

Tom Stoppard's
Rock'N'Roll

An analysis by Julie Summa

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Rock'N'Roll by Tom Stoppard An Analysis

I think it's good if a song has more than one meaning. Maybe that kind of song can reach far more people. –Syd Barrett

Playwright Tom Stoppard's newest story is a reluctant hero's journey through the world of *Rock'N'Roll* and eastern bloc communism. The action takes place in both Cambridge University, England and in Prague, and the play contrasts the attitudes of Jan, primarily a rock music fan who becomes appalled by the repressive regime in his home country with those of his Marxist professor who unrepentantly continues to believe in the Communist ideal.

The 'reluctant hero' is an archetype described by author Joseph Campbell in his *The Hero with a Thousand Faces*. The version of this hero, for our purposes, is typically portrayed as an ordinary person thrust into extraordinary circumstances which require him to rise to heroism.

Stoppard's protagonist, Czech Ph.d student Jan, finds himself returning to Prague to check on his mother in the spring of 1968. He returns home at what would prove to be the end of the era called The Prague Spring. A BBC retrospective on the era **World: Europe Remembering the Prague Spring** tells the story of 1968 and of the Czechoslovakian Communist Party leader Alexander Dubcek who tries to "...liberalise the country's communist regime by introducing free speech and freedom of assembly. But the period - that came to be known as the Prague Spring - ended when Warsaw Pact troops invaded on the night of the 20-21 August 1968."

Jan didn't want to be a hero. So when the Russians invade, trapping him behind their 'iron curtain' he settles down to try and survive peacefully. After all, he's still got his records with him.

The hero may refuse the adventure or deny the ability to move beyond the status quo. The heralded event may even be ignored – All of these constitute the 'Refusal of the Call.'

Jan's friend Ferdinand tries to get him involved in the anti-communist dissident movement. He refuses.

Jan: "I came back to save rock n roll, and my mother actually. But none of it happened. My Mum's okay, and there's new bands ripping off Hendrix and Jethro Tull on equipment held together with spit. I was in the Music F Club where they had this amateur rock competition. The Plastic People of the Universe played "Venus in Furs" from "Velvet Underground" and I knew everything was basically okay."(30)

Campbell explains that the key word in 'the reluctant hero' is 'reluctant.' Jan does not want to take on the burdens of the world. An overriding reason is necessary to bring the hero back to the world to save it.

Jan only signs onto the revolution after he's put through two stints in jail and returns home finally to find that someone has smashed his hundreds of records. He becomes an active member of the resistance and helps to bring about the "Velvet Revolution" between November 16 - December 29, 1989, a bloodless revolution in Czechoslovakia that saw the overthrow of the Communist government.

Action Analysis

Central Concept:

James Thomas defines the seed as “the basic subject of the play, the simple issue for the sake of which the play was written” (7).

The seed for Tom Stoppard’s newest work *Rock’n’Roll* is ‘the search for freedom,’ politically, artistically and personally.

The long speeches from Jan are clear in their inspiration with his knowledge of current world news. I took confirmation of the seed from the other characters. For example, when Jan comes to say goodbye to Max and his family he finds his teacher not happy with his choice. Communist that he is, he isn’t fond of the idea of his young friend giving up his English freedom to return to a communist country, albeit one who seems to have turned over a new leaf.

Max:(when he finds out Jan is returning to Czechoslovakia) “No, it’s not okay you little squirt. I picked you out. I put my thumbprint on your forehead. I said, ‘You, I’ll take you,’ because you were serious and you knew your Marx...and at the first flutter of the Czech flag you cut and run like an old woman still in love with Masaryk.”(18)

Max’s daughter Esme tries, at the beginning of Act II, to justify her life thus far but finds it impossible. She regrets the loss of the freedom of her youth.

Esme: (comparing herself and her life to her mother) She had long blonde hair. I had the hair without the band and the two O levels to fall back on. I was grateful to get out of Clarendon street and into a grotty flat in the Milton road estate cooking Nigel’s dinner with Alice at my breast...It’s Alice leaving school before I was ready, I’m running out of uses.”(74)

Max’s wife, Eleanor, sees another woman and her husband being too friendly and realizes that he will soon have his freedom to pursue this interest as she is dying of breast cancer.

Eleanor: (seeing the future, and not ready for it) “...and Lenka, don’t try to shag my husband until I’m dead or I’ll stick The Art of Motorcycle Maintenance up your rancid cunt, there’s a dear.”

In Prague, Jan enjoyed his freedom for a time, until the Russians arrived.

Jan: (on his work at a newspaper in Prague) It was a question of which way to be useful. It's not useful to be a critic of what is over and done. I was a critic of the future. It was my socialist right. But when everyone had to sign the loyalty pledge I was purged into the kitchen.

(on having to change with the times) Max is right, changing one system for another is not what the velvet revolution is was for. We have to begin again on the scale of the individual person and the ordinary meaning of words. I can't use world like socialism or capitalism anymore. This language belongs to the 19th century. Giving new meanings to words is how socialism in Czechoslovakia lied to itself, beginning with the word for itself. After that, an invasion by foreign armies could become fraternal assistance, and a parasite can be someone who is punished by unemployment and punished again for being unemployed.

The author's voice on this is a relatively easy one to interpret as Jan's background is amazingly similar to Stoppard's. It is widely speculated that he wrote this piece as a way to explore what his life might've been had he returned to his native land years ago instead of settling into England.

Columnist Bob Burnett, for the huffington post blog, points out that Jan and Tom Stoppard are similar in several ways. One of which, aside from the Czech background, is their love of music. Both have very large music collections.

Although he participates in long discussions about Czechoslovakian politics and competing theories of communism, Jan isn't political. He's a rock 'n' roll fan particularly enamored of the Czechoslovakian band Plastic People of the Universe. *Rock 'N' Roll* includes songs by sixties icons: The Beach Boys, Bob Dylan, The Grateful Dead, Jimi Hendrix, Pink Floyd, The Rolling Stones, and The Velvet Underground. The songs provide the emotional ground for the play.

Thomas says internal story action concerns the mental/spiritual and emotional lives of the characters. External action is the basic movements, entrances, exits and blocking of the characters.

Though Jan must use external action to move from Cambridge to Prague - I contend the seed of the play, searching for freedom, is still the byproduct of the characters internal actions. It's what's driving them. If something wasn't revving the motor, they wouldn't be inclined to move at all.

Climax:

The overall climax of the play is Jan walking back into Max's house, in on Esme in the garden, and asking her to go with him.

Thomas says three major climaxes help give the play a sense of forward motion. Because of my split in timelines and places I'm concentrating on the climaxes that deal with my main character focus of Jan.

For Jan's timeline, the three climaxes: Jan leaving Cambridge to return to Prague, signing the Charter 77 knowing he'd go to prison and then his return to the Cambridge garden to ask Esme to come back with him.

Character Overview:

Naming a protagonist for Rock'N'Roll is difficult.

The character of Max is a constant presence in both acts, so one view could be that it's his story.

"I don't think so," said Dr. Karen Fulton, professor of English at Missouri Western State University. "He is in both acts of the play and he is essentially unchanged by the action. In spite of Eleanor's death and what Jan tells him from 'being there' he's still a committed Marxist with only theory (okay and Lenka) to keep him warm at night."

Fulton was in the audience of the debut run of the new play, which opened in London in the summer of 2006 with Rufus Sewell in the Jan role and Brian Cox as Max. A fan of Stoppard's work, she brought copies of the play back for one of her classes that studies theatre.

"But. . .I'm even less happy with a dual protagonist theory," she said. "I don't think Stoppard is that easy to diagram. Jan certainly brings together abstract theory with real experience--his take on Max at the end is gently rejecting, I think. He almost feels sorry for Max who is trapped in his own abstract theory but never feels or experiences anything.

"Esme. . .hmmm. I like her," Fulton says. "She's experiencing the zeitgeist of the 60's and 70's ('sex, drugs, and rock 'n' roll') first hand in England where rock (and the rest of it) is subversive, but not in the way rock is subversive in Czechoslovakia. She seems to me to apolitical where Max is politically abstract and only Jan is able to operate from feeling and rationality simultaneously. But then he's in an environment that forces that upon him."

"So maybe rock 'n' roll is the protagonist," Fulton said. "Or maybe it's the music's living embodiment, Syd Barrett. Syd begins the play after all; and he ties the second act to the first."

