor as they discover transport to the hospitals has only been arranged for the officers.

THE CHRISTMAS TRUCE

The jingle bells are frozen solid and the last tannenbaum's been razed, but some unexpected Christmas cheer finds its way into the trench.

BRITISH AND GERMAN TROOPS DURING THE UNOFFICIAL CHRISTMAS TRUCE, 1914.

INTERMISSION

AUGUST 23 1914: THE BATTLE OF MONS

The Battle of Mons was the first major action of the BEF, and the final of the four Battles of the Frontiers. Severely outnumbered, the British and French were forced into the "Great Retreat" from Mons to the River Marne.



BATTLE OF MONS: WOUNDED SOLDIERS HEADED FOR THE AID POST

DECEMBER 24 1914

All quiet on the Western Front, as the war that was supposed to be "over by Christmas" has no end in sight.

By the end of 1914, movement on both sides comes to a deadlock and the front lines are consolidated through trenches, dugouts, bunkers, earthworks and barbed wire. Both sides build and dig along an approximately 450 mile stretch, reaching from the Swiss border to the Belgian coast.

NO MAN'S LAND ON A FRENCH BATTLEFIELD FORMERLY A FOREST

SCENE

IT'S A LOVELY WAR

Our pierrots welcome you back from the break with a song and dance. Please join in the chorus:

*Oh, oh, oh, it's a lovely war,
Who wouldn't be a soldier, eh?
Oh, it's a shame to take the pay;
As soon as reveille is gone,
We feel just as heavy as lead,
But we never get up till the sergeant
Brings our breakfast up to bed.*

NO MAN'S LAND

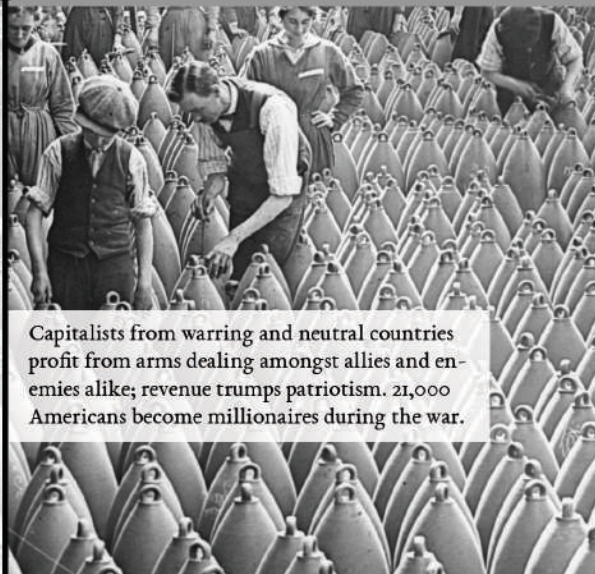
HISTORICAL EVENT

SPRING 1915: BATTLES CONTINUE

- APRIL 22 - MAY 15 1915 | Second Battle of Ypres, and the first mass use of poison gas by Germany
- MAY 9 1915 | Battle of Aubers Ridge, the first combined Anglo-French attempt to break through the German trench lines. Over 11,000 men died, including many who were shot by their own comrades in the confusion of the trenches.

GROUSE HUNT

A lovely day for a shoot. And so reassuring that amidst all this chaos and nationalism, there's still room for a civilized deal between men of commerce—borders be damned!



Capitalists from warring and neutral countries profit from arms dealing amongst allies and enemies alike; revenue trumps patriotism. 21,000 Americans become millionaires during the war.

TRENCH VISIT

The commanding officer visits the troops on the front line to commend them for their efforts, but not everyone is cut out for life in the trenches. *"Anyway, we're all here... well, not all of us, of course; and that gas of ours was pretty nasty - damned wind changing."*

THE OFFICERS' BALL

While the soldiers battle for ground on the front line, back on the Home Front the officers jockey for power at a lavish ball at Buckingham Palace. *My dear, have you heard about that upstart Douglas Haig? He's certainly making his way up the ranks, what!*

REGARDLESS OF LOSS

The war is at a total stalemate, and the lads are being flung like hand grenades. But Haig is certain: just one more push is all it will take to break through the German line.



FIELD MARSHAL HAIG, JOFFRE, AND FRENCH VISIT THE FRONT LINE, 1915

SEPTEMBER 25 - OCTOBER 14 1915: BATTLE OF LOOS

The largest British attack of 1915. The first use of poison gas by the British, some of which was blown back into their own trenches. British losses are about twice as high as German. Twelve attacking battalions suffered 8,000 casualties out of 10,000 men in four hours, contributing to French's dismissal as commander. By the end of the war, over 90,000 men would die as a result of poison gas.

BRITISH ARMY INTRIGUE

- JANUARY 25 1915 | William Robertson becomes Chief of Staff of the BEF, promoted over Wilson's head.
- DECEMBER 10 1915 | Douglas Haig replaces French as Commander-in-Chief of the BEF.

1916 : CONSCRIPTION AND THE BATTLE OF VERDUN

- FEBRUARY 10 1916 | Military conscription begins in Great Britain
- FEBRUARY 21- DECEMBER 18 1916 | The Battle of Verdun, one of the longest and costliest battles in human history, results in casualties between 755,000 and 976,000



BATTLE OF LOOS

SCENE

THE IRISH FUSILIERS

The fighting Irish have come out swinging, and one squad outdoes itself in the attack. They've captured 9? 10? 12 trenches? But separating yourself from the pack has its consequences.

HISTORICAL EVENT

APRIL 24-29 1916: EASTER RISING

After a German ship carrying munitions to aid Irish rebels is detected by the British Navy and scuttled, the Irish nationalists proceed with their revolutionary plans in Dublin in what would become the Easter Rising. The Group proclaims the establishment of an Irish Republic, but after a clash with British troops, thousands die and the leaders are executed.

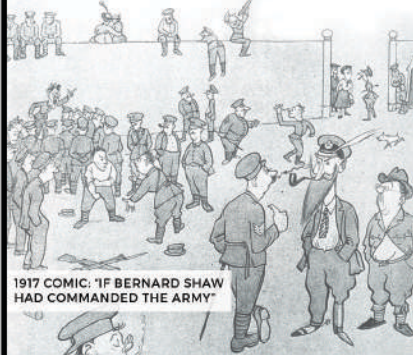
PACIFISTS & PATRIOTS



SYLVIA PANKHURST

Sylvia Pankhurst criticizes the selective reporting of many pro-war newspapers and speaks of international peace movements—a hard sell when unchecked patriotism has gripped the masses.

Suffragette Sylvia Pankhurst speaks out against jingoism, arguing that the working classes are being sacrificed to capitalist gains, wiping out a whole generation of men across Europe. She and other liberal intellectuals like George Bernard Shaw are accused of being unpatriotic.



1917 COMIC: 'IF BERNARD SHAW HAD COMMANDED THE ARMY'

NO MAN'S LAND

While the officers play leapfrog, Haig's policy of attrition results in casualty rates as high as 70%. And all the rum in the world won't make going "over the top" any easier.

JULY- NOVEMBER 1916: BATTLE OF SOMME

During the Battle of Somme between July 1 and November 1 1916, some 1.5 million die.

SUNDAY SERVICE

Just before Easter—and the next big push—the company gathers in prayer.



FRENCH SOLDIERS ATTEND MASS, 1915

THE BELLS OF HELL

Haig celebrates his 'success' in Arras: a mere 60,000 casualties, while the soldiers struggle to bury the huge numbers of dead.

KEEP THE HOME FIRES BURNING

A closer look at the 'victory'. The trenches are flooded and advances are measured in yards, not miles.

CASUALTY LIST

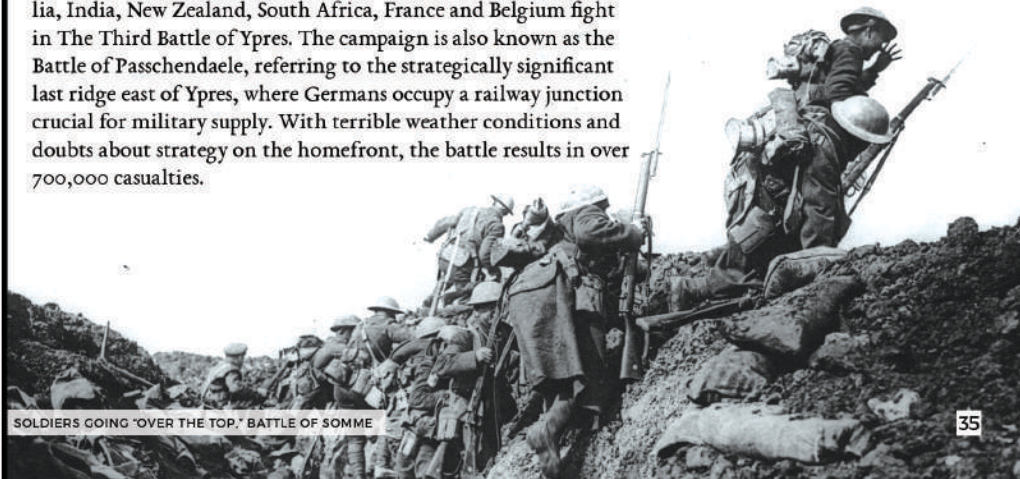
Britain's women are doing their bit, working in factories on the home front making munitions and shrouds while the list of fallen soldiers grows longer and longer every day.

1917: USA JOINS WAR AND BATTLE OF ARRAS

- APRIL 6 1917 | United States declares war on Germany
- APRIL 9 - MAY 16 1917 | The Battle of Arras, a British offensive, sees major gains in the first day of battle but quickly stalemates. British casualties total 160,000 and German, 125,000

1917: THIRD BATTLE OF YPRES

JULY 31 - NOVEMBER 10 1917 | Allied troops from the UK, Australia, India, New Zealand, South Africa, France and Belgium fight in The Third Battle of Ypres. The campaign is also known as the Battle of Passchendaele, referring to the strategically significant last ridge east of Ypres, where Germans occupy a railway junction crucial for military supply. With terrible weather conditions and doubts about strategy on the homefront, the battle results in over 700,000 casualties.



SOLDIERS GOING 'OVER THE TOP,' BATTLE OF SOMME

NUMBERS

The prospects for 1918 are excellent. Then again, 1919 looks good too! Do I hear 1920? 1925? Plenty more numbers where those come from. ...thirty nine, fifty, fifty five, sixty five, eighty three, eighty nine, ninety, ninety nine...two thousand one, two thousand three, two thousand eleven, two thousand fourteen,... Any advance on two thousand fifteen? Plenty more numbers where they came from.

SCENE

HISTORICAL EVENT

1939 WW2
1950 KOREA
1955 VIETNAM
1965 DOMINICAN REPUBLIC
1983 GRENADA
1989 PANAMA
1990 GULF WAR
1999 KOSOVO
2001 AFGHANISTAN
2003 IRAQ
2011 LIBYA
2014 ISLAMIC STATE OF IRAQ AND THE LEVANT
2015 AFGHANISTAN

...

ADIEU LA VIE

Disillusionment sets in as the soldiers become certain of just how little is gained in trench warfare—and how much is lost. But a soldier's lot is to obey, not question. En avant! 'Like lambs to the slaughter.'

SECOND BATTLE OF AISNE

April 16 -25 1917: The largest military mutiny in modern history takes place at the Second Battle of Aisne, at Chemin des Dames, Craonne when French soldiers refuse to walk into German machine gun fire after at least 40,000 of their comrades are helplessly mown down in one day for a gain of 600 yards.



1916 FRENCH RECRUITING POSTER
'COURAGE WE SHALL GET THEM'

AND WHEN THEY ASK US

The war is over, but what can you say when civilians ask how it was over there?

*“And when they ask us us,
and they’re certainly going to ask us,
The reason why we didn’t win
the Croix de Guerre,
Oh, we’ll never tell them,
oh, we’ll never tell them
There was a front, but damned if we knew where.”*

CURTAIN

SECOND BATTLE OF THE MARNE AND 1918 ARMISTICE

JULY 15 1918 | SECOND BATTLE OF THE MARNE
The Allies regain much of France and Belgium following this German defeat.

NOVEMBER 11 1918 | ARMISTICE
Soldiers who live to return home, many of whom suffer from ‘shell shock’ (now known as PTSD), will become known as ‘the silent generation’ in their refusal or inability to put their war experiences into words.

GRAVES OF FALLEN SOLDIERS AT THE BATTLE OF VERDUN



BRITISH AND GERMAN SOLDIERS LEAVE THE BATTLEFIELD



Pack Up Your Troubles In Your Old Kit-Bag And Smile, Smile, Smile.

Composed by
JIM POWELL

Written by
GEORGE ASAF

Tempo di Marcia

Piano

SONGS

WWI gave rise to over 800 songs and adaptations or parodies of songs and hymns in Great Britain alone. The seed for Theatre Workshop's production of *Oh What a Lovely War* was sown when Gerry Raffles, Joan Littlewood's partner, heard BBC producer Charles Chilton's radio program "The Long, Long Trail," a collection of soldiers' songs from WWI and was inspired to try and create a theatre piece about the war. Raffles commissioned two writers to come up with a script, but Littlewood wasn't impressed by their efforts. "Why not let the songs tell the story?" she asked. 24 hours and a bottle of good French wine later, Littlewood had come up with the rough script of *Oh What a Lovely War*, using a carefully selected collection of songs from 1914-1918 as the spine of the piece.