For the purposes of this project, the protagonist is Jan, whose antagonist is the communist government of Czechoslovakia. His super-objective is to see his country finally free and democratic so he can have his personal freedom.

The government, however, isn't inclined to leave and tends to jail people who don't share its views. Its super-objective is the continuing of the status-quo. It wants its own way.

Jan's main obstacle is the government, whose' control he's voluntarily returned to and placed himself under in order to care for his mother and work for change from within. Now he's there, he can't leave.

Though the idea of this being some sort of love story would be interesting, I don't believe that is Jan's primary focus. When he is in Prague we don't see him pining away for Esme, though we occasionally see a glimmer of remembrance such as when he plays the record she's sent for him via Max.

Jan had been fighting to not get drawn in too deeply to the political underground movement.

Jan: "I came back to save rock n roll, and my mother actually. But none of it happened. My Mum's okay, and there's new bands ripping off Hendrix and Jethro Tull on equipment held together with spit. I was in the Music F Club where they had this amateur rock competition. The Plastic People of the Universe played "Venus in Furs" from "Velvet Underground" and I knew everything was basically okay." (30)

Soon though, he wouldn't be able to avoid it. His friend Ferdinand, a major player in the underground, presents him with Charter 77.

"In January 1977, 230 prominent Czech intellectuals signed and published a manifesto announcing the formation of Charter 77, a 'loose, informal and open association of people' committed to human rights. Signatories included the playwrights Vaclav Havel and Pavel Kohout," said a CNN.com Cold War retrospective.

"The manifesto was published in various Western newspapers on January 6. Czech authorities arrested several of the signatories the next day, denounced them and began cracking down on dissident activities. The United States charged Czechoslovakia with violating the 1975 Helsinki Accords on human rights."

Even though Jan admits to Ferdinand that he is scared of the idea of going to prison, and prefers to fight his battles with music, he signs it.

Jan: "Everything's dissident except going along with the lie. I wish to Christ that I'd learned to play the guitar, but it's too late now. Have you got a pen? (68)

Rock'N'Roll (in a paragraph):

Tom Stoppard's new *Rock'N'Roll* is concerned with the significance of the music in the emergence of the democratic movement in Czechoslovakia between the 1968 Prague Spring and the 1989 Velvet Revolution. The action takes place in both Cambridge University, England and in Prague, and the play contrasts the attitudes of a young Czech Ph.D student and rock music fan who becomes appalled by the repressive regime in his home country with those of his Marxist professor who unrepentantly continues to believe in the Communist ideal.

Rock'N'Roll (in a sentence):

The search for freedom, politically, socially, artistically, from 1968-1990.

Rock'N'Roll (in a word):

Freedom

Given Circumstances Analysis

Time:

Time is very important to this story as it takes place over several years. We see the company at 1968 at Cambridge where Jan decides to return to Prague and bids farewell to Esme. The pair comes full circle and meets there, in the garden, again in 1990 where they decide to run off together.

The passage of time is determined in the script by cosmetic issues such as costume changes, music and hair lengths. Several mentions are made of Jan's hair when he was young etc. The dialogue helps the audience know what's been going on in the world over the time.

Place:

Geographically the story goes back and forth between Cambridge, England and Prague, Czechoslovakia between the years 1968-1990.

Dramatically, the action centers on the home and garden of Max Morrow in England and Jan's apartment, and the street below, in Prague.

Place is important because it is established early on that Max is a scholar of Communism residing in England and Jan is his student. We see Jan return to Prague over Max's objections and hear a lot of give and take involving the politics of the day. The play follows Jan's life in Prague and Max's life back in Cambridge.

Society:

The society is that surrounding a university. It is educated and genteel, to a point.

In Act I we meet Max, Eleanor and Esme Morrow. Eleanor's students Gillian and Lenka and the communist spy Milan/Milon make brief appearances. Jan is Max's student and protégé.

In Act II add Esme's ex husband Nigel and his new wife Candida; her daughter Alice to the family roster and Stephen, Lenka and Jan to the friends and lovers group.

Occupational groups shown are students, professors, dissidents and government workers.

Social classes represented are upper middle class with the professors and government officials and upper lower with the students and dissidents.

In Act I, rock and roll is the currency of the young. If you are under 30 it's understood that you'll have some idea of who are important musicians. It's also okay to do drugs.

Esme: Did you see him?

Jan: Who?

Esme: Pan!

Jan: Pan. Where?

Esme: There.

Jan: No. Did he have goat's feet?

Esme: I couldn't see. He played on his pipe and he sang to me.

Jan: Very nice. Have you got any left?

In the area of the older characters; with Max you talk politics and drink whiskey; with Eleanor you talk Sappho; with Nigel and Candida you talk journalism.

Like two sides of the same coin, the world of *Rock'N'Roll* reflects freedom in the US and Communism in Prague. In Prague, with Jan, conformity is paramount to staying out of prison. In the US it's about the usual teenage squirming under the boots of society. Like two sides of the same coin, Jan lives in one world and Esme the other, separated by the width of a coin and the whim of the government. The law is the law and the penalty for violating social standards is jail time, or at the very least, a swipe of Max's cane.

Economics:

In Cambridge it is the capitalism familiar to most Western countries. In Prague the economic system is communist with true value being found, in Jan's opinion, in vinyl.

Business deals in Prague take the coin of the realm – information. Jan describes to Max, towards the end of Act II, that he originally came to Cambridge at the behest of his government, to study but also to provide them with a character study on Max himself. Also, he tells of when his records were taken, and to get them back he had to tell the government things.

In the US, Esme says she works in a charity shop, but there are no other examples of business transactions. Money plays a minor role in the script and economic circumstances are controlled, in Prague, by the government. Max runs things in England.

The result of economic success in both places is comfort. The penalty in both places – poverty and jail.

Government:

The dual faces of democracy and communism form the governmental background for this play. The characters are mostly focused on the communist government of Czechoslovakia.

Any specific examples of political or legal activities, actions, or ceremonies?

An example of the government Jan must deal with is illustrated in the back story of the arrest of the wedding party of Jirious, and Jan's imprisonment as a Chartist because he signed Charter 77 and became a member of that movement.

Until the fall of the communist government, Jan is under its control and

must live by its rules. Whatever ease and help he finds is generally orchestrated by Ferdinand or Max via their various contacts.

So while the communists control things in Prague, Max controls things in Cambridge. The rewards for legal and/or political compliance in Prague were employment and some sense of prosperity. The penalties were jail and poverty.

Intellect and Culture:

There are three classes of intellect in this story, teachers, students, government workers. The students, Gillian, Lenka and Stephen are intellectually less armed than Max and Eleanor. Esme, who only becomes a student at the beginning of Act II, is definitely behind the rest and she knows it – showing her frustration when trying to work her way through homework and finds herself tutored by her daughter.

Esme: (throwing her pen down and trying to tear the book in two she throws it at the table) Fuck shit sodding buggering bastard bitch!(85)

Intellect controls the older, university, characters. When Max is upset, he retreats to his philosophy and the practice of working his mind; Eleanor is similar in her way of dealing. Both emotionally explode when they fight but, to protect themselves, they retreat behind the shield of their intellect. If they didn't do that, then they would find themselves vulnerable.

Culture, in the form of music, controls the younger characters. They look to Barrett and company for wisdom and release. Musicians are the prophets of the era and the tools for peace in Prague, a la the Plastic People of the Universe.

Spirituality:

The only evidence of religion is the mention of Pan, Aphrodite and Sappho. In this story run by intellect there doesn't seem to be any room for God.

The World:

Stoppard has created a setting of modern realism. This could be happening now, easily.

Two sides of the same coin, we see 60s Cambridge and Prague. Flower children in both places, some grooving in the nearest club and some sticking flowers in the gun barrels of the communist soldiers. Some are members of a democratic government and don't appreciate it, some are held down by communism and long for something more.

In Prague the world is about control. In Cambridge it's about freedom. Music is the only constant in both worlds, though less available in Prague.

Jan has seen both worlds and he wants to help make Prague more like England. He wants his country to be free. Once that is accomplished and he can go back to England then perhaps something more would happen. But he is human, had he spent years longing and yearning for Esme then he'd have gone mad.

Background Story and Exposition Analysis

exposition – the introduction of relevant information necessary for understanding the story.

background story – the subtextual elements that reflects the internal issues of the characters. E.g. In *The Sound of Music*, Maria cannot decide what she wants to do with her life, and the background story of the Nazi takeover reflects the internal struggle of confusion.

Stoppard has combined the exposition style between the historical, revealing exposition early on and in extended speeches, with the early modern style of spreading the exposition out in shorter bits of information and among several characters.

The hardest thing with *Rock’N’Roll* is keeping track of the passing years during the play. Characters jump forward by years from act to act and scene to scene.

The general exposition is relayed through the dialogue. For example, we hear about Eleanor’s medical condition when she tells Morrow about a visitor to the house.

Eleanor: “I was a bit thrown at the time because I opened the door to him without my falsy and didn’t catch on till he kept starting at my face – he daren’t drop his eyes, it scared him. Doesn’t she know she’s only got one tit? I should keep a bow and arrow handy to put people at their ease – yes it’s toxophily, the big T, irreversible, thanks you, no sacrifice is too great.” (19)

Eleanor and Max’s daughter, Esme, grown and now a mother in her own right regrets her past – to a point. She is surrounded by people she perceives to be more intelligent than her, including her teenaged daughter. She vents frustration to her father.

Esme: “I must have been tripping in the water meadows the day they did Socrates. The acid queen of Cambridge High, year, that was a joke...and now look.” (74)

The characters give the exposition themselves, so it’s never a question of whether the information is reliable. The revealing of the information is also spread throughout the script.

More exposition than action is given in the script. For example, when Jan speaks about Jirious’ wedding he is telling of somewhere he’d been. It’s not actually happening on the stage. In many cases, the subjects of the exposition are large scale government and military actions so it would be difficult to portray it more directly.

The action takes place in Cambridge, England in the home of Max

Morrow or in Prague at the apartment of Jan. The exposition is part of current world events.

The background story of *Rock'N'Roll* centers on Communism and music. It is the 60s and 'sex, drugs and rock'n'roll' are in the thoughts of the young like Esme. A few countries away, hippies were putting flowers into the gun barrels of soldiers in Prague.

Our main character of Jan begins as a communist doctoral student who, in the flow of time, realizes he's less a communist and wishes his country could have a democratic government instead. The background of the Russian invasion of Prague is a larger picture of the internal struggle Jan is feeling. As the Czechoslovakians waffle with the Russian concerning their status as occupied, Jan waffles around with the choice of whether to throw in whole heartedly with the dissidents.

The background story becomes part of the plot itself when Jan returns to Prague. But he is less a political maverick and more a rock'n'roll fan. In this case, both are equally dangerous as he brings only 'subversive' music back home in his luggage and has to negotiate with the communist rulers for its return. Between communism and music, the background story is a constant influence on the dialogue.

What events are disclosed in the exposition? List at least five examples. How long ago did the events occur and list the chronological order.

1. Eleanor's cancer - weeks prior -- 5
2. Jan's childhood in England - years prior -- 2
3. Max's history with the communist government - years prior -- 1
4. Esme's time in a commune - months prior -- 3
5. Jan's imprisonment - weeks prior - 4

Descriptions received via the above expository examples include Jan's mother and his time in England as a child.

Take five of the "main" characters and write a complete report of his, her, or its exposition.

Max Morrow used to work with the Russian government when he was younger. He is now a university lecturer at Cambridge in England. His wife is stricken with breast cancer, his daughter is a flower child and his student is about to return to the belly of the beast.

Eleanor Morrow is a Cambridge professor on sick leave who takes students for tutorials at her home. She is stricken with incurable breast cancer and has had a mastectomy.

Jan is a Czech Ph.d student at Cambridge studying under Max. He grew up in England as a boy. He already has a doctorate from Charles university and

was working on one from Cambridge when he decides to return home. He is Jewish and his family left Czechoslovakia just before the Nazi's invaded and didn't return until 1948. His father was killed in the war. He's a huge music fan.

Lenka is another Czech doctorate student who came over with Jan on the government's orders to keep an eye on him. When the Russians invaded she stayed in England instead of coming home. She marries twice and gets her doctorate. Falls in love with Max twice.

Esme Morrow married and divorced Nigel and had baby Alice. She was a 60s flower child and not very concerned about education. She was interested in Jan before he left. Lived in a commune for some months before marrying Nigel. Worked in a charity shop and isn't very good at math.

Write a complete description of the background story, and how each of the five characters are related to the background story.

The background is the 60s and 70s hippie era and the communist invasion of Czechoslovakia. (I've attached several research articles on both topics) Esme and Jan are living in Cambridge where she is the flower-child daughter of his mentor. He decides he must return to his home country to help when Dubcheck takes office. He also wants to be sure his mother is alright. Esme's parents are Max and Eleanor. Lenka is a fellow Czech and one of Eleanor's students.

How does the background story and the exposition tie into the central concept (seed) of the script?

Everyone is looking for freedom of some sort, the hippies do it via sex, drugs and rock and roll, the academics do it via study, the Czechoslovakians do it through the music of the underground rock and roll scene until the Velvet Revolution.

Internal and External Action Analysis

Are there any use of major properties (props) in the script? (I.e. A gun). If so, what are they?

Vinyl records

What role do they play in the script?

They are, to Jan, the treasure worth fighting for, they represent his freedom.

Are there any special activities in the script, like cooking, dancing, fighting, etc.? If so, what are they?

Underground rock concerts

What role do they play in the script?

In Prague, they are the dissident's way of claiming their freedom.

Do they advance the plot or have a different purpose?

They're how Jan discovers the PPU and learns that, if he wants to live a certain way, that he has to fight for the right. The government wanted to take away his music, he couldn't deal with that and it finally galvanized him to get into the political fray.

How does the external action work in terms of the seed?

Jan's portion of things is mostly external. He sets his mind on what is necessary and he gets it done.

How does the internal action work in terms of the seed?

Esme's portion of the action seems mainly internal. She knows what she needs to do, but it takes her 20 years and a lot of self discovery to get it done, or even just begun.

Structure Analysis

What is the structure of the script?

Two-act

What is the inciting incident?

Jan leaves for Prague.

What is the climax?

Thomas calls the climax "...a prominent peak of emotional intensity in the play. It is the point when the obstacles appear strongest and most decisive." Under that definition, the climax is the end of Act I when Jan signs Charter 77. He knows that he will likely be imprisoned and that this is his point of no return in his involvement with the political underground.

List the major turning points (the ones that break it into acts).

Jan signs the charter.

Esme gets divorced and moves home with her daughter, Alice.

List the minor turning points (the ones that break it into scenes or sequences).

Jan leaves. Eleanor and Max fight about her cancer and his reaction to her illness. Esme brings Nigel and Alice home to meet mum and dad. Jan is interrogated and imprisoned the first time. Max and Lenka flirt. Jan is released from prison to return home to find his records shattered. Esme moves home after being divorced. Jan is imprisoned. Max pleads for leniency and Jan's release. Esme sees the Piper - old. She feels her own age. Nigel and Candida come for dinner. Jan is the special guest. He and Esme run away together.

After the climax, during the falling action, are there any other actions that take place?

We see what's been happening with Esme and that she regrets her lost youth, but not having her daughter. She loves Alice. We see Max plead for Jan's release. We see him come home. We see Esme start taking college classes. We see Alice have Nigel and Candida over for dinner to meet her new stepmother.

What situation is the character in at each act break?

Both Jan and Esme are facing their fears. Jan is signing on the Charter and throwing himself wholly into the political underground. Esme has returned home to face an unknown future and to help care for her ailing father.

Does the character undergo a psychological change from the first act to the last act? If so, describe it.

When Jan first went home, it was to be sure his mother was cared for and to try and help his country somehow. He wasn't looking to get too involved in the

political scene – much less the dissident underground. By the time he's done, he's joined the underground and grown in the process. We see him leave as a music-loving hippie. He comes back, still music loving, but much older somehow.

Is there an important reversal for the main character? If so, what is it?

Yes. He returns from prison to find his beloved records destroyed.

Is the internal struggle or the external struggle resolved first?

The external struggle is resolved first. He is able to see his country free of Communism. As a result he receives his personal freedom and is able to pursue other interests-like Esme.

How does the shape of the structure work with the central concept (seed)?

I think the structure works well as written. It provides a before/after way of looking at the characters. But I wonder....