Pri - vate Perks is a fun - ny lit - tle cou - ger With a
Pri - vate Perks went a - march - ing in - to Flan - ders With his
Pri - vate Perks he came back from Bosch - e - shoot - ing With his



ARMY
RECRUITING
OFFICE

RECRUITMENT SONGS

YOUR KING & COUNTRY NEED YOU



40 RECRUITING POSTER, GREAT BRITAIN, 1914.

YOUR KING AND COUNTRY WANT YOU

by paul rubens

'Your King and Country Want You' was a propaganda song used to persuade young men to enlist. Music hall performers such as Vesta Tilley regularly performed the song at recruitment rallies in the first year of the war. Men who didn't heed the siren call and volunteer to enlist were often handed white feathers to label them as cowardly.

We've watched you playing cricket
And every kind of game.
At football, golf and polo,
You men have made your name.
But now your country calls you
To play your part in war,
And no matter what befalls you,
We shall love you all the more.
So come and join the forces
As your fathers did before.
Oh, we don't want to lose you
but we think you ought to go
For your king and your country
both need you so.
We shall want you and miss you
but with all our might and main,
We shall cheer you, thank you, kiss you
When you come back again.

“ *Performing for an audience that you believe should die for you is a strange sort of power trip.*”

It's exciting to play such a persuasive, righteous character because her fanaticism about the war allows me to experience a kind of thrill, though the ultimate takeaway for the modern audience is disgust at the propaganda of it all. Our commitment to the excitement in the piece makes the nationalistic war movement horrific to comprehend—these girls are naively asking young men to enlist in a war that will claim millions of lives. The juxtaposition of the cheery, posh song and choreography with the darker message make it compelling to perform, especially knowing that it did convince thousands of young men to sign up. For me, 'Your King and Country Want You' is all about power.”

—CHARLOTTE DUBACH-REINHOLD,
CAST MEMBER

I'LL MAKE A MAN OUT OF YOU

by *arthur wimperis & herman finck*

The Army and the Navy need attention,
The outlook isn't healthy you'll admit,
But I've got a perfect dream
of a new recruiting scheme,
Which I think is absolutely it.
If only other girls would do as I do
I believe that we could manage it alone,
For I turn all suitors from me
but the sailor and the Tommy
I've an army and a navy of my own.
On Sunday I walk out with a Soldier,
On Monday I'm taken by a Tar,
On Tuesday I'm out with a baby Boy Scout,

On Wednesday a Hussar;
On Thursday I gang out wi' a Scootie,
On Friday, the Captain of the crew;
But on Saturday I'm willing,
if you'll only take the shilling
To make a man of any one of you.
I teach the tenderfoot to face the powder,
That gives an added lustre to my skin,
And I show the raw recruit
how to give a chaste salute,
So when I'm presenting arms he's falling in
It makes you almost proud to be a woman,
When you make a strapping soldier of a kid
And he says 'You put me through it
and I didn't want to do it
But you went and made me love you
so I did.'
On Sunday I walk out with a Bo'sun.
On Monday a Rifleman in green,
On Tuesday I choose a 'sub' in the Blues,
On Wednesday a Marine;
On Thursday a Terrier from Tooting,
on Friday a Midshipman or two,
But on Saturday I'm willing,
if you'll only take the shilling,
To make a man of any one of you.



I'LL MAKE A MAN OUT OF YOU

parody

I don't want to be a soldier,
I don't want to go to war,
I'd rather stay at home,
Around the streets to roam,
And live on the earnings
of a lady typist.

I don't want a bayonet in my belly,
I don't want my bollocks shot away,
I'd rather stay in England,
In merry, merry England,
And fornicate my bleeding life away.

“ *I find something incredibly truthful in how this song depicts the change in soldiers' attitudes towards war once it began. Once upon a time, war was romantic, and to fight for one's country in war was honorable and righteous. But World War I was so horrific, so disgusting — from the conditions of the trenches to chemical and attrition warfare — that even the most “dishonorable” lifestyle (according to the time's societal norms) — i.e. to “live off the earnings of a lady typist” and “fornicate my bleeding life away — so long as it's “at home,” “in merry, merry England,” is infinitely preferable to being a soldier.* ”

—ADISON CHANG,
CAST MEMBER



RECRUITING POSTER, GREAT BRITAIN, 1915 43

“ *The power music hall performers exerted during WWI is astonishing.*

The music hall songs in this show, from “King and Country” to “Make a Man,” were all used to persuade men to join the war effort. The combination of patriotism and seduction made them an effective recruitment tool – the line between entertainment and propaganda blurred, and music hall performers became known as some of “Britain’s best recruiting sergeants.” After all, if you do your duty and serve your country, we’ll make a man of any one of you.”

—LILLIAN BORNSTEIN,
CAST MEMBER



MUSIC HALL PERFORMERS VESTA TILLEY
AND HETTY KING IN WWI COSTUMES

ARE WE DOWNHEARTED

by arthur boyton

Are we downhearted? No!
Then let your voices ring
and all together sing
Are we downhearted? No!
Not while Britannia rules the waves, not likely;
While we've Jack upon the sea,
and Tommy on the land
we needn't fret.
It's a long, long way to Tipperary,
but we're not downhearted yet.



BRITISH SOLDIERS PAUSE ON THEIR WAY TO THE
FRONT IN THE BATTLE OF THE SOMME, 1916.

Pack Up
Your Troubles
In Your Old Kit Bag
and

Smile, Smile, Smile!

**PACK UP
YOUR TROUBLES**

lyrics by george asaf & music by felix powell

Pack up your troubles in your old kit-bag,
And smile, smile, smile,
While you've a lucifer to light your fag,
Smile, boys, that's the style.
What's the use of worrying?
It never was worthwhile, so
Pack up your troubles in your old kit-bag,
And smile, smile, smile.

TO THE YOUNG WOMEN OF LONDON

Is your "Best Boy" wearing Khaki? If not don't YOU THINK he should be?

If he does not think that you and your country are worth fighting for—do you think he is WORTHY of you?

Don't pity the girl who is alone—her young man is probably a soldier—fighting for her and her country—and for YOU.

If your young man neglects his duty to his King and Country, the time may come when he will NEGLECT YOU.

Think it over—then ask him to

JOIN THE ARMY TO-DAY

Printed by David Blair & Sons Ltd., London, E.C.1.



IS YOUR HOME WORTH FIGHTING FOR?



IT WILL BE TOO LATE TO FIGHT WHEN THE ENEMY IS AT YOUR DOOR

SO JOIN TO-DAY

WWI RECRUITMENT POSTERS: GREAT BRITAIN, 1915; GREAT BRITAIN, 1915; IRELAND, 1915



CHRISTMAS TRUCE OF 1914

FROM *THE ILLUSTRATED LONDON NEWS*,
JANUARY 9, 1915: "BRITISH AND GERMAN SOLDIERS
ARM-IN-ARM EXCHANGING HEADGEAR: A CHRISTMAS
TRUCE BETWEEN OPPOSING TRENCHES"

On Christmas Eve, only five months into the war that was supposed to be “over by Christmas,” German and British soldiers sang carols to each from their trenches. At the front, opposing trenches were often so close together as to allow their voices to carry across the “no man’s land” dividing them. At dawn on Christmas, German soldiers emerged from their trenches and ventured cautiously into “no man’s land” calling out “Merry Christmas” in English. Hesitant at first, the British met them in the middle and shook hands. The soldiers exchanged presents of cigarettes and plum puddings and on one section of the front a group of Germans and British played a game of soccer. In a war that was marked by the dehumanizing developments of technology such as tanks, air raids, and machine guns, this was a striking act of face-to-face humanity between soldiers. In the following three years of the war, soldiers’ attempts to repeat a Christmas truce were crushed by their officers.

Stille Nacht,

heilige nacht

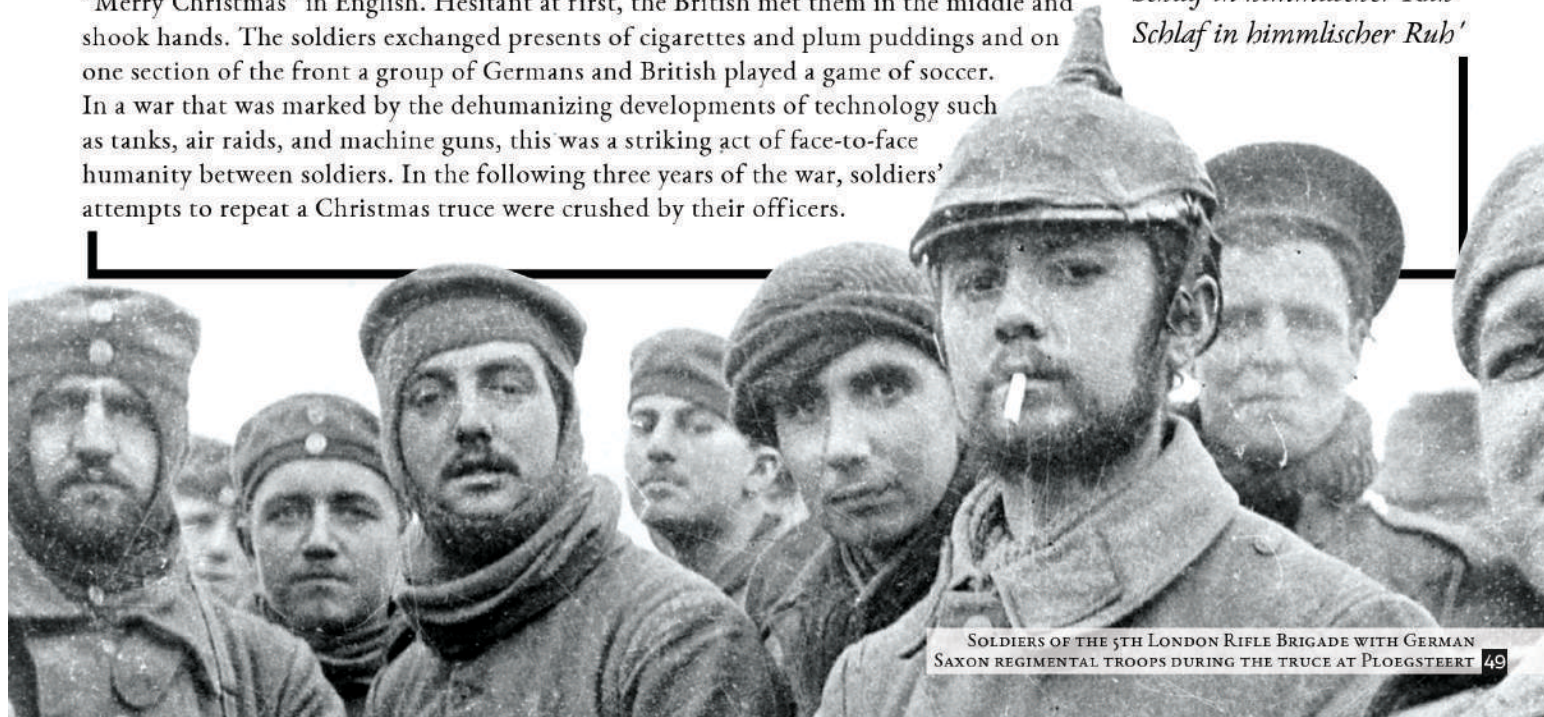
Alles schläft, einsam wacht,

Nur das traute, hochheilige Paar.

Holder Knabe im lockigen Haar,

Schlaf in himmlischer Ruh’

Schlaf in himmlischer Ruh’



SOLDIERS OF THE 5TH LONDON RIFLE BRIGADE WITH GERMAN SAXON REGIMENTAL TROOPS DURING THE TRUCE AT PLOEGSTEERT

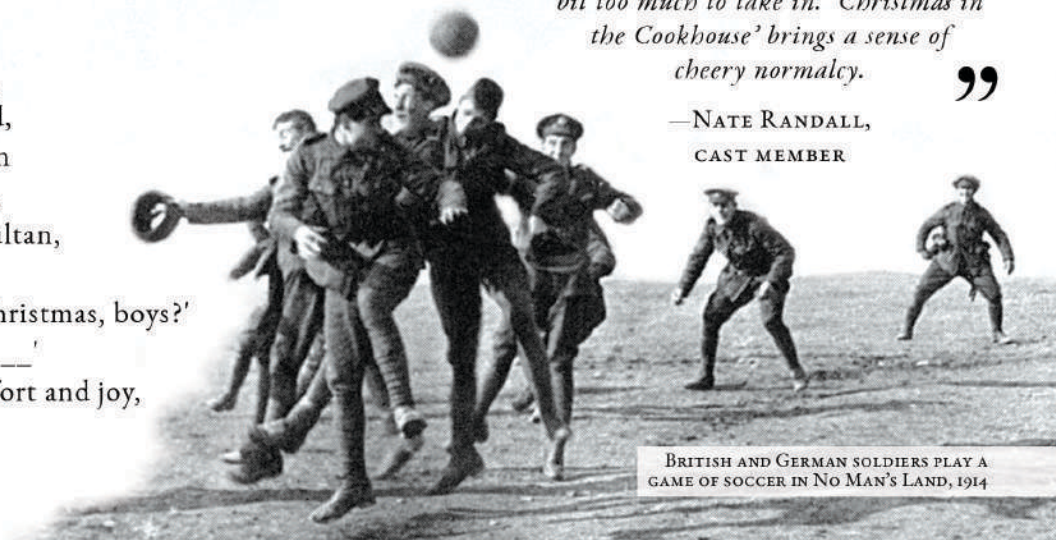
It was Christmas Day in the cookhouse,
The 'appiest day of the year,
Men's hearts were full of gladness,
And their bellies full of beer,
When up spoke Private Short'ouse,
His face as bold as brass,
Saying, 'We don't want your
Christmas puddin'
You can stick it up your '-----'
Tidings of comfort and joy,
comfort and joy,
Oh tidings of comfort and joy!
It was Christmas day in the 'aren,
The eunuchs were standin' round,
And 'undreds of beautiful women
Was stretched out on the ground,
When in strolled the Bold Bad Sultan,
And gazed on 'is marble 'alls
Saying, 'What do you want for Christmas, boys?'
And the eunuchs answered '-----'
Tidings of comfort and joy, comfort and joy,
Oh tidings of comfort and joy!