How would the script differ if the author chose a different structure?

...if it might not've been better if given another act in which to explore the interpersonal relationships.

Character Analysis

Jan-Max-Eleanor-Esme-Lenka

Jan

Write a biography of the character (from birth to death).

Based upon your findings of the character, find images and put them in your Image Database (number 16). You should have at least five images per character.

Objectives

What is the super-objective of the character?

Jan would like to see his country free so he will be able to pursue a personal freedom.

What are the minor objectives of the character for each act?

He initially returns to Czechoslovakia to check on his mother. In the process he decides he's going to bring rock'n'roll into the country under Dubcek.

How do the minor objectives relate to the super-objectives?

It all combines. In his pursuit of his personal freedom, in what he thinks will be a freer country now under new management, he realizes his dreams are just that, dreams. He isn't convinced to join the fight for freedom on a larger scale until his rock'n'roll music is threatened.

Behaviors

What is the character's main quality of behavior?

He is an educated, young, rock'n'roll fan. He knows how to party as well as hold his own debating with professors etc. He's a chameleon who can fit into several roles easily.

What are the character's secondary qualities of behavior?

His sense of apathy. It's very easy for him to NOT get involved. He can see the right and the wrong of a situation, but unless it effects him directly then he doesn't see the point of rocking the boat. He isn't a natural born dissident.

GOTE

What are the character's obstacles?

The communist run government of his home country.

What tactics does the character use to overcome the obstacles?

He goes home when it looks like the oppression might be lifting, only to find himself trapped. So he simply reverts to a survival mode and endeavors to live peacefully.

What expectations does the character have?

He expects that people around him will view the world as logically as he does. He finds it frustrating and fascinating when he realizes they don't.

What is the final outcome of the character at the end of the script?

He has grown, personally. He was forced, when his music was threatened, to enter the war on the side of the angels. He's seen the inside of prison for his cause and he's come out a stronger man, older, but not so old he can no longer enjoy life.

Power**How much power and/or energy does the character possess to carry out his or her tactics?**

None. He essentially does what he must do to survive until he is forced to do more.

Is the character's willpower steady or does it fluctuate? If it fluctuates, where does it fluctuate?

It is steady when he's sticking to his guns. He's made several attempts to explain his thought processes to Ferdinand but to no avail. It only fluctuates when the music is threatened.

Ethic and Moral Decisions**What does the character stand for or against?**

At the beginning of the play, he stands for music, for education, for reform communism. By the end of the play it's all boiled down to an issue of freedom.

What does the character understand to be right and wrong?

What's right is what he's allowed to have in order to live. He grew up a good portion of his life under communist rule so some of that is normal for him. He knows how to behave and how to get ahead under those terms. He's also seen the other side though, during his time in England. He's learned how to get by under most circumstances.

How does the character's values relate to those of the other four characters?

They all want what they want in order to be happy – to have a sense of being personally free. He fits in with the group, even Max.

Miscellaneous Questions**What is the character's level of consciousness?**

It depends on the topic. Where the music is concerned he's very aware of

higher messages and the 60s ideal of peace love and understanding. Having his background though, he's also more aware of world issues than his English cohorts.

Is the character a protagonist, antagonist, or supporting character?

He is a protagonist

What are the character's relationships to the other characters in the script?

He respects Max, loves Eleanor and Esme, is friends with Lenka.

What are the attitudes of the other character towards the character?

Max wonders if he's insane from time to time but still cares for him. Eleanor and Esme love him in their ways. Lenka cares as a friend.

What is the tone of the character?

A reluctant hero.

Central Concept

How does the character influence the central concept (seed) of the script?

He is the personification of the seed.

Physiology

1. Sex -- M

When his father and stepfather both died his mother took to calling this little boy the man of the house. It made Jan feel like he must grow up quickly so he can care for his mother. It took some of the typical enjoyment out of childhood.

2. Age -- 27

3. Height and Weight - 6'2, proportional

If he's had a weight problem it's been keeping the weight ON and not getting emaciated. He was always so active, even in Prague, that sometimes he couldn't get enough to eat on he and his mother's limited budget.

4. Color of hair, eyes, skin - brown, blue, pale

Lenka decided she liked his blue eyes at a party one night, soon after arriving in Cambridge. Little did Jan know she was getting close to him on orders. Later she blew off the orders and her government to stay in England. But she still slept with Jan at the beginning.

5. Posture - slight slouch at the beginning, straight at the end.

He's younger at the start. No youth stands up straight all the time, especially if he's under the influence of drugs. But two stints in prison over 20 years will force a good posture, as that's one thing you can get beaten for if the guards spotted you slouch.

6. Appearance: good-looking, over- or underweight, clean, neat, pleasant, untidy – at the beginning, a little untidy but pleasant to look at. He cleans up good by the end of the show.

7. Shape of head, face, limbs, genitals, feet, hands, etc. -- normal

8. Defects: deformities, abnormalities, birthmarks, diseases – childhood chickenpox left some pockmarks in the skin.

Jan doesn't like to be uncomfortable. He had his chickenpox when he was young, just after moving back to Czechoslovakia, and they had a hard time finding him medicine. That left a fear in him of itching or diseases.

9. Movement: How does he/she walk? Move through space? Stance? – when he's young he moves like he has his own personal soundtrack.

When he's older, the soundtrack has gone and he's a little more stiff. Jan stands like he's the most relaxed human on earth, until confronted with a problem, then he can be wary like an animal.

10. Voice: quality of voice, loud, soft, crackles, sound, etc. – low voice with slight gravel. It's an attractive quality with women and gets him more attention than he sometimes wants.

Sociology

1. Class: lower, middle, upper

He began in a middle class mindset. He views himself more as educated upper class.

2. Occupation: type of work, hours of work, income, condition of work, union or nonunion, attitude toward organization, suitability for work
He's a student primarily, but has worked in kitchens, in bakeries, likely in odd jobs as he grew up in England and back in Prague.

3. Education: amount, kind of schools, marks, favorite subjects, poorest subjects, aptitudes

In secondary school he excelled at English and logic but, though he wanted to please and succeed he didn't do well in music or art. He can appreciate the two forms, he just can't perform them. He's been awarded one doctorate in psychology from Charles University. He was in the process of working towards another doctorate, this one is philosophy, from Cambridge University in England.

4. Home Life: parents living, earning power, orphan, parents separated or divorced, parents' habits, parents' mental development, parents' vices, neglect. Character's marital status, spouse, home atmosphere

Jan's family varied from lower middle class to upper middle depending on whether there was a father in the house or whether it was just he and his mother. His father died in the war and his step father years later. He was the consistent man of the house. He remembers little about his natural father, other than he was fascinated by the Torah and the obscure facets of the Jewish religion. His step father was a British army officer and often

took him hunting. Jan wasn't a very avid killer.

5. Religion-Jewish

6. Race, nationality-Czechoslovakia

7. Place in community: leader among friends, clubs, sports

Popular, but not the overall leader of his group. Perhaps more a co-captain. He played soccer for a time but enjoyed his books more.

8. Political affiliations-reform communist

9. Amusements, hobbies: books, newspapers, magazines, websites

Music, Music, Music, books and magazines about music. Would've discovered websites for research when they became available to him.

Psychology

1. Sex life, moral standards: When was the last time he or she had sex?

What is his/her view of sex? ---He said he and Lenka slept together at least once when he first arrived at Cambridge the previous year. Then he fell for Esme and didn't sleep around unless drunk or high.

2. Sexual orientation on Kinsey Scale. 1 through 6 - one equals purely heterosexual, two equals purely homosexual -- 1

3. Personal premise, ambition - freedom for himself, his mother, his country. He wants to be a university lecturer and published author.

4. Frustrations, chief disappointments - he must have permission to do anything from his government. He knows what he wants but can't get there fast enough for him.

5. Temperament: choleric, easygoing, pessimistic, optimistic - easygoing but thoughtful

6. Attitude towards life: resigned, militant, defeatist - resigned until the music is taken, then militant.

7. Complexes: obsessions, inhibitions, superstitions, phobias - he doesn't like itchy things, bugs, wool, whatever.

8. Extrovert, introvert, ambivert -- ambivert

9. Abilities: languages, talents, skills - can speak Czech, English, French and some German. He's a writer and can think well analytically.

10. Qualities, judgement, taste, poise - He's a chameleon, he can be laid back with fellow hippies, but an hour later can hold his own with academics.

11. I.Q.--High

12. Mental illness -- none

Character Analysis -- Max

Objectives

What is the super-objective of the character?

To 'be a man' and provide for his family.

What are the minor objectives of the character for each act?

Act I, to be sure wife Eleanor is comfortable. Helping Jan when he can.

Act II, to decide whether to ask Lenka to stay.

How do the minor objectives relate to the super-objectives?

Eleanor is dying. Part of his job is to ease her passing as best he can. He occasionally slips and goes into a self protective mode by preaching the communist cause.

Behaviors

What is the character's main quality of behavior?

He is very gruff and quick to anger when challenged.

What are the character's secondary qualities of behavior?

He loves his wife desperately, but never lets the full weight of the love show through. He's concerned that if she were to see how scared he is of losing her that it would make her feel worse.

GOTE

What are the character's obstacles?

His wife's cancer, his daughter's 'flower child' view of the world, his protégé's insistence that he must return home, his attraction to Lenka.

What tactics does the character use to overcome the obstacles?

Tries to comfort Eleanor, puts up with Esme, helps Jan when he can and doesn't pursue Lenka until after Eleanor's death.

What expectations does the character have?

He expects to be obeyed.

What is the final outcome of the character at the end of the script?

He still sticks to his communist guns but he admits he needs Lenka and he's helped Esme get back on the road to having a life.

Power

How much power and/or energy does the character possess to carry out his or her tactics?

He's in control of everything but the cancer.

Is the character's willpower steady or does it fluctuate? If it fluctuates, where does it fluctuate? It's steady until Lenka arrives. Not thinking, he allows Eleanor to see him flirt with another woman.

Ethic and Moral Decisions

What does the character stand for or against?

He approves of the Communist ideals, his family, his friends.

What does the character understand to be right and wrong?

How does the character's values relate to those of the other four characters?

Miscellaneous Questions

What is the character's level of consciousness?

Is the character a protagonist, antagonist, or supporting character?

What are the character's relationships to the other characters in the script?

What are the attitudes of the other character towards the character?

What is the tone of the character?

7. Central Concept

A. How does the character influence the central concept (seed) of the script?

. Repeat all questions for five characters.

Character Sketch

Complete the following character sketch for **each of the five** characters from your Character Analysis.

1. Complete a character trait sheet (attached on the last page of this document).
2. Based on the text (the play) and your discoveries, write a paragraph for at least five attributes of each category. For example, you might write about how your character felt when she was discriminated against for being a female (sex), or you might write about when or how your character found out he or she liked stamp collecting (hobbies).
3. Write a biography of the character (from birth to death).
4. Based upon your findings of the character, find images and put them in your Image Database (number 16). You should have at least five images per character.

Character Traits Breakdown

Physiology

1. Sex
2. Age
3. Height and Weight
4. Color of hair, eyes, skin
5. Posture
6. Appearance: good-looking, over- or underweight, clean, neat, pleasant, untidy
7. Shape of head, face, limbs, genitals, feet, hands, etc.
8. Defects: deformities, abnormalities, birthmarks, diseases
9. Movement: How does he/she walk? Move through space? Stance?
10. Voice: quality of voice, loud, soft, crackles, sound, etc.

Sociology

1. Class: lower, middle, upper
2. Occupation: type of work, hours of work, income, condition of work, union or nonunion, attitude toward organization, suitability for work
3. Education: amount, kind of schools, marks, favorite subjects, poorest subjects, aptitudes
4. Home Life: parents living, earning power, orphan, parents separated or divorced, parents' habits, parents' mental development, parents' vices, neglect. Character's marital status, spouse, home atmosphere
5. Religion
6. Race, nationality
7. Place in community: leader among friends, clubs, sports
8. Political affiliations
9. Amusements, hobbies: books, newspapers, magazines, websites

Psychology

1. Sex life, moral standards: When was the last time he or she had sex?
What is his/her view of sex?
2. Sexual orientation on Kinsey Scale. 1 through 6 – one equals purely heterosexual, two equals purely homosexual
3. Personal premise, ambition
4. Frustrations, chief disappointments
5. Temperament: choleric, easygoing, pessimistic, optimistic
6. Attitude towards life: resigned, militant, defeatist

7. Complexes: obsessions, inhibitions, superstitions, phobias
8. Extrovert, introvert, ambivert
9. Abilities: languages, talents, skills
10. Qualities, judgement, taste, poise
11. I.Q.
12. Mental illness

Character Analysis - Eleanor

Do a character analysis for **five** characters of your script. These should be the same characters which you identified in your Background and Exposition Analysis (number 3). The characters should include the protagonist, antagonist, and supporting characters. If you are doing costume designs or other character based designs, you will need to submit a character analysis for all characters being designed.

1. Objectives

- A. What is the super-objective of the character?
- B. What are the minor objectives of the character for each act?
- C. How do the minor objectives relate to the super-objectives?

2. Behaviors

- A. What is the character's main quality of behavior?
- B. What are the character's secondary qualities of behavior?

3. GOTE

- A. What are the character's obstacles?
- B. What tactics does the character use to overcome the obstacles?
- C. What expectations does the character have?
- D. What is the final outcome of the character at the end of the script?

4. Power

- A. How much power and/or energy does the character possess to carry out his or her tactics?
- B. Is the character's willpower steady or does it fluctuate? If it fluctuates, where does it fluctuate?

5. Ethic and Moral Decisions

- A. What does the character stand for or against?
- B. What does the character understand to be right and wrong?
- C. How does the character's values relate to those of the other four characters?

6. Miscellaneous Questions
- A. What is the character's level of consciousness?
 - B. Is the character a protagonist, antagonist, or supporting character?
 - C. What are the character's relationships to the other characters in the script?
 - D. What are the attitudes of the other character towards the character?
 - E. What is the tone of the character?

7. Central Concept

- A. How does the character influence the central concept (seed) of the script?

. Repeat all questions for five characters.

Character Sketch

Complete the following character sketch for **each of the five** characters from your Character Analysis.

1. Complete a character trait sheet (attached on the last page of this document).
2. Based on the text (the play) and your discoveries, write a paragraph for at least five attributes of each category. For example, you might write about how your character felt when she was discriminated against for being a female (sex), or you might write about when or how your character found out he or she liked stamp collecting (hobbies).
3. Write a biography of the character (from birth to death).
4. Based upon your findings of the character, find images and put them in your Image Database (number 16). You should have at least five images per character.

Character Traits Breakdown

Physiology

1. Sex
2. Age
3. Height and Weight
4. Color of hair, eyes, skin
5. Posture
6. Appearance: good-looking, over- or underweight, clean, neat, pleasant, untidy
7. Shape of head, face, limbs, genitals, feet, hands, etc.
8. Defects: deformities, abnormalities, birthmarks, diseases
9. Movement: How does he/she walk? Move through space? Stance?
10. Voice: quality of voice, loud, soft, crackles, sound, etc.

Sociology

1. Class: lower, middle, upper
2. Occupation: type of work, hours of work, income, condition of work, union or nonunion, attitude toward organization, suitability for work
3. Education: amount, kind of schools, marks, favorite subjects, poorest subjects, aptitudes
4. Home Life: parents living, earning power, orphan, parents separated or divorced, parents' habits, parents' mental development, parents' vices, neglect. Character's marital status, spouse, home atmosphere
5. Religion
6. Race, nationality
7. Place in community: leader among friends, clubs, sports
8. Political affiliations
9. Amusements, hobbies: books, newspapers, magazines, websites

Psychology

1. Sex life, moral standards: When was the last time he or she had sex?
What is his/her view of sex?
2. Sexual orientation on Kinsey Scale. 1 through 6 – one equals purely heterosexual, two equals purely homosexual
3. Personal premise, ambition
4. Frustrations, chief disappointments
5. Temperament: choleric, easygoing, pessimistic, optimistic
6. Attitude towards life: resigned, militant, defeatist

7. Complexes: obsessions, inhibitions, superstitions, phobias
8. Extrovert, introvert, ambivert
9. Abilities: languages, talents, skills
10. Qualities, judgement, taste, poise
11. I.Q.
12. Mental illness

Character Analysis -- Esme

Do a character analysis for **five** characters of your script. These should be the same characters which you identified in your Background and Exposition Analysis (number 3). The characters should include the protagonist, antagonist, and supporting characters. If you are doing costume designs or other character based designs, you will need to submit a character analysis for all characters being designed.