CHRISTMAS DAY IN THE COOKHOUSE

“ *Laughter is the
best medicine.*”

Good humor takes us from places of pain and deep emotionality and brings us back to the calming normalcy of the present. For soldiers at the front lines, a witty song can take someone from the brink of terror to at least a meager laugh with friends. While hearing a German soldier sing 'Silent Night' is beautiful, it also could be a bit too much to take in. 'Christmas in the Cookhouse' brings a sense of cheery normalcy.”

—NATE RANDALL,
CAST MEMBER



BRITISH AND GERMAN SOLDIERS PLAY A
GAME OF SOCCER IN NO MAN'S LAND, 1914

GOODBYE-EE

by r.p. weston & bert lee

Brother Bertie went away
To do his bit the other day
With a smile on his lips
and his Lieutenant's pips
upon his shoulder bright and gay.
As the train moved out he said,
'Remember me to all the girls.'
And he wagged his paw and went away to war
Shouting out these pathetic words:
Goodbye-ee, goodbye-ee,
Wipe the tear, baby dear, from your eye-re,
Tho' it's hard to part I know,
I'll be tickled to death to go.
Don't cry-we, don't sigh-ee,
there's a silver lining in the sky-ee,
Bonsoir, old thing, cheer-i-o, chin chin,
Na-poo, toodle-oo, Goodbye-ee

“ *Original satire, or
unadulterated history?*”

When first rehearsing the muted closing of Act One, I thought the song “Goodbye-ee” was created for the show. The narrator’s attitude to the soldier’s ‘pathetic’ farewell, swooping musical phrase on the pun ‘tickled to death to go’, and overall breezy melody perfectly mocked the British ‘stiff upper lip’ posture toward its ‘lovely’ war. But “Good-bye-ee” was originally composed in 1915, when London hitmakers R.P. Weston and Bert Lee saw factory girls waving goodbye to soldiers marching to Victoria Station, and applied a contemporary comedian’s unusual dialect to the title. This wistful song captures the national sentiment—to reference a British officer—“Chin up, then!”

—JAMES SEIFERT,
CAST MEMBER

”

A black and white historical photograph showing a group of World War I soldiers in a trench. They are gathered around a large metal cooking pot, with some soldiers sitting on the ground eating from plates. The trench walls are made of earth and wood. The scene is dimly lit, with light coming from an opening at the end of the trench.

SONGS FROM THE TRENCHES

The satirical verses sung by WWI soldiers provide a stinging counterpart to the flare of patriotic recruitment songs and the optimism of the music hall. These parodies of popular tunes satirize the myth of the noble war, poke fun at military hierarchy, and mock the heroic images that had been used to recruit. Few songs can be attributed to a single author—the rhymes are often rough, and it's likely that they evolved within local troops and then were passed on and revised along the way as the troops came into contact with one another. Singing was often encouraged on the march, since it was thought to keep morale high—and to distract the soldiers from the fact they rarely had any idea where they were headed or why. Often a single witty

soldier would offer his revision by loudly singing a parody verse while his comrades marched to the regular tune. If they liked it, it would be adopted and sometimes expanded, which accounts for the wide variations of verses for the same melody.

As WWI veteran John Brophy explains in his collection of soldier songs and slang, such parodies provided a desperately needed outlet for frustration and disillusionment: “as soon as a private soldier realised the power of the organisation to which, body and soul, he now belonged, he realized also that, while he might learn certain ways of outwitting it, outwardly he had no choice but to submit. Any form of direct defiance was worse than useless.” Sung on the march (only with permission), under the breath on parade, or for entertainment in the trenches, these parodies speak to the reality “beyond the flag-waving

and speechmaking” of the patriotic spectacle. Brophy, speaking no doubt from experience, argues that while such songs were little defense against the bodily harm that seemed almost inevitable, they nevertheless “may well have reduced the emotional distress caused by fear, and aided [the soldier], after the experience, to pick his uncertain way back to sanity again.” These songs, then, were “not symptoms of defeatism, but strong bulwarks against it.” And even those songs that seem less intent on satirising, expressing rather a simple but deep longing for civilian life—songs like *When This Lousy War Is Over*—are precisely what “kept the hard-flogged flesh going with ribald promises.”

BROPHY, JOHN, AND ERIC PARTRIDGE. *THE LONG TRAIL: WHAT THE BRITISH SOLDIER SANG AND SAID IN THE GREAT WAR OF 1914-18*. REV. AND REWRITTEN ED. LONDON: ANDRE DEUTSCH, 1965.

OH IT'S A LOVELY WAR!

j.p. long and m. scott

Oh, oh, oh, it's a lovely war,
Who wouldn't be a soldier, eh?
Oh, it's a shame to take the pay;
As soon as reveille is gone,
We feel just as heavy as lead,
But we never get up till the sergeant
Brings our breakfast up to bed.
Oh, oh, oh, it's a lovely war,
What do we want with eggs and ham,
When we've got plum and apple jam?
Form fours, right turn,
How shall we spend the money we earn?



Oh, oh, oh it's a lovely war.
Up to your waist in water,
Up to your eyes in slush,
Using the kind of language,
That makes the sergeant blush.

Who wouldn't join the army?
That's what we all inquire;
Don't we pity the poor civilian,
Sitting beside the fire.
Oh, oh, oh, it's a lovely war,
Who wouldn't be a soldier, eh?
Oh, it's a shame to take the pay;

As soon as reveille is gone,
We feel just as heavy as lead,
But we never get up till the sergeant
Brings our breakfast up to bed.
Oh, oh, oh, it's a lovely war,
What do we want with eggs and ham,
When we've got plum and apple jam?
Form fours, right turn,
How shall we spend the money we earn?
Oh, oh, oh it's a lovely war.



BRITISH SOLDIERS ON A TRAIN,
HEADED FOR WAR, 1914

“ The song “*Oh It’s a Lovely War*” is the show’s tongue-in-cheek namesake for a reason. After the somber ending of the first act, the ensemble returns to kick start the second with this rousing song and dance number. The song was widely popular during World War I, embodying a cheery patriotism while also wryly commenting on conditions for average soldiers ‘up to your waist in water, up to your eyes in slush’ and ironically asking,

Who wouldn’t join the army?

The show is able to use some of the saccharine sentiments expressed throughout popular songs of the time to reveal the true nature of the war and honor the common soldier.

—GIANNA CLARK,
CAST MEMBER

”



FRENCH SOLDIERS WEARING GAS MASKS IN A TRENCH, 1917



GERMAN SOLDIERS FACE ADVANCING GAS CLOUD, 1917

GASSED LAST NIGHT

Gassed last night
and gassed the night before
Going to get gassed tonight
if we never get gassed any more.
When we're gassed we're sick as we can be,
'Cos phosgene and mustard gas
is much too much for me.
They're warning us they're warning us,
One respirator for the four of us.
Thank your lucky stars that three of us can run,
So one of us can use it all alone.
Bombed last night and bombed the night before,
Going to get bombed tonight
if we never get bombed anymore.
When we're bombed,
we're scared as we can be.
God strafe the bombing planes from High Germany.
They're over us, they're over us,
One shell hole for just the four of us,
Thank your lucky stars there are no more of us,
'Cos one of us could fill it all alone.



“

Singing ‘Gassed Last Night’ is an uncanny coping mechanism for the ordinary soldier. The song refers to the weaponized gasses that wreaked havoc on both fronts, but the soldiers sing it with cheerful relish. Originally a drinking song, ‘Drunk Last Night,’ the words have been changed to reflect grim changes in circumstance. The men are blinded by phosgene, rather than beer; incapacitation replaces inebriation. Performing this piece gives voice to the working-class soldiers who actually sang it during the War. ‘Gassed Last Night’ showcases the cheeky dignity of these marginalized historical actors.

”

—REILLY CLARK,
CAST MEMBER





HUSH HERE COMES A WHIZZBANG

*to the tune of "hush! here comes the dream man,"
a pantomime song prior to 1914.*

Hush, here comes a whizzbang,
Hush, here comes a whizzbang,
Now, you soldier men,
get down those stairs,
Down in your dugouts and say your prayers.
Hush, here comes a whizzbang,
And it's making straight for you,
And you'll see all the wonders
of no man's land,
If a whizzbang hits you.

IF YOU WANT THE OLD BATTALION

If you want to find the General, I know where he is,
I know where he is, I know where he is.
If you want to find the General, I know where he is,
He's pinning another medal on his chest.
I saw him, I saw him, pinning another medal on his chest,
I saw him, pinning another medal on his chest.

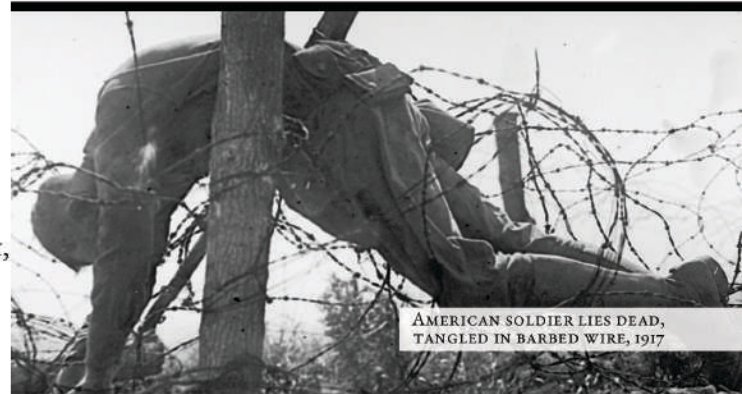
If you want to find the Colonel, I know where he is,
I know where he is, I know where he is.
If you want to find the Colonel, I know where he is,
He's sitting in comfort stuffing his bloody gut.
I saw him, I saw him, sitting in comfort stuffing his bloody gut,
I saw him, sitting in comfort stuffing his bloody gut.

If you want to find the Sergeant, I know where he is,
I know where he is, I know where he is.

If you want to find the Sergeant, I know where he is,
He's drinking all the Company rum.

I saw him, I saw him, drinking all the Company rum,
I saw him, drinking all the Company rum.

If you want the old battalion,
We know where they are, we know where they are,
If you want the old battalion, we know where they are,
They're hanging on the old barbed wire,
We've seen them, we've seen them,
Hanging on the old barbed wire, We've seen them,
Hanging on the old barbed wire.



AMERICAN SOLDIER LIES DEAD,
TANGLED IN BARBED WIRE, 1917

FORWARD!



BRITISH RECRUITING POSTER, 1915

Forward to Victory
ENLIST NOW

FORWARD JOE SOAP'S ARMY

to the tune of "Onward Christian Soldier"

Forward, Onward,
Joe Soap's army! Christian soldiers!
Marching without fear, Marching as to war,
With our old commander, With the cross of Jesus
safely in the rear. Going on before.
He boasts and skits Christ, the royal Master,
from morn til night, Leads against the foe;
And thinks he's very brave, Forward into battle,
But the men who really did the job See his banners go!
are dead and in their grave.
Forward Joe Soap's army,
marching without fear,
With our old commander,
safely in the rear.

RAGTIME INFANTRY

to the tune of "the church's one foundation"

Fred Karno was a London music hall empresario, acrobat and slapstick comedy pioneer, credited with popularizing the custard-pie-in-the-face gag. He often appeared with Charlie Chaplin and Stan Laurel.

By calling themselves 'Fred Karno's army,' the soldiers evoke the ridiculousness and futility sending a load of clowns onto the front line.

We are Fred Karno's army,
The Ragtime Infantry,
We cannot fight, we cannot shoot,
What bleeding use are we?
And when we get to Berlin,
The Kaiser he will say,
Hoch, hoch, mein Gott,
what a bloody rotten lot,
Are the Ragtime Infantry!

The Church's one foundation
Is Jesus Christ her Lord;
She is His new creation
By water and the Word:
From heav'n He came and sought her
To be His holy Bride;
With His own blood He bought her,
And for her life He died.