1. Objectives

- A. What is the super-objective of the character?
- B. What are the minor objectives of the character for each act?
- C. How do the minor objectives relate to the super-objectives?

2. Behaviors

- A. What is the character's main quality of behavior?
- B. What are the character's secondary qualities of behavior?

3. GOTE

- A. What are the character's obstacles?
- B. What tactics does the character use to overcome the obstacles?
- C. What expectations does the character have?
- D. What is the final outcome of the character at the end of the script?

4. Power

- A. How much power and/or energy does the character possess to carry out his or her tactics?
- B. Is the character's willpower steady or does it fluctuate? If it fluctuates, where does it fluctuate?

5. Ethic and Moral Decisions

- A. What does the character stand for or against?
- B. What does the character understand to be right and wrong?
- C. How does the character's values relate to those of the other four characters?

6. Miscellaneous Questions

- A. What is the character's level of consciousness?
- B. Is the character a protagonist, antagonist, or supporting character?
- C. What are the character's relationships to the other characters in the script?
- D. What are the attitudes of the other character towards the character?
- E. What is the tone of the character?

7. Central Concept

- A. How does the character influence the central concept (seed) of the script?

. Repeat all questions for five characters.

Character Sketch

Complete the following character sketch for **each of the five** characters from your Character Analysis.

1. Complete a character trait sheet (attached on the last page of this document).
2. Based on the text (the play) and your discoveries, write a paragraph for at least five attributes of each category. For example, you might write about how your character felt when she was discriminated against for being a female (sex), or you might write about when or how your character found out he or she liked stamp collecting (hobbies).
3. Write a biography of the character (from birth to death).
4. Based upon your findings of the character, find images and put them in your Image Database (number 16). You should have at least five images per character.

Character Traits Breakdown

Physiology

1. Sex
2. Age
3. Height and Weight
4. Color of hair, eyes, skin
5. Posture
6. Appearance: good-looking, over- or underweight, clean, neat, pleasant, untidy
7. Shape of head, face, limbs, genitals, feet, hands, etc.
8. Defects: deformities, abnormalities, birthmarks, diseases
9. Movement: How does he/she walk? Move through space? Stance?
10. Voice: quality of voice, loud, soft, crackles, sound, etc.

Sociology

1. Class: lower, middle, upper
2. Occupation: type of work, hours of work, income, condition of work, union or nonunion, attitude toward organization, suitability for work
3. Education: amount, kind of schools, marks, favorite subjects, poorest subjects, aptitudes
4. Home Life: parents living, earning power, orphan, parents separated or divorced, parents' habits, parents' mental development, parents' vices, neglect. Character's marital status, spouse, home atmosphere
5. Religion
6. Race, nationality
7. Place in community: leader among friends, clubs, sports
8. Political affiliations
9. Amusements, hobbies: books, newspapers, magazines, websites

Psychology

1. Sex life, moral standards: When was the last time he or she had sex?
What is his/her view of sex?
2. Sexual orientation on Kinsey Scale. 1 through 6 – one equals purely heterosexual, two equals purely homosexual
3. Personal premise, ambition
4. Frustrations, chief disappointments
5. Temperament: choleric, easygoing, pessimistic, optimistic
6. Attitude towards life: resigned, militant, defeatist

7. Complexes: obsessions, inhibitions, superstitions, phobias
8. Extrovert, introvert, ambivert
9. Abilities: languages, talents, skills
10. Qualities, judgement, taste, poise
11. I.Q.
12. Mental illness

Character Analysis -- Lenka

Do a character analysis for **five** characters of your script. These should be the same characters which you identified in your Background and Exposition Analysis (number 3). The characters should include the protagonist, antagonist, and supporting characters. If you are doing costume designs or other character based designs, you will need to submit a character analysis for all characters being designed.

1. Objectives

- A. What is the super-objective of the character?
- B. What are the minor objectives of the character for each act?
- C. How do the minor objectives relate to the super-objectives?

2. Behaviors

- A. What is the character's main quality of behavior?
- B. What are the character's secondary qualities of behavior?

3. GOTE

- A. What are the character's obstacles?
- B. What tactics does the character use to overcome the obstacles?
- C. What expectations does the character have?
- D. What is the final outcome of the character at the end of the script?

4. Power

- A. How much power and/or energy does the character possess to carry out his or her tactics?
- B. Is the character's willpower steady or does it fluctuate? If it fluctuates, where does it fluctuate?

5. Ethic and Moral Decisions

- A. What does the character stand for or against?
- B. What does the character understand to be right and wrong?
- C. How does the character's values relate to those of the other four characters?

6. Miscellaneous Questions

- A. What is the character's level of consciousness?
- B. Is the character a protagonist, antagonist, or supporting character?
- C. What are the character's relationships to the other characters in the script?
- D. What are the attitudes of the other character towards the character?
- E. What is the tone of the character?

7. Central Concept

- A. How does the character influence the central concept (seed) of the script?

. Repeat all questions for five characters.

Character Sketch

Complete the following character sketch for **each of the five** characters from your Character Analysis.

1. Complete a character trait sheet (attached on the last page of this document).
2. Based on the text (the play) and your discoveries, write a paragraph for at least five attributes of each category. For example, you might write about how your character felt when she was discriminated against for being a female (sex), or you might write about when or how your character found out he or she liked stamp collecting (hobbies).
3. Write a biography of the character (from birth to death).
4. Based upon your findings of the character, find images and put them in your Image Database (number 16). You should have at least five images per character.

Character Traits Breakdown

Physiology

1. Sex
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8. Defects: deformities, abnormalities, birthmarks, diseases
9. Movement: How does he/she walk? Move through space? Stance?
10. Voice: quality of voice, loud, soft, crackles, sound, etc.

Sociology

1. Class: lower, middle, upper
2. Occupation: type of work, hours of work, income, condition of work, union or nonunion, attitude toward organization, suitability for work
3. Education: amount, kind of schools, marks, favorite subjects, poorest subjects, aptitudes
4. Home Life: parents living, earning power, orphan, parents separated or divorced, parents' habits, parents' mental development, parents' vices, neglect. Character's marital status, spouse, home atmosphere
5. Religion
6. Race, nationality
7. Place in community: leader among friends, clubs, sports
8. Political affiliations
9. Amusements, hobbies: books, newspapers, magazines, websites

Psychology

1. Sex life, moral standards: When was the last time he or she had sex?
What is his/her view of sex?
2. Sexual orientation on Kinsey Scale. 1 through 6 – one equals purely heterosexual, two equals purely homosexual
3. Personal premise, ambition
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5. Temperament: choleric, easygoing, pessimistic, optimistic
6. Attitude towards life: resigned, militant, defeatist

7. Complexes: obsessions, inhibitions, superstitions, phobias
8. Extrovert, introvert, ambivert
9. Abilities: languages, talents, skills
10. Qualities, judgement, taste, poise
11. I.Q.
12. Mental illness

Idea Analysis

Idea Analysis

What meaning does the title reflect?

Rock'N'Roll music is the underlying connection throughout the whole plot. It stands for freedom for Jan when he's stuck in Prague.
It's freedom for Esme in the 60s when she's being a flower child.
It's the rallying point of the Czech people in the form of the Plastic People of the Universe.
It's the constant throughout the play.

What ideas does your dialogue express? List the lines that contain idea (or highlight it with a highlighter).

The dialogue expresses each characters search for freedoms – each wants it for their own reasons and purposes.

Max: (to Jan) Being Czech, being Russian – German, Polish – was fine, vive la difference, but going it alone is going against the alliance, you know this.

(to Eleanor) I'm down to one belief, that between theory and practice ther'es a decent fit – not perfect but decent: ideology and a sensible fair society, it's my double helix and I won't be talked out of it or done out of it or shamed out of it. We just have to be better.

(to Jan) ...and what they all want to know, though they don't know how to ask, because they don't want to be rude, is – how come, when it's obvious even to them, how come I don't get it? And it's the same here. I meet some apparatchik working the system and he's fascinated by me. He's never met a Communist before. I'm like the last white rhino. Why don't I get it? ... 'From each according to his abilities, to each according to his neds.' What could be more simple, more beautiful? It was the right idea in the wrong conditions for 50 years and counting.