WHEN THIS LOUSY WAR IS OVER

to the tune of "what a friend we have in jesus"

When this lousy war is over,
No more soldiering for me,
When I get my civvy clothes on,
Oh how happy I shall be!
No more church parades on Sunday,
No more putting in for leave,
I shall kiss the sergeant major,
How I'll miss him, how he'll grieve!

What a friend we have in Jesus,
All our sins and griefs to bear!
What a privilege to carry
Everything to God in prayer!
Oh, what peace we often forfeit,
Oh, what needless pain we bear,
All because we do not carry
Everything to God in prayer!

“*The original hymn from which this song is adapted is one that I sung often in church when I was younger. It's about placing your troubles and fears into the hands of Jesus in order to ameliorate your suffering. The parody has a similar flavor to it; it speaks of a time of tremendous suffering for soldiers and a time when that suffering will be ameliorated by the intervention of some greater power.*”

—ELLIOTT BOMBOY,
CAST MEMBER



SOLDIERS ON LEAVE WITH THEIR SWEETHEARTS

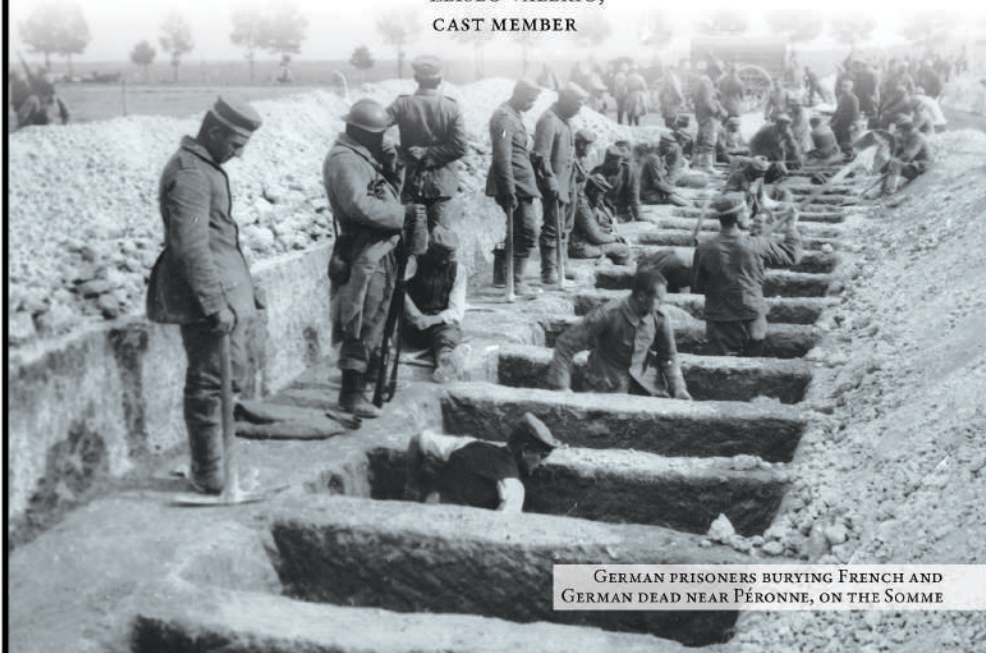
THE BELLS OF HELL

*to the tune of "she only
answered 'ting-a-ling-a-ling'"*

The bells of hell go
ting-a-ling-a-ling,
For you but not for me,
And the little devils how they
sing-a-ling-a-ling,
For you and not for me.
Oh death, where is thy
sting-a-ling-a-ling,
Oh grave thy victory?
The bells of hell go
ting-a-ling-a-ling
For you but not for me.

“ *It seems unusual to sing about "The Bells of Hell" when burying the bodies of dead soldiers since one would hope that their souls would go to heaven. Like most songs in the show, this one has a reasonably happy tune but the lyrics are pretty dark. It seems as if the music could mask the severity of the situation, and that could be the reason why the soldiers sang it, but it is necessary to raise awareness of life during the war. I find it interesting to sing a song with historical context to recreate a vivid scene from the time.* ”

—ELISEO VALERIO,
CAST MEMBER



GERMAN PRISONERS BURYING FRENCH AND
GERMAN DEAD NEAR PÉRONNE, ON THE SOMME

KEEP THE HOME FIRES BURNING

by Ivor Novello and lyrics by Lena Ford

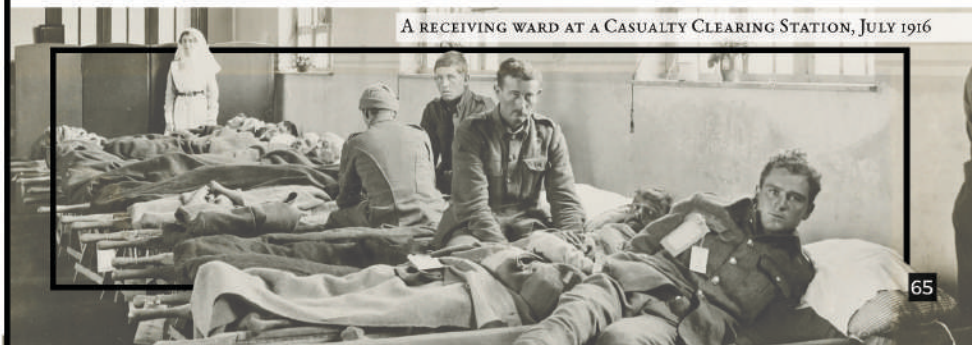
Written in 1914 this was a hugely popular wartime song also titled "Till The Boys Come Home"

They were summoned
from the hillside,
They were called in from the glen,
And the country found them ready
At the stirring call for men.
Let no tears add to their hardship,
As the soldiers pass along,
And although your heart is breaking,
Make it sing this cheery song:
Keep the Home Fires burning
While your hearts are yearning,
Though the lads are far away,
They dream of home.
There's a silver lining,
Through the dark clouds shining,
Turn the dark cloud inside out,
Till the boys come home.

“ In this song, the singer comforts sweethearts and families of soldiers with the hope that life will return to normal once ‘the boys come home.’ It’s powerful that the nurse sings this song in the show, because she has seen thousands of men injured and killed; she knows many men will not return home or will never be the same if they do. Still, she encourages families at home, although their hearts are breaking, to ‘keep the home fires burning’. Singing the song, I feel all of the emotions the nurse has built up seeing the brutalities of war finally surface in a heartbreaking plea for optimism. ”

—BELLA WILCOX,
CAST MEMBER

A RECEIVING WARD AT A CASUALTY CLEARING STATION, JULY 1916



CHANSON DE CRAONNE

Also known as ‘Adieu la Vie,’ ‘Chanson de Craonne’ is a protest song about the largest military mutiny in modern history at the battle of Chemin des Dames. French soldiers refused to walk into German machine gun fire after some 40,000 of their comrades were helplessly mown down in the same battle. As many as 40,000 remaining soldiers took part in the insubordination. An estimated 50 were shot by the French Army as mutineers and their comrades were forced to attack on pain of death at the hands of their own commanders. The song

was banned in France from the time it was written until 1974 (the author still remains anonymous).

After Theatre Workshop’s runaway success opening *Oh What a Lovely War* in London, the company played a week in Paris at the Sarah Bernhardt Theatre, where they added this song to the end of the show. The performers were warned that the song could provoke trouble from the political right wing (General De Gaulle had just been re-elected) and advised that in the event of a threatening incident the safety curtain would be lowered and the cast should rush to their dressing rooms.

Melvin Murray, a member of the original cast recalls the first night in Paris during which he distinctly heard

a collective intake of breath from 2,800 audience members when they acted out the French soldiers’ refusal to advance:

“You do not think—you obey. If you refuse you will be shot.” The tension from the house was almost unbearable, not broken by the historical reply: “We will follow you—like lambs to the slaughter....” We turned with our rifles pointing to the audience and started the slow move forward. Then came the first “baa” like a lamb. The officer screams out “Vive la République” but the “Baas” take over as we all joined in. Suddenly from the audience a roar. We took it as the start of the protest and so, expecting the curtain to fall, we increased our volume in defiance and the roar increased in reply, but the curtain did



not fall and we were at the front of the stage with the vicious sounds of machine guns and we all fell in our grotesque Petrusbka-like death positions. Silence from the audience at the horror of the guns and then another extended roar from the audience in what we only then realised was approval.... On the final words 'Ce sont les sacrifiés,' there was what I can only describe as an explosion. They rose from their seats and crowded the orchestra rail. Not sure what else to do to show their appreciation apart from cheer, they threw their programmes over us, they threw coins, handkerchiefs could be seen waving from all over the house. It went on a very long time; we stood there acknowledging their applause with tears streaming down all our faces and the scene forever etched in our memories. As [the couturier] Pierre Balmain said in our dressing room after the show: "It took a company of English players to make the French realise they were brave."

Adieu la vie, (Goodbye life)

Adieu l'amour, (Goodbye love)

Adieu a toutes les femmes, (Goodbye to all the women)

C'est bien fini, (It's completely over)

C'est pour toujours, (for ever)

De cette guerre infame. (This vile war)

C'est a Croanne, Sur le plateau, (On the plateau at Craonne)

Qu'ils ont laisse leur peau: (we must leave our skins)

Car ils sont tous condamnés, (because we are all condemned)

Ce sont les sacrifices. (We are sacrificed)

“ At first listen, “*Adieu La Vie*” sounds romantic and innocent. It could easily be a love song. But of course, the lyrics and the scene tell a different story, and that’s what makes it so powerful for me. As we sing this song at the end of the show, just sitting on the stage looking out, I can’t help but think of those millions of men who each had love in their life that kept them up and marching forward until their deaths. “*Adieu La Vie*” gives us a brief chance to mourn the loss of romance in the war for each of the sacrificed soldiers, just as it did when it was written. It is by far my favorite song to sing in the show. ”

—HANNAH FISHER MILLER,

CAST MEMBER

AND WHEN THEY ASK US

to the tune of "they didn't believe me"

And when they ask us
how dangerous it was
Oh, we'll never tell them,
no, we'll never tell them:
We spent our pay in some cafe,
And fought wild women night and day,
'Twas the cushiest job we ever had.
And when they ask us us,
and they're certainly going to ask us,
The reason why we didn't win
the Croix de Guerre,
Oh, we'll never tell them,
oh, we'll never tell them
There was a front,
but damned if we knew where.

And when I told them
how beautiful you are
They didn't believe me,
they didn't believe me
Your lips, your eyes, your cheeks, your hair
Are in a class beyond compare
You're the loveliest girl that one could see.
And when I tell them,
And I certainly am goin' to tell them,
That I'm the man whose wife one day
you'll be
They'll never believe me,
they'll never believe me
That from this great
big world you've chosen me.

“ Every time we sing this reflective song, I fight to keep tears from my eyes. The wistful melody conjures images of loss and sorrow, and what the war really cost the world. I really feel the gravity of such a terrible war fought for nothing, and it settles closer to my heart with each verse. As a parody of the show tune, “They Didn’t Believe Me,” the lyrics create a sense of the disbelief of the horrors of the war—both a thoughtful ending to the show and a reminder of the many lives lost. ”

—LILIANA LIM,
CAST MEMBER



OH WHAT A *Lovely War*

DIRECTORS LESLIE HILL & HELEN PARIS
MUSIC DIRECTOR BILLY PHILADELPHIA
DRAMATURG JESSI PIGGOTT
SET DESIGNER ERIK FLATMO
COSTUME DESIGNER CONNIE STRAYER
LIGHTING DESIGNERS MICHAEL RAMSAUR &
MICHAEL TUCKER
SOUND DESIGNER CLIFF CARUTHERS
VIDEO DESIGNER STEPHEN HITCHCOCK
STAGE MANAGER ANALYSSA LOPEZ
DIALECT COACH LYNNE SOFFER
PROPERTIES CHRISTINE EDWARDS
GRAPHICS & PHOTO EDITOR STEFANIE OKUDA
SOUND ENGINEER BILL CARRICO
MOVEMENT COACH TRACY HAZAS
CHOREOGRAPHER, ALETA HAYES
"OH IT'S A LOVELY WAR!"
ASSISTANT MUSIC DIRECTOR MARTY ZACK
ASSISTANT LIGHTING DESIGNER GRACE YOO
ASSISTANT SOUND DESIGNER ALEJANDRA AGUILAR
ASSISTANT STAGE MANAGERS NOEMI BERKOWITZ &
LOUIS MCWILLIAMS

Please Note

THIS PERFORMANCE RUNS 2 HOURS AND 30 MINUTES,
INCLUDING ONE 10 MINUTE INTERMISSION

THERE WILL BE NO RE-SEATING DURING THE SHOW.