Jan: (to Ferdinand) You can't face life without a guarantee. So you convince yourself everything's going to end badly. But look – when the Russians invaded, you would have bet on mass arrests, the government in gaol, everything banned, reformers thrown out of their job, out of the universities, the whole Soviet thing, with accordion bands playing Beatles songs. I thought the same thing. I came back to save rock'n'roll, and my mother actually. But none of it happened. My mum's okay and there's new bands ripping off Hendrix and Jethro Tull on equipment held together with spit. I was in the Music F Club where they had this amateur rock competition. The Plastic People of the Universe played "Venus in furs" from Velvet Underground and I knew everything was basically okay.
(to Max) Give me your place, because I dream of having what you

invented – trial by jury, independent judges – you can cell the government fools and criminals but the law is for free speech, the same for the highest and the lowest, the law makes freedom normal, the denial of freedom must prove its case, and if the government doesn't like it, tough shit, they can't tough you, the law is consistent – and yet, what you have set your heart on, Max, the only thing that will make you happy, is that the workers own the means of production. I would give you that gladly if I could keep the rest.

Eleanor: (to Max) My body is telling me I'm nothing without it, and you're telling me the same...it's as if you're in cahoots, you and my cancer. They've cut, cauterizes and capped away my breasts, my ovaries, my womb, half my bowel and a nutmeg out of my brain and I am undiminished, I'm exactly who I've always been. I am not my body. *My body is nothing without me*, that's the truth of it. Look at it, what's left of it. It does classics. It does half arsed feminism, it does love, desire, jealousy and fear – Christ, does it do fear! – so who's the me who's still in one piece?

What ideas are explored?

There is the 60s idea of free love. There is the political idea of democracy versus communism. There is the yin and yang of health/sickness, music/silence, education/ignorance.

Are there any aphorisms in the dialogue? Who says them and when?

"Some sunny day," is said by Jan whenever he bids someone goodbye.

"Peace and Love," is said by Esme at goodbye.

"Heretics give meaning to the defenders of the faith," said by Jan to Ferdinand in Act I.

"Heroism isn't honest work, the kind that keeps the world going round." Said by Jan towards the end of Act I.

"In the alternative culture, success is failure," says Ferdinand to Jan in Act I.

"It's only rock'n'roll," is said by Jan to Ferdinand at the end of Act I.

Are there any literary, religious, or cultural allusions in the dialogue? If so, what are they and where do they occur? For each allusion, do an internet search or a book search and list it in your bibliography. Give a one sentence synopsis of the allusion.

Thomas defines allusion as "a reference to another work of literature or to a person or an event outside of the play." MOST of this play is allusion of some sort as most of the plot is tied, in some way, to world events.

Prague Spring – 1968 and Dubcek arrives to bring freedom to Czech's.
Husak – Dubcek's successor, not so much into freedom.
Dubcek – the originator of the Prague spring and the freedom action programs
Plastic People of the Universe – a Czech rock group at the center of the fight for Communist overthrow.
Sappho (with Eros and Aphrodite) – a lesbian greek poet
Great God Pan – Greek god who played the pipes and ravished dryads.
Masaryk – politician before Dubcek
Amazons – race of mythical warrior women who'd cut off one breast in order to use their bows and arrows more effectively
Homer – greek author
Aeschylus – greek author
Herodotus – greek author
Rolling Stones, Cliff Richard, Kinks, Velvet Underground, Plastic People of the Universe, Cream, Fugs, Doors and the rest of the musicians mentioned.

Are there any images or intentional symbols in the dialogue? If so, what are they and where do they occur?

The music is the main overall image. It's played at each scene change and often during the show itself. It symbolizes freedom.

Is there a Prologue or an Epilogue?

No

Is there a narrator or chorus?

Not so much. Max is more of a raisonneur than a narrator. Otherwise the narrator would be the music.

Jan expresses the main idea at the beginning with the action of leaving to 'help.' It's illustrated further in an almost reverse nature by Max ranting about the decline of Communism. He and Jan are polar opposites in ideological beliefs, they just don't realize it until later in the play.

Is there someone in which the main character expresses private feelings? Yes Who?

The confidante is Ferdinand. He is the closest thing to a friend that Jan has in Prague – he didn't remain long enough with Esme to establish her as the confidante. Jan talked to Ferd about his fears for life, his hopes, his dreams.

How does the confidant relate to the main idea?

Ferdinand is the physical embodiment of the main idea. He's been seeking freedom from day one. He wants democracy and he wants it now and doesn't care who knows it or how they might react.

Are there any characters or situations that repeat? No.

Are there any intellectual conflicts involving social order, destiny, or forces of nature?

Yes. Every conflict over the performance of music. Every time the police arrest people at a concert, every time Jan and Max argue, every time Ferdinand gets his letters together and gathers signatures.

List any potential symbolism found in the action or dialogue.

None that I saw.

What is the main idea?

The main idea for Rock'N'Roll is that everyone desires freedom, personal, professional or otherwise.

Write it as the following:

Super-objective - Even through rock'n'roll music, one can find freedom.

Thesis statement - what is the relationship between rock and roll music and freedom

Single sentence - I want my freedom.

Single word - freedom

Dialogue Analysis

Dialogue Analysis

Does the dialogue employ abstract words? Concrete words? Formal words? Informal words?

All of the above. We have a combination of academic and nonacademic cast, so their station in life tends to dictate their style of speech. Jan is more educated than Ferdinand and could likely write a better paper, however Ferdinand has the heart and soul to backup anything he writes so he makes up for his shortcomings.

Do any characters speak abstractly? Concretely? Formally? Informally? List examples.

When Jan and Max get arguing they tend to combine abstract sense of concepts and feelings with the formal language used by academics.

Esme speaks very simply, in an informal fashion, until she realizes that she is intellectually behind the rest of those she loves – including her daughter – and makes the effort to catch up.

Any words that convey more than their connotations? No.

Is there any use of jargon or slang? What are they?

Instead of saying 'Summer vacation,' Max and Jan use the term 'summer vac.'

How long is the average sentence in the play? 24 words

Does anyone speak sentences that are longer or shorter than the other characters in the play?

Yes, Jan and Max. Both tend to go off on long speeches.

What types of sentences are represented?

In the fashion of academics, the two men are usually all over the place as far as their speech patterns and language. The younger characters, Alice and Stephen, are more likely to stick with simple language use. Esme is trying her hand in the deeper academic waters while the rest are neck deep in it.

What do the sentences sound like in terms of rhythm and meter?

With Jan and Max – dueling banjos.

Do any characters speak in a distinctive type of sentence?

No.

Is punctuation strictly grammatical, or is it also used for dramatic purposes?

Strictly grammatical

How are speeches linked to one another? Words? Thoughts? Verbal?

They are linked by thoughts, generally the last thought of one line leading to the first thought of the next line.

Is the dialogue written in verse? No.

Is the dialogue written in carefully composed prose? No.

Are there any dialects or accents? Czechoslovakian/Russian.

Are there any other appealing qualities to the dialogue?

If you're an academic you glory in some of the material. If you are not – it takes a bit to understand what's going on.

Does the dialogue express physical or psychological action?

Both. It's discussing people who are engaging in both physical and psychological.

Is the dialogue highly emotional?

Jan and Max's, and Jan and Ferdinand's debates sometimes get highly emotional resulting in stronger dialogue wording and louder speaking. Esme/Eleanor are both more likely to get more emotional quicker. They yell, they cry, they hold very little back unless they feel like they have to protect themselves.

Does the dialogue contain a great deal of subtext? No.

Give three examples from the dialogue that expresses the central concept (seed) of the script.

Jan: (on his work at a newspaper in Prague) It was a question of which way to be useful. It's not useful to be a critic of what is over and done. I was a critic of the future. It was my socialist right. But when everyone had to sign the loyalty pledge I was purged into the kitchen.

(to Max) Give me your place, because I dream of having what you invented – trial by jury, independent judges – you can cell the government fools and criminals but the law is for free speech, the same for the highest and the lowest, the law makes freedom normal, the denial of freedom must prove its case, and if the

government doesn't like it, tough shit, they can't tough you, the law is consistent - and yet, what you have set your heart on, Max, the only thing that will make you happy, is that the workers own the means of production. I would give you that gladly if I could keep the rest.