Cast

MADELAINE BIXLER
ELLIOTT BOMBOY
LILLIAN BORNSTEIN
ADI CHANG
GIANNA CLARK
REILLY CLARK
CHARLOTTE DUBACH-REINHOLD
LILIANA LIM
HANNAH MILLER
NATHAN RANDALL
JAMES SEIFERT
ELISEO VALERIO
BELLA WILCOX

Band

DOUBLE BASS BRINNY SIMPSON
BARITONE SAX & CLARINET JAMES HARDEN
BARITONE SAX JEFFREY SWEET
CLARINET STEVEN SHIANG CHENG
TRUMPET DAVID WEBER
FLUTE GWYNN LYONS

Crew

LIGHTING BOARD OPERATOR SAM JOHNSON
SOUND BOARD OPERATOR JAMIE TIPPETT
PROJECTION/VIDEO OPERATOR BENINA STERN
AUDIO ASSISTANT LIANNA HOLSTON
RUN CREW ALLIE KOSCOVE
HEAD DRESSER CONNI EDWARDS
DRESSERS MICHELLE ESCOTO, HOLLY
DAYTON, NORA KELLY
HAIR & MAKEUP RUN CREW APRIL CHAVEZ

WHO'S WHO

THE *Lovely* ENSEMBLE

MADELAINE BIXLER is a junior double-majoring in History and TAPS. She's served as technical director, master carpenter, and set designer for groups such as Theater Lab and Ram's Head, written and directed work with the Freex, and currently works as a student carpenter for TAPS.

LILLIAN BORNSTEIN is a TAPS/Psychology major from Nebraska who has worked with Slimps, Theater Lab, Women* in Theater, Cardinal Studios, and the Women's Community Center. Recent Stanford credits include *Top Girls*, *All My Sons*, and *Downfall of Egotist J. Fatzet*.

ADI CHANG is a sophomore majoring in Symbolic Systems. He is an active member of the student theater community, and serves as co-dance captain for this show. Next quarter, Adi will be co-directing *The Wars of the Roses* for the StanShakes.

GIANNA CLARK is a freshman from Chicago planning to major in TAPS. Last quarter she was seen as "Lady Nijo/Win" in *Top Girls*, but this is her first TAPS main season production.

REILLY CLARK is a freshman, and this is his first production at Stanford. His most recent roles have

been as "Hamlet" in *Hamlet ESP*, "Wickham" in *Pride and Prejudice*, and "Talthybius" in *The Trojan Women*.

CHARLOTTE DUBACH-REINHOLD is a freshman in her first TAPS show. She previously starred in Ram's Head's *Gaieties 2015*, and plans to double-major in TAPS and Art History.

LILIANA LIM is a junior majoring in Psychology with a minor in Modern Languages. This is her first production since 8th grade, when she played the stuffy "Mrs. Crawford" in *The Secret Garden*.

HANNAH MILLER is a freshman interested in TAPS. She grew up acting and singing with Bay Area theater programs, including The Lamplighters and Youth Musical Theater Company. Most recently, she starred in Dave Malloy and Krista Knight's *Don't Stop Me* (YMTC, 2015) and was in Theater Lab's *Macbeth*.

JAMES SEIFERT is an Economics major in the class of 2017. This is his TAPS debut, but is a member of a cappella group Fleet Street and played "Moritz" in *Spring Awakening* and "Leland Stanford Jr." in *Gaieties 2012*, both with Ram's Head. Most recently, he was in At The Fountain's *A Criminal Cabaret*.

NATHAN RANDALL grew up in Hampstead,

New Hampshire. In high school he started directing plays and musicals, including *Good Will Hunting* and *Dr. Horrible's Sing-Along Blog*. This is Nathan's first venture into acting at Stanford.

ELISEO VALERIO is a sophomore majoring in TAPS. At Stanford, he has previously acted in *OWOA 2015*; *R & G Are Dead*; *Hamlet*; *Evita*; and has directed for *OWOA 2016*.

BELLA WILCOX is a freshman making her Stanford stage debut. Bella has performed in theaters across the Bay Area including Theatretworks, American Musical Theatre of San Jose, and Broadway by the Bay. She is co-dance captain for the show.

THE *Lovely* STUDENT STAFF

ALEJANDRA AGUILAR (Assistant Sound Designer) is a sophomore from D.C. majoring in Political Science. Theatrical credits include Sound Design for *Hairspray* (Ram's Head) and *Stop Kiss* (AATP); Assistant Sound Design for *Evita* (TAPS), *My Fair Lady*, and *West Side Story* (BBBay); and Producer for *Gaieties 2016* (Ram's Head).

NOEMI BERKOWITZ (Assistant Stage Manager) is a senior TAPS/Psychology double major and the Ensemble Director of Theater Lab. Acting credits include *Macbeth*, *Hamlet*, *Moby Dick - Rehearsed*, *Eurydice*, *The Crucible*, *One Way* (film). She has directed *Proof* and *The Vagina Monologues* and

assistant directed for Leah Gardiner on Anna Deavere Smith's *The Pipeline Project*.

HOLLY DAYTON (Student Dresser) is a junior from Cincinnati majoring in History and minoring in TAPS. She has acted in Ram's Head's *Les Mis* and *Hairspray*, produced *OWOA 2016*, served on the Ram's Head Board of Directors, and worked as the Dramaturgy Intern for TheatreWorks Silicon Valley.

STEPHEN HITCHCOCK (Video Designer) is a sophomore studying Computer Science and Theatrical Lighting Design. He has previously worked as the media designer on *Evita* (TAPS) and *Hairspray* (Ram's Head). His other production credits include *Into the Woods* (Lighting Design), *Gaieties 2015* (Lighting Design), and *Gaieties 2014* (Assistant Lighting Design).

LIANNA HOLSTON (Audio Assistant) is a sophomore majoring in TAPS. Previous productions at Stanford include *A Criminal Cabaret* (Roxie), *Evita* (Dance Captain/Ensemble), *Hamlet* (Francisco), *Rosencrantz and Guildenstern are Dead* (Ophelia), and *Machinal* (Secretary). She is also a member of the SImps.

SAM JOHNSON (Light Board Operator) is a sophomore majoring in Electrical Engineering. He has designed and/or run lights for several productions, most recently *Candide* and *Trouble in Tabiti*, and the upcoming *Don Giovanni*.

NORA KELLY (Student Dresser) is a freshman

prospective Product Design major from Indiana. She has previously acted at Stanford in *fox mirror forest* in addition to performing in and painting sets for many high school productions.

ANALYSSA LOPEZ (Stage Manager) is a senior TAPS major. Previous credits include *Glengarry Glen Ross* (TAPS), *Hay Fever* (Stanford Rep), *Much Ado About Nothing* (StanShakes), and *Gaieties 2014* (Ram's Head). This is her final stage management project.

LOUIS MCWILLIAMS (Assistant Stage Manager) is a senior double-majoring in TAPS and Political Science. Recent credits include *Glengarry Glen Ross*, *Hamlet*, and *Moby Dick- Rehearsed*. He can be seen on stage this Spring in StanShakes's *The Wars of the Roses*.

BENINA STERN (Projection/Video Operator) is a senior majoring in American Studies and minoring in TAPS. Recently, she acted in *Top Girls* (TAPS/Theater Lab), and has directed, crewed, and acted with Ram's Head, the freeks, and At the Fountain.

JAMIE TIPPETT (Sound Board Operator) is a freshman from Nyack, New York interested in CS + Music. He was a sound engineer and occasional designer for shows all throughout high school. They are currently one of the Assistant Sound Designers for Ram's Head's *Rent*.

MICHAEL TUCKER (Lighting Designer) previously assisted in lighting *Gaieties 2014* and *2015*, *OWOA 2015*, *Equus*, and *Hairspray*. He is

currently the technical director for *Rent*.

GRACE YOO (Assistant Lighting Designer) is a freshman interested in TAPS. She was an assistant lighting designer for *Gaieties 2015*, *Into the Woods*, and *Rent*; lighting designer for Zapata's plays (*Circle in the Dirt*, *Mission Magic Mystery tour*), Bent Spoon's dance showcase, and *Yellowface*; and producer for *Asian Through the Ages* (cabaret).

MARTY ZACK (Assistant Music Director), a pianist and senior in Urban Studies, has worked extensively with singers at Stanford in a wide range of genres. He studied classically with Fred Weldy (solo) and Laura Dahl (accompanying; French & German art song), and music directed *Gaieties 2012* and *The Story of My Life* (2015).

THE *Lovely* BAND

STEVEN SHIANG CHENG (Clarinet) is a freshman clarinetist from Michigan. He has played in many pit orchestras in the past, but this is his first TAPS production.

JAMES HARDEN (Baritone Saxophone/Clarinet) is a first-year graduate student in Stanford's Immunology program.

GWYNN LYONS (Flute) is a junior studying Linguistics. She first started flute at age 12. At Stanford she has performed with the Stanford Symphony Orchestra and the Flute Ensemble, and

has played in the flute studios of Greer Ellison and Melody Holmes.

BRINNY SIMPSON (Bassist) is a senior majoring in Mechanical Engineering. She is from Union City, California and has been playing the bass for eleven years. She also enjoys playing basketball and traveling in her free time.

DAVID WEBER (Trumpet) has been playing trumpet since the fourth grade. At Stanford he has played in the Stanford Symphony Orchestra, Stanford Jazz Orchestra, and the Stanford New Ensemble. Earlier this quarter he played in the pit for *Into the Woods*.

THE *Lovely* CREATIVE TEAM

CLIFF CARUTHERS (Sound Designer) is a Bay Area-based sound designer and composer whose work has been heard from coast-to-coast and points between. Regional theater credits include work at Cal Shakes; A.C.T.; Berkeley Rep; The Acting Company; the Guthrie; Kansas City Repertory Theatre; Oregon Shakespeare Festival; Cutting Ball Theater; SF Playhouse; Magic Theatre; TheatreWorks; and Marin Theatre. Mr. Caruthers is also co-curator and technical director of the San Francisco Tape Music Festival and has performed his electronic music compositions internationally.

ERIK FLATMO (Set Designer) teaches set design at TAPS and continues to work professionally as a

set designer based in San Francisco. Prior to joining Stanford, he taught at Barnard College in New York City for three years where he also worked on theatre and dance projects ranging from Off-Broadway to Broadway and the Metropolitan Opera. His professional focus is on original plays and dance pieces, and he has designed premiere productions of plays by emerging playwrights Julia Jordan, Brooke Berman, Gary Sunshine, Zakiyyah Alexander, and Anne Washburn. Locally, he has collaborated extensively with the director/playwright John Fisher, currently artistic director of San Francisco's Theatre Rhinoceros. Flatmo received a B.A. in Architecture from Columbia University and an M.F.A in Design from the Yale School of Drama. He was born and raised in Palo Alto.

TRACY HAZAS (Movement Coach) teaches courses in movement for theater at TAPS, and is an actor and movement director based in San Francisco. She has performed at various NYC theaters including New York City Center, Dixon Place, Theater for the New City, and HERE. She has appeared in immersive theater productions with Punchdrunk and Elastic City, collaborated on performance projects with DreamLab (dir. Niegel Smith) and performance artist Susana Cook, and been featured in dance-theater works by choreographers Charles Moulton and Annie Loui. Regionally, she has performed at Theaterworks (Colorado), Company of Angels (LA), VoxTheater (NH), and other venues. Tracy has choreographed movement and stage combat for San Francisco's

Word for Word, Stanford Rep, the Davis Shakespeare Ensemble, and others. She has taught in the BA/BFA programs in Drama at UC Irvine and in a range of programs for screen and stage actors in New York. She received a BA in Comparative Literature and Spanish from Smith College, an MA in Performance Studies from the NYU Tisch, and an MFA in Acting from UC Irvine. "Hazas" rhymes with the Spanish "casas."

ALETA HAYES (Choreographer for song, "Oh It's a Lovely War!") is a contemporary dancer, choreographer, performer, and teacher. She holds an M.F.A in Dance and Choreography from NYU Tisch, and a B.A. in Drama, Dance, and the Visual Arts from Stanford. Hayes has taught at Wesleyan, Swarthmore, Rutgers, and Princeton, where she developed pedagogically innovative courses that combined cultural and performance history, theory, and performance. Before her career in academia, Hayes choreographed professionally in New York. Most recently, Hayes founded the Chocolate Heads Movement Band, a collective of dancers, musicians, artists, and writers.

LESLIE HILL (Director) is an Associate Professor at TAPS and Director of Curious Theatre Company. Her interests include arts activism, British Theatre, and immersive theatre. Her performance work with Curious, has been shown in 18 countries, commissioned and produced by organizations such as the Royal Shakespeare Company, the Sydney Opera House, Tanzquartier

Vienna, and the Centre Pompidou, Paris. Her new book *Sex, Suffrage and the Stage: Early Feminism in British Theatre* is forthcoming from Palgrave Macmillan this summer. She is co-author of *Performing Proximity* (Palgrave Macmillan, 2014) and co-editor of *Performance and Place* (Palgrave Macmillan, 2006). Originally from New Mexico, Hill received a double major in English and Philosophy from the University of New Mexico. She then lived in the UK for 20 years where she received an MA from the Shakespeare Institute, and a PhD in Theatre from the University of Glasgow and founded the London-based company Curious.

KELLEN HOXWORTH (TAPS 122P Teaching Assistant & Acting Coach) holds a B.A. in English Literature from Washington University in St. Louis, and an M.A. in Theatre and Performance Studies from the University of Pittsburgh. He is pursuing a PhD minor in African Studies, and received the African Studies Language Fellowship to study isiZulu in South Africa. His academic interests include critical theory, performance historiography, South African performance, intercultural theatre, and the global traffics of racialized performance. He has shared his work at the Association for Theatre in Higher Education (ATHE), the American Society for Theatre Research (ASTR), the Canadian Association for Theatre Research (CATR), and Performance Studies international (PSi), where he co-edited and contributed writing to the PSi19 performance blog. He is also an actor and a director who emphasizes corporeality in

theatrical performance; he recently directed Maria Irene Fornés's *Mud* and Lola Arias's *A Kingdom, A Country or a Wasteland, in the Snow*.

HELEN PARIS (Director) is an Associate Professor of Performance Making at TAPS and an award-winning artist who has been making performance work for 25 years. Her research interests include live art, solo performance, autobiography, intimacy and proximity in performance, site specific performance, the senses in performance and audience / performer relationships. She received her PhD from the University of Surrey. Her recent book is entitled *Performing Proximity* (London: Palgrave Macmillan, 2014). With her company Curious, Paris has directed over 40 projects in a range of media including live performance, installation and film. The company's work has been presented and supported by festivals and institutions including: London 2012 Cultural Olympiad, PS122 New York, the Edinburgh Festival, and the Ke Center for the Contemporary Arts, Shanghai. Curious is produced and managed by Artsadmin, London.

BILLY PHILADELPHIA (Music Director) has worked as both a performer and musical director/accompanist for over 40 years in television, theatre, and cabaret. His show *Hoagy*, a tribute to composer/actor Hoagy Carmichael, has had successful runs in San Francisco, Milwaukee Repertory Theater, and at the historic Coconut Grove Playhouse in Miami. Locally he has music directed shows at Aurora Theatre, Marin Theatre

Company, San Jose Rep, among others. Billy works in cabaret with his performing partner (and wife), Meg Mackay. They have recorded three CD's, which Billy produced and arranged. He was on the faculty for the first Cabaret Conference at Yale University in 2003 and has taught a class in Cabaret Performance for many years at UC Extension, Berkeley Rep School of Theatre, and Stanford Continuing Studies. Billy also leads and accompanies two senior choruses as part of Community of Voices, a medical research study at UCSF funded by a grant from the NIH. He currently plays at One Market Restaurant in San Francisco every Friday and Saturday night

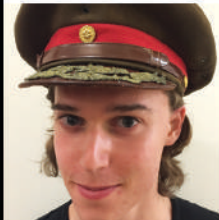
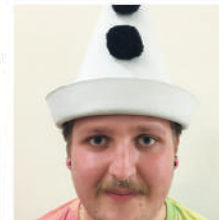
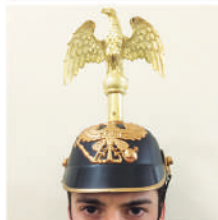
JESSI PIGGOTT (Dramaturg), a third-year graduate student in TAPS, has a BA from the University of Alberta and an MA from the Freie Universität, Berlin. She recently directed Brecht's fragment *The Downfall of Egotist J. Fatzler*, which she translated and adapted from German archival material. Her academic work explores revolution and theatricality from Napoleonic Europe to social media activism.

MICHAEL RAMSAUR (Lighting Designer) is a Professor of Lighting Design at TAPS and an Honorary Professor at the Central Academy of Drama Beijing. Lighting Designer for many TAPS productions, he also designs for Stanford Rep, Broadway by the Bay, including their recent production of *Les Misérables*. Michael has been awarded Outstanding Lighting Design Awards from

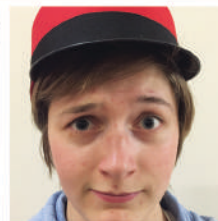
the SF Bay Area Critics Association, as well as Dean Goodman Awards and Drama Logue Awards.

LYNNE SOFFER (Dialect Coach) has been working in the professional theater as actor, director, teacher, dialect, and text coach for the past 40+ years. She has coached over 265 shows nationally and locally including several for Stanford where she has directed *Hay Fever* and *The Importance of Being Earnest* for Stanford Rep. She is currently an Associate Artist with Cal Shakes and holds an MFA from the American Conservatory Theater where she has acted and currently teaches. She is a proud union member of Actors' Equity Association and was their 2011 recipient of the Lucy Jordan Humanitarian Award.

CONNIE STRAYER (Costume Designer). Local credits include costume design for *Radio Golf*, *T-Bone*, and *Wensel* at TheatreWorks; and *Cosi Fan Tutte*, *The Flying Dutchman*, and *Magic Flute* for Opera San Jose. She has designed for various local choreographers including Amy Seiwart, Robert Moses, Hope Mohr, and Mark Foeringer. She is a practicing make-up artist for San Francisco Ballet, San Francisco Opera, and for film. She teaches Costume Design at Stanford TAPS.



The Lovely Cast: Left to Right, Top to Bottom: Nathan Randall; Lillian Bornstein; Eliseo Valerio; Charlotte Dubach-Reinhold; Gianna Clark; James Seifert; Bella Wilcox; Elliott Bomboy; Reilly Clark; Adi Chang; Lilianna Lem; Hannah Miller; Maddie Bixler



RESISTING ERASURE

by Madelaine Bixler, Cast Member

In more ways than one, we attend a university which stands *ad perpetuam rei memoriam* – perpetually as a memorial. In the most literal sense, Memorial Auditorium, constructed in 1937, serves as a cenotaph for those students and faculty who died in the Great War. The building operates in *memoriam* not only to lives lost, but also to struggles fought – and struggles which continue to be fought on the frontlines of whichever region our interests and ideologies have led us to. But in creating a culture of memory,

it is important to hold complexity in the ways in which we experience our collective pasts. The struggles faced by millions during the Great War highlight that familiar oxymoron of *greatness* and *war* – and are struggles which are too often recounted only in the blank spaces of our history books and on the polished surfaces of our memorials.

The Great War was, as Joan Littlewood knew very well, a war of the rich. On the Western Front, working class bodies found themselves in a space of

disposability, forced to grapple with the imminent loss of not only their lives, but also the ability to take up space in a world which requires their destruction to flourish. Fighting against both a common enemy and a common system of oppression, the impoverished men who had enlisted in a fever of patriotism now found themselves pawns in a glorified game of imperial chess. This game, still raging, is conducted among us on a daily basis; it is conducted as we study for our midterms, scramble to complete our problem sets, and walk these marble halls late at night. It is conducted as we criticize low-income families in our policy classes, fail to make eye contact with the workers in our dining halls, and write papers about the very wars whose profits enable our families and donors to pay our tuition.

The process of remembrance has a way of keeping the past situated

firmly behind us. But in addition to memorializing those who died in the war, our university has played a crucial role in influencing our ability (or lack thereof) to remember one another – particularly those with backgrounds which make it clear that often, *greatness* is a privilege which conflicts with the harsh reality of *war*. As we pursue greatness in our own ways, let us not forget the wars which have been (and continue to be) waged in the name of our own success. Let us fight disposability by standing *ad perpetuam* for those who struggle against violence, classism, and the erasure that lies in the shadows of *memoriam*.

ON PLAYING FIELD MARSHAL DOUGLAS HAIG

by James Seifert, Cast Member

For every villain there's an untold story, and for every unsympathetic character there's an actor searching for hidden virtue. Joan Littlewood's Douglas Haig is a pious social climber who unflinchingly exploits the deaths of countless lower-class civilian men for military advancement. Littlewood certainly reflects the counter-cultural view of contemporary historians, who called him a château-general,

the Butcher, or a donkey leading a battalion of lions. On the other hand, the Field Marshal responded to the first industrial war by mechanizing the British Army, adopting a victorious strategy, and undoing Sir French's quagmire. Douglas Haig is the face of World War I's waste and tragedy. But as American General John Pershing proclaimed, he is also "the man who won the war."

ROLE PLAY AND “THE RULES OF WAR”

An Interview with Allen S. Weiner (School of Law) and Scott D. Sagan (Political Science) conducted by Kellen Hoxworth (TAPS)

PROFESSORS ALLEN S. WEINER (SCHOOL OF LAW) AND SCOTT D. SAGAN (POLITICAL SCIENCE) CO-TEACH A “THINKING MATTERS” COURSE DESIGNED FOR STANFORD FRESHMEN ENTITLED, “RULES OF WAR.” THE COURSE ENGAGES ETHICAL QUESTIONS ABOUT WAR, INCLUDING WHAT GROUNDS MAY JUSTIFY ACTS OF WAR AND WHAT RULES GOVERN THE CONDUCT OF WAR. THEY KINDLY AGREED TO BE INTERVIEWED ABOUT THEIR COURSE AND THEIR USE OF THEATRICAL TECHNIQUES IN THE CLASSROOM.

KELLEN HOXWORTH

In *Oh, What a Lovely War*, Joan Littlewood crafted a theatrical satire of jingoism and pro-war ideologies in order to shine a light on the lives of everyday people who were deeply affected by World War I. A number of theatrical devices—such as empathy, alienation, humor, and juxtaposition—are marshalled in order to reveal the complexities attendant on

war. In your course “Rules of War,” you use role-play (scenarios) to explore the ethics of war in a classroom setting. What do theatrical techniques allow your students to do and/or to learn that they could not otherwise?

ALLEN S. WEINER

In our simulation exercise, the students are assigned the roles of different Executive Branch officials in the policy making process. Their job is to advise the President, played by the Teaching Fellow who leads their section, about a scenario involving the potential use of force. Students have to advise the President on the ethical, legal, and policy aspects of the different options under consideration. So unlike the Littlewood work you have described, our students aren’t necessarily placed in the position of everyday people (although I’ll add one qualification on that below).

The role-playing enables the students to engage with the problems of war we are studying differently than they would through our more traditional pedagogical techniques, i.e., lecture and discussion. First, I hope that the performative aspect of the project—having to take and advocate for a position when the choices and trade-offs are hard—helps the students see how difficult making choices about war really is, especially when the sense of verisimilitude helps the students internalize that the choices they make matter—people will live or die based on the arguments and decisions they make.

Second, I hope the students will learn about the challenges of “situational morality,” namely, that the positions one may espouse will depend at least in part on what one’s job or function is. I hope that this would create some empathy for others who make

decisions we disagree with—perhaps our students will understand that the role the decision-maker occupied imposed real constraints on the options available to her or him.

Third, I hope that the role-playing will help the students move beyond pure analytical evaluation in assessing decisions about war, and will deepen their connection to the terrible human costs of war. At the conclusion of the situation, we ask the students to write a letter to victims of their choices—either the leader of a community whose members were killed by, or the family of U.S. soldiers who die during, the military actions taken as a result of the student’s preferred course of action. This is the one means by which we hope to connect the students to the costs of war for everyday people.

HOXWORTH

What devices or techniques do you use

in the classroom in order to explore ethical questions and issues?

WEINER

Ours is a large lecture class, so most of the framing of ethical issues is done through lecture. Scott sometimes has students read statements of or quotes from key historical figures regarding their positions on ethics of war issues. Both of us, especially I, also use interactive questioning—“the Socratic method”—as a way of exploring students’ views, and challenging them, on ethical questions. In section, our Teaching Fellows explore these issues through discussion.

SCOTT D. SAGAN

In addition to the excellent points Allen makes about the simulations in “Rules of War,” let me add one comment. I also use a simulation technique called a “staff ride” in my course, “The Face of Battle.”

Students address ethical and strategic questions by researching the actions of a historical figure on the battlefields of Gettysburg and The Little Bighorn and then we walk the battlefield and the student has to explain why he or she did what he or she did in 1863 or 1876. It encourages both empathy for others, often others quite unlike yourself, and self-reflection by forcing you to ask...what would I have done in this situation? You can learn more about the process by watching this video from the Cantor "Red Horse" exhibit: Red Horse: Battle of the Little Bighorn (youtu.be/TEGCoMvVukc).

"RULES OF WAR" HAS BEEN OFFERED TO STANFORD STUDENTS DURING WINTER QUARTER FOR THE PAST SEVERAL YEARS. TOGETHER, THROUGH INTERACTIVE EXERCISES, STUDENTS EXPLORE THE CRITICAL ISSUES ATTENDANT ON WAR. FOR MORE INFORMATION, VISIT UNDERGRAD.STANFORD.EDU/THINKINGMATTERS.

ALLEN S. WEINER, JD '89, IS AN INTERNATIONAL LEGAL SCHOLAR WITH EXPERTISE IN SUCH WIDE-RANGING FIELDS AS INTERNATIONAL AND NATIONAL SECURITY LAW, THE LAW OF WAR, INTERNATIONAL CONFLICT RESOLUTION AND INTERNATIONAL CRIMINAL LAW (INCLUDING TRANSITIONAL JUSTICE). HIS SCHOLARSHIP FOCUSES ON INTERNATIONAL LAW AND THE RESPONSE TO THE CONTEMPORARY SECURITY THREATS OF INTERNATIONAL TERRORISM, THE PROLIFERATION OF WEAPONS OF MASS DESTRUCTION AND SITUATIONS OF WIDESPREAD HUMANITARIAN ATROCITIES. WEINER HAS PRACTICED INTERNATIONAL LAW IN THE U.S. DEPARTMENT OF STATE FOR MORE THAN A DECADE. WEINER IS DIRECTOR OF THE STANFORD PROGRAM IN INTERNATIONAL AND COMPARATIVE LAW AND CO-DIRECTOR OF THE STANFORD CENTER ON INTERNATIONAL CONFLICT AND NEGOTIATION.

SCOTT D. SAGAN IS THE CAROLINE S.G. MUNRO PROFESSOR OF POLITICAL SCIENCE, THE MIMI AND PETER HAAS UNIVERSITY FELLOW IN UNDERGRADUATE EDUCATION,

AND SENIOR FELLOW AT THE CENTER FOR INTERNATIONAL SECURITY AND COOPERATION AND THE FREEMAN SPOGLI INSTITUTE. HE ALSO SERVES AS PROJECT CHAIR FOR THE AMERICAN ACADEMY OF ARTS AND SCIENCES' INITIATIVE ON NEW DILEMMAS IN ETHICS, TECHNOLOGY, AND WAR, AND AS SENIOR ADVISOR FOR THE GLOBAL NUCLEAR FUTURE INITIATIVE. HE SERVED AS SPECIAL ASSISTANT TO THE DIRECTOR OF THE ORGANIZATION OF THE JOINT CHIEFS OF STAFF IN THE PENTAGON. SAGAN HAS ALSO SERVED AS A CONSULTANT TO THE OFFICE OF THE SECRETARY OF DEFENSE AND AT THE SANDIA NATIONAL LABORATORY AND THE LOS ALAMOS NATIONAL LABORATORY. SAGAN IS THE AUTHOR OF MANY BOOKS ON NUCLEAR STRATEGY AND NATIONAL SECURITY. SAGAN WAS THE RECIPIENT OF THE NATIONAL ACADEMY OF SCIENCES WILLIAM AND KATHERINE ESTES AWARD IN 2015 AND THE INTERNATIONAL STUDIES ASSOCIATION'S INTERNATIONAL SECURITY STUDIES SECTION DISTINGUISHED SCHOLAR AWARD IN 2013. HE HAS ALSO WON FOUR TEACHING AWARDS.

THE PERFORMANCE OF WAR

by Lindsey Mantoan

In 1944, German Lt. General Hermann B. von Ramcke stared across the battle lines at General George Patton's tanks, worried that the Americans might attempt an attack on his right flank. He had listened to the sounds of tanks clanging into position, their tires grinding against the soil, their engines churning. He had watched through binoculars as the US soldiers drew camouflaged net enclosures over the tanks, hoping to hide them. He knew about the heavy radio traffic coming from the other side. He guessed that the US

force numbered in the thousands, and needed to strategize accordingly.

von Ramcke didn't know that Patton's the Third Army was far away, poised to liberate Paris. The tanks he saw through his binoculars were inflatable and the audio of their movement came from loudspeakers blaring previously recorded sounds. The men in uniform bustling about the US camp consisted of actors, writers, radio experts, and fashion designers, and they put on an entirely convincing show; not a single German suspected that, rather than

the Third Army, they were watching the US's Twenty-third Headquarters Special Troops, dubbed by those who served as the "Ghost Army." A unit of 1100, the Ghost Army engaged in theatrics to divert attention away from core US military forces, saving thousands of lives. The men of the Ghost Army never wore the insignia of their unit while they served; only forty years later, once their actions were declassified, did those men discuss their role in the war.

The Ghost Army's activities might be a stark example, but war waging has always relied on performance, which partly explains theater's preoccupation with it. The Ghost Army staged over twenty performative events, deceiving the enemy through visual, sonic, and radio tactics. Their work was serious business. And yet there's something infinitely amusing about their deceptions. War is senseless; war is hell. What



INFLATABLE TANK PROP USED BY THE GHOST ARMY

can we do in the face of such shocking violence? Laugh, perhaps.

Some of the earliest antiwar arguments we have on record come in the form of satirical theater. Beginning with Aristophanes, who lampooned the Peloponnesian War in *Lysistrata*, antiwar sentiment has routinely turned to the tools of satire as a form of protest. As

early as the seventh century B.C., satire emerged as a particularly incisive brand of comedy, or perhaps even sorcery or magic—in medieval Ireland, satire was considered a curse powerful enough to cause death. The invective of the satirist thus empowered to curse, disfigure, or even mortally injure, satirists were both feared and revered. The cultural power of the satirist meant that he or

she was sometimes viewed as dangerous not only to specific individuals, but to the political order. The Roman poet Juvenal was exiled from Rome when he satirized the emperor Domitian (the next emperor, Hadrian, allowed Juvenal to return). Voltaire was similarly exiled from Paris in 1716 and held prisoner in the Bastille in 1717-1718 because of his satirical critiques of the government. Despite its historic association with magic and curses, modern satire most often appears as a subgenre of comedy. No longer necessarily a low art, comedy has evolved since Aristotle's time from a genre with specific meter and low-class subjects to a genre intended to produce pleasure through laughter.

Satire resides in the gap between what is said and unsaid, and the collaboration between the satirist and audience has the potential to succeed in generating a mutually agreed upon meaning,

or to create unintended interpretations. In other words, an infelicitous satire might be viewed as supportive of the very person/policy/event it intends to critique. Thus, satire is an interpretative strategy as much as it is a particular form—people cannot be counted on to laugh at the right things. This potential failure of efficacy, however, imbues satire with its political thrust. By creating a community of people who *get it*, satire empowers audiences to participate in the creation of meaning.

There's also something politically powerful in the atemporal nature of antiwar satire. Joan Littlewood and The Theatre Workshop created *Ob, What a Lovely War* in the 60s, the content of the piece comes directly from 1914-1918, and it's been performed to critique subsequent wars such as Vietnam and the 2003 Iraq War. The inherent absurdity of both war and satire creates strik-

ing resonances—this is why *The Daily Show* and *The Colbert Report* owe much of their success to the Iraq War. Indeed, in the aftermath of 9/11, the press struggled to contend with the surge of patriotism that made anyone questioning the Bush administration hugely unpopular. The lackluster journalism during the early years of the war on terror created a space in which mockery could have the force of truth, jokes could become the news, and parody could gain the authority of the real. In this atmosphere of self-censorship, *The Daily Show* and *The Colbert Report* uniquely intervened by covering the *coverage* of the war, producing a heightened awareness of the invisible rhetorical and performative operations of war waging. Stewart and Colbert educated viewers both about current events, and about the specific tactics the government and media deploy to shape public opinion about those events.

Satire involves not only the element of surprise, but also an active disavowal of the original interpretation, flipping the script to displace common understandings of events, animating new interpretations of content while also making visible the naturalized framing of that content. Exposing the obscured rhetorical, visual, and performative framing of war, performances such as *Lovely War* reframe the image of war that we have, enabling us to see combat and militarization differently. Satire is sneaky this way—because of the gap between a literal interpretation of the script, and the comedic performance of it, satirical performance can fly under the radar of censorship. Opening in Stratford, *Lovely War's* journey to the West End was nearly prevented by influential people who opposed its political message and viewed its portrayal of World War I soldiers as caricature. When Princess Margaret attended

a production accompanied by Lord Chamberlain, the theatre censor, she announced that Littlewood had said things that should have been said years ago—an ironic assertion given that the content of the script was, literally, said years ago. Turning war into comedy simultaneously attracts criticism and resists it, due in large part to its potential to create multiple interpretations.

The Ghost Army of WWII wasn't intended as a satire of war. Neither was some of the material from WWI that Joan Littlewood and the Theatre Workshop transformed into satire in *Lovely War*. Neither was President Bush's "Mission Accomplished" speech, which has been lampooned by both Stewart and Colbert. War continues, satire continues. Carl von Clausewitz, in his foundational treatise *On War* (where he famously said that war is politics by other means), engages in a

thought experiment: if war is about winning, and no side wants to see their people die, what if the leaders of each side conducted their battle on a chess board, rather than through, say, trench warfare? Ultimately, this thought experiment fails because neither side would want to concede what it believes are its advantages, in order to start on the level playing field that a chessboard necessarily dictates.

But what if, instead of engaging in actual combat, each side engaged in the kind of military theatrics of the Ghost Army? What if victory were measured not by lives or land taken, but by performance innovation? Clearly these questions are satirical. And yet, every satire draws its strength from something true. Littlewood and the Theatre Workshop use satire to critique war; can we envision other relations between satire and war? Can we continue the

work they started in *Lovely War*, bringing satire to the battlefield?

LINDSEY MANTOAN IS A TAPS PhD GRADUATE CURRENTLY TEACHING IN STANFORD'S PROGRAM IN WRITING AND RHETORIC. SHE IS CO-EDITOR OF *PERFORMANCE IN A MILITARIZED CULTURE* (FORTHCOMING, ROUTLEDGE), AND HER FORTHCOMING BOOK, *THE PERFORMANCE OF WAR: THEATRICAL ROOTS AND RESPONSES TO TWENTY-FIRST CENTURY MILITARIZATION*, EXAMINES HOW PERFORMANCE WAS USED TO WAGE AND RESIST THE 2003 IRAQ WAR.

WORDS TO END ALL WARS

by *Rush Rehm*

I was pleased that Helen and Leslie (and TAPS) decided to mount *Oh What a Lovely War* and have asked me to contribute to their program. As you may know, Stanford Continuing Studies initiated a campus-wide commemoration of the centenary of World War I in 2014, which continues through 2018. As part of that project, Stanford Repertory Theater (SRT) developed *Words to End All Wars*, which we staged in January last year, and we will mount a new version the show this April, now called *Words (and Images) to End All Wars*. The performance of *Oh What a Lovely*

War that you will see tonight offers a powerful complement to the materials that SRT has put together. What follows is a brief account of the journey that working on that show has taken me on.

Knowing so little about the war, and aware of how the theater forces you to engage with mind, body, and passion, I immersed myself in the horrible mess of the “Great War,” as the Europeans call it. The more I read about the war and viewed its images, the more astounded I grew at its cruelties, idiocies, and betrayals. Like anyone who has encountered the reality of the war, I was

overwhelmed by the massive loss of life, the incalculable suffering, the misery of trench warfare, the outrageous effects of new technology – huge artillery, poison gas, liquid fire, bombing from the air, the terror at sea from submarine, starvation from naval blockade. Tortured human bodies, animals slaughtered in combat, the series of destroyed towns, the unrecognizable transformation of once-familiar landscapes – these find their way into your soul, and change the way you see the world.

Only 21 years after the ostensible end of the “war to end all wars,” an even greater conflict broke out, a Second World War, in significant ways a direct consequence of the First. Indeed, many of our current international crises and challenges can be traced to the First World War: the reorganization of the Balkans, the Middle East, and colonial Africa; the Russian Revolution and its aftermath; the militarization of modern

states; the global network of shifting treaties and alliances; the emergence of the American empire; the weak but essential efforts towards international law.

The compilation that I developed for *Words to End All Wars* drew from a variety of sources, almost all from writers who were involved in the war: poets, journalists, soldiers who kept diaries and wrote letters home, novelists and short story writers who fought in the conflict. Many of the prose pieces can be found in a wide-ranging anthology, *No Man's Land – Fiction From a World at War, 1914-1918*, edited by Pete Ayrton. For poetry, I suggest *The Winter of the World: Poems of the First World War*, edited by Dominic Hibberd and John Onions.

I profited enormously from visits to The Imperial War Museum in London, the Australian War Museum in Canberra, Australia, the Great War Exhibition (designed by Sir Peter Jackson) in the Dominion Museum, Wellington,

New Zealand, various museums in Paris with exhibitions on the Great War, the National World War I Museum and Memorial in Kansas City, MO, and some of the battlefields in France, Belgium, and Gallipoli. If you have the time and inclination, traveling to any of these places will offer unforgettable, and deeply sobering, evocations of the horror and the solidarity of the war.

Of the multitude of historical accounts of the Great War, I have found particularly useful Nial Ferguson's *The Pity of War*, Adam Hochschild's *To End All Wars*, Barbara Tuchman's *The Guns of August*, Larry Zuckerman's *The Rape of Belgium*, Peter Hart's *Gallipoli*, Modris Eksteins' *Rites of Spring: The Great War and the Birth of the Modern Age*, and the novel by Pat Barker, *Regeneration*, based on historical accounts of the treatment for psychiatric trauma of soldiers (including Siegfried Sasson) in Britain.

The title we have chosen for *Words*

(and *Images*) to *End All Wars* plays on Woodrow Wilson's famous claim that this was "the War to end all wars." As well as irony, the title offers a desperate hope. By confronting the Great War through words and images – produced by those who fought for it, fought in it, fought against it, tried to heal those caught up by it – we might question, and even abandon, our readiness to engage in organized global violence.

SRT's production of *Words (and Images) to End All Wars* will be performed at Oshman Hall in Stanford's new McMurtry Building on April 29 and 30 at 8pm, and May 1 at 2 pm (the matinee followed by post-show discussion). The performances are free, supported by Stanford Arts Institute, Stanford Continuing Studies, Art and Art History, and Stanford Peace + Justice Studies Initiative.

RUSH REHM IS ARTISTIC DIRECTOR OF STANFORD REPERTORY THEATER AND PROFESSOR OF TAPS AND CLASSICS.

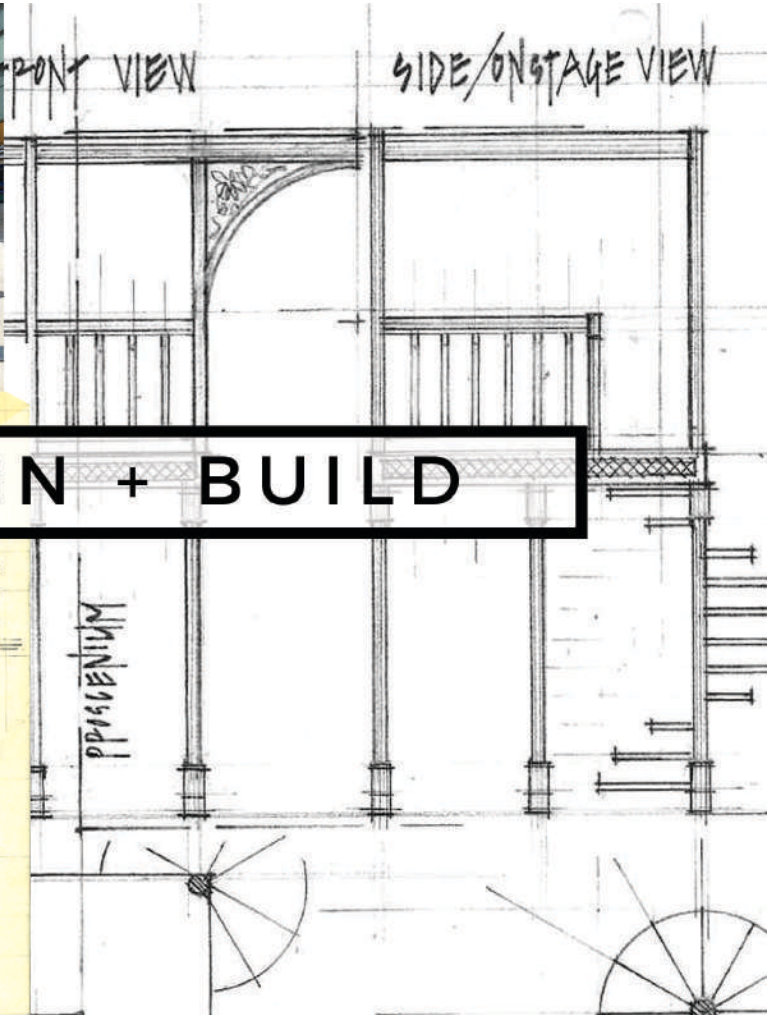
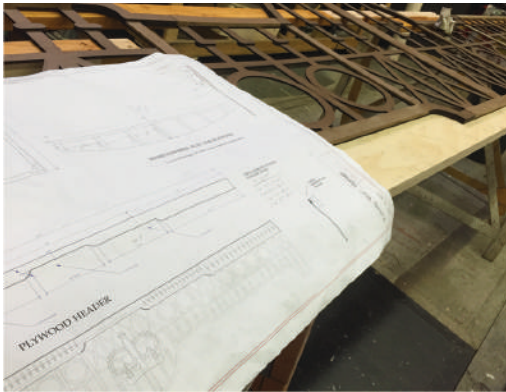
The background is a detailed architectural drawing on aged, yellowish paper. It features various technical sketches: a balcony or window frame at the top, a circular wheel-like structure in the lower center, and a sketch of a soldier in a uniform and helmet on the right side. The soldier's uniform has dark floral or circular patterns on the chest and a matching hat. A large black rectangular frame is superimposed over the center of the page, containing the title and subtitle.

PAGE ^{TO} STAGE

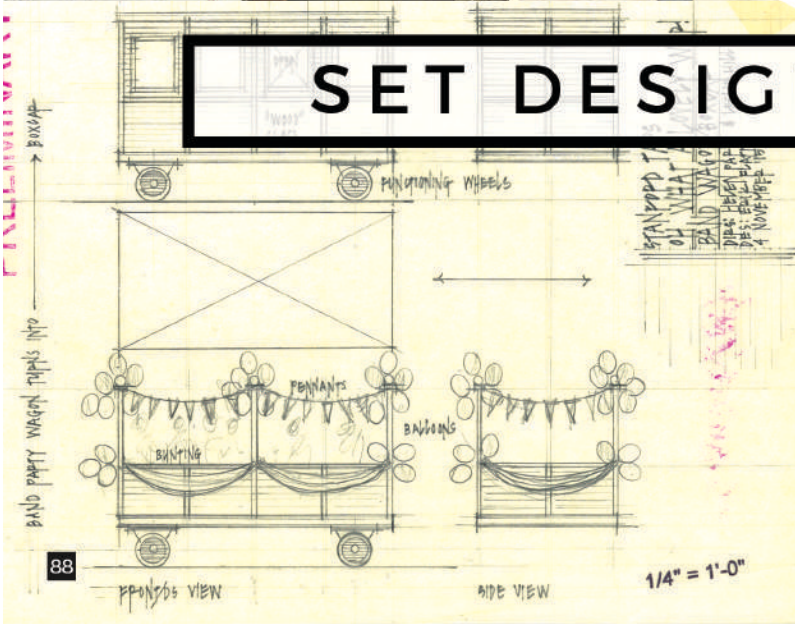
Stanford TAPS presents Oh What a Lovely War

ADD TAPS
OH WHAT A LOVELY WAR!
COVER UNIT
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EMBER 12
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SET DRAWING BY ERIK FLATMO
COSTUME RENDERING BY CONNIE STRAYER

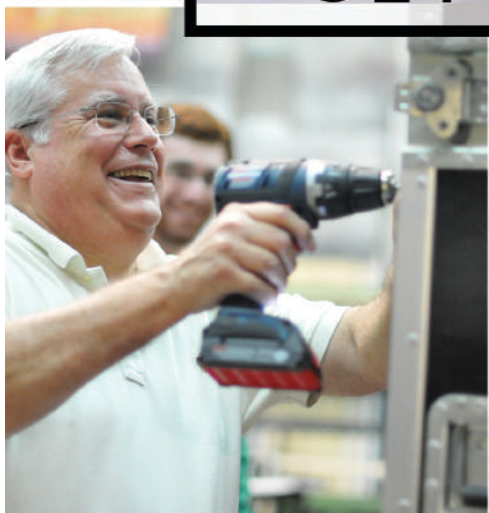


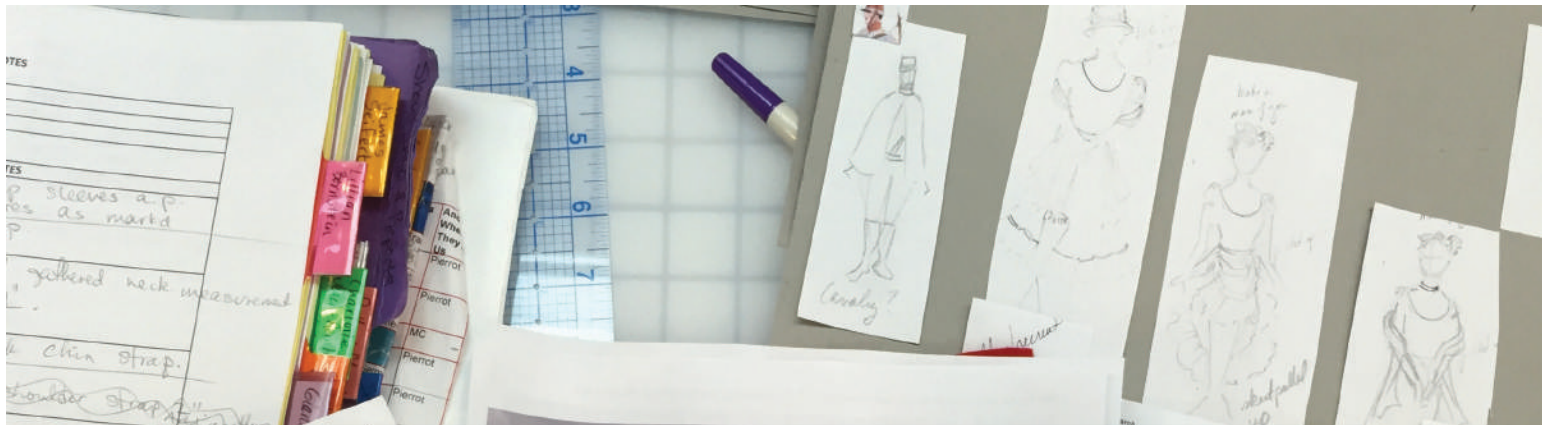
SET DESIGN + BUILD



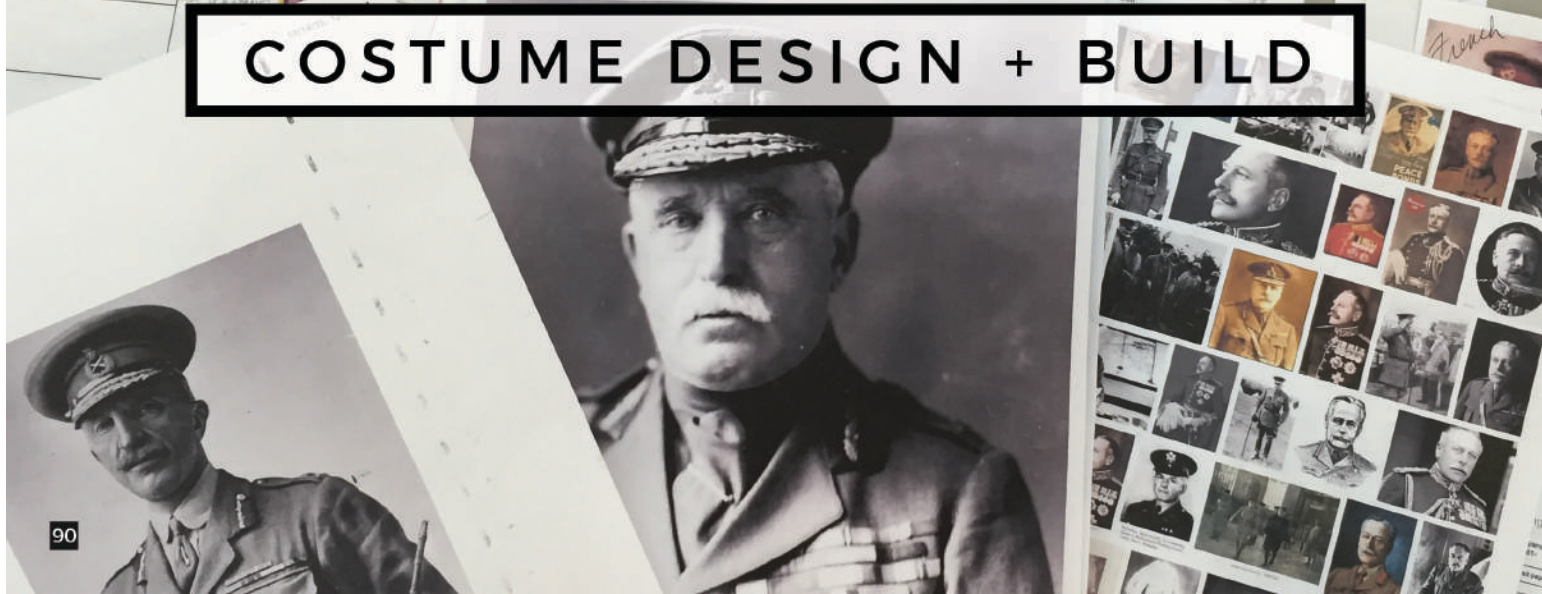


SET DESIGN + BUILD






COSTUME DESIGN + BUILD





COSTUME DESIGN + BUILD



A photograph capturing a moment during a rehearsal. In the foreground, a woman with brown hair, wearing a grey top, is shown in profile, looking towards the right with a focused expression. In the background, another woman with short brown hair, wearing a teal top and blue glasses, is pointing her right index finger towards the right. The scene is set in what appears to be a theater or rehearsal space, with red seats visible. A black-bordered box with the word "REHEARSAL" in white capital letters is overlaid on the image.

REHEARSAL





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TECHNICAL DIRECTOR
PRODUCTION STAGE MANAGER
MARKETING & EVENTS DIRECTOR
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BIXLER, COLETTE BRANNAN,
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EDWARDS, LEVI JENNINGS,
SARAH JOBALIA, NORA KELLY,
TESS MCCARTHY, TESS
PICKNELL, WALLIS ROBINSON,
BRIGITTE WITTMER, GRACE YOO
LILLIAN BORNSTEIN, MICHELLE
WARNER

STUDENT STITCHERS

"STEP INTO YOUR PLACE"
1915. BRITISH RECRUITING
POSTER IN WHICH A
COLUMN OF CIVILIANS
FROM DIFFERENT TRADES
MERGE INTO A LINE
OF SOLDIERS



ORIGINAL THEATRE WORKSHOP CAST, 1963

TAPS PRODUCTIONS IN PIGOTT THEATER
ARE MADE POSSIBLE THROUGH THE
GENEROSITY OF THE PIGOTT FAMILY.



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