Eleanor: (to Max) My body is telling me I'm nothing without it, and you're telling me the same...it's as if you're in cahoots, you and my cancer. They've cut, cauterizes and capped away my breasts, my ovaries, my womb, half my bowel and a nutmeg out of my brain and I am undiminished, I'm exactly who I've always been. I am not my body. *My body is nothing without me*, that's the truth of it.

Tempo, mood and rhythm analysis

Tempo, Mood and Rhythm Analysis

Is the screenplay crowded with information or is it sparse? List examples.

It's extremely crowded. Early on, in the first two pages, we hear the first thing about the Prague Spring and Jan leaving. When Max enters the scene we begin to see the pro-'old school' Communism ideals held by this mentor and the fact his student is beginning to disagree with his viewpoint. We are then immediately struck with the news that Max and Eleanor are dealing with her breast cancer and that Jan isn't returning as originally expected. Each scene change represents a months or years leap forward so the audience is forced to keep up.

What information appears most often throughout the entire screenplay? About a person? Place? Thing? Event?

The information that is most discussed is the political stance in Czechoslovakia and its effects on Jan and his life.

Where in the screenplay is the most information presented?

When Jan and Ferdinand are arguing we are given the most information about the local political scene. Otherwise the majority of the back story is given during Jan's interview with the interrogator. The next most informational segment is the dinner party 20 years later. It's important to keep these sections as clear as possible or else the reader has a hard time keeping up.

Which characters express the elements the most?

Jan, Max and Ferdinand seem to give the most information, and most of the time its given in huge waves of monologues. The dinner party scene gives information in much shorter bits and pieces.

Based upon your findings, describe the tempo.

Fast bursts interspersed with slower intervals.

How do emotional tensions collect and develop in the scene?

The older the character, the more emotional. For example, Jan and Esme are the carefree youth at the beginning with Max and Eleanor the elder pair. It follows the pattern of real life - the more you go through and experience, the more you have internally to deal with.

How do emotional tensions collect and develop in each act?

If one set of tensions from a character clashes with the tensions of another then we have a royal storm brewing.

How do emotional tensions collect and develop in the script?

They seem to come in waves. You can have one sequence that's very tense end with one character shrugging to another that 'it's only rock'n'roll.'

Can rhythmic patterns of tension be described?

It's a song. Stoppard has written a rock song in play format.

How do the leading characters change from one sequence to the next?

They age anywhere from months to years ahead.

How do the leading characters change from the beginning of the script to the end?

They age at least 20 years, and some go so far as to change their world view from Communism to Democracy. Others hang on steadfastly to a dying idealism. The ones that change are the three dimensional characters. The holdout, Max is stubborn. If you examine his character from solely his aspect on his world view then it's easy to see him as two dimensional only, but if you look at him in his interpersonal relationships you see how he's improved when he finally asks Lenka to stay on.

Based upon your findings, describe the rhythm.

It's all rock'n'roll.

Are there any feelings associated with the period in which the script is set? The season? The time of day? The locale?

There only seems to be some place-based things in Prague with the political scene. No, scratch that, the garden in Cambridge holds a special place for Esme because that's where she met 'the great god pan' and where Jan comes to get her.

Any feelings associated with social groups?

Academics look down on hippies. Though the hippies become the future academics.

Are characters distinguishable by unique moods?

Max is generally gruff. Esme, generally dreamy at the beginning, and a typical mother at the end.

Which character do you identify with the most? Any others that you share a strong identification?

I'm female and a mother, so I identify with both stages of womanhood, the maiden and mother, in Esme and Eleanor. I can understand more of their thought processes. However, I've been studying things like logic and tactics, so I

also believe I identify with Jan. He's very human in wanting to avoid being a part of the conflict then in finally deciding to join the ranks of the dissidents.

What ideas and emotions are associated with these characters?

Eleanor and Esme are more concerned with issues of the heart and mind. Eleanor has the added interest in her Greek study of Sappho while her daughter is a dreamy flowerchild.

Jan is more focused on intellectual pursuits, his heart is more opaque.

Based upon your findings, describe the mood.

It's very matter of fact, slice of life for these people. They have their good and their bad; though with the shade of Eleanor's impending death hanging over Max, it's never exactly joyful in England. It's the tempo of a rock and roll song, slow at times, fast at others.

How does the central concept (seed) relate to the mood, tempo, and rhythm?

Freedom and the search for freedom can come at a high cost or it can come gently. The mood, tempo and rhythm depend on how much difficulty the characters have in obtaining their goals. The more difficult, the more tense the mood etc.

Style Analysis

Style Analysis

How is time handled? Continuous or interrupted? Flow logically from beginning to end?

Time does flow logically, but not continuously.

How is continuity of time handled?

Each scene and act change indicates a jump forward in time by either months or years. There is one scene where two parts of an action, the signing of Charter 77 and Max trying to get Jan out of prison for the signing, are shown at almost the same time.

Are there specific locales? If so, what locales?

The specific locales in Act I, the garden at the Cambridge house, the dining room at the Cambridge House, Jan's Prague apartment and an interrogators office.

How is continuity of locale handled?

Actions that don't take place in the locales are discussed at length in the locales. Otherwise, slight set changes are made, but most of the time passage is indicated through character costume and hair length.

What social groups are presented?

Academics, hippies, government workers.

What is the point-of-view towards the social group?

Academics are the norm and are viewed as alright, except by the less intelligent interrogator who seems to feel as if he's being looked down on by Jan. The academics humor the hippies as some of them are future academics.

Economics status of people presented?

The academics are upper middle class. Jan, in Prague is lower class.

Political or social status of people presented?

There are communists, communist sympathizers, regular people who believe in democracy.

Religious affiliation of people presented?

None indicated.

Occupations of people presented?

Professors, students, dissidents, government workers.

What does the background story consist of?

The background story consists of the struggle in a Communist country to topple the existing government.

List any significant events? Characters? Feelings? Impressions?

The Russian invasion of Czechoslovakia, the Prague Spring and the Velvet Revolution. The 60s and the 70s hippie and music scene. The Rolling Stones. The Plastic People of the Universe.

Is the background story released in large pieces or dispersed throughout the script?

Released in large chunks throughout the script as the years pass.

How is the exposition revealed?

Via the dialogue between Jan, Ferdinand, Max and Milos.

What types of actions are depicted? Serious? Ironic? Comic?

It's all standard actions of daily living. Not serious per se, but not comic.

How does the script begin?

With Esme in the garden being serenaded by the 'Great God Pan.'

How is the main subject introduced?

Jan enters the first scene to say goodbye.

What is the script's tone towards the subject matter?

Sweet, not too romantic.

Do incidents happen through cause and effect or through some other manner?

It's generally cause and effect. For example, Jan signs the Charter, the media reports the mass arrests, Esme asks Max to intervene, Max talks to Milan. The one action has set off the rest.

Are there any reversals and/or recognitions? What are they?

The recognition for Jan comes at the end, when he's given a file to take to Max. He snoops and realizes all the help Max has given him over the years.

How does the script end? What is the tone of the ending?

It ends with Esme joining Jan in Prague at the Rolling Stones concert. The Tone of the ending is one of celebration. Two people traveled a long journey and are finally able to forget their other responsibilities and just enjoy life. Back in England, Max and Lenka are finally together and Alice seems set on her path through college with Stephen.

What do the main characters want out of life?

Max: Communism for all, but he'll settle for Lenka

Jan: a free country...and Esme

Eleanor: to life

Esme: to repair the damage of her youth, and Jan.

Lenka: to stay in England, find a life partner that works

Who is the protagonist? Antagonist?

The protagonist for our purposes is Jan.

The antagonist is the Czechoslovakian Communist government.

How developed are the characters?

Most main characters are three dimensional. Some are more like 2.5.

Any specific character traits for any of the main characters?

Jan is overly calm. Max has a hairtrigger temper. Eleanor is as headstrong as her husband. Esme is too flighty in her youth and regrets it when she's older.

Who is the narrator of the story?

Jan, max, Ferdinand, Milos and the interrogator give most of the story information. None are the standard narrator.

What ideas are dealt with in the script? Freedom, democracy, communism, sex, drugs, rock'n'roll

Is the main idea persuasive, passive, active? Explain.

It has to be active. It requires constant energy to achieve and safeguard.

Is the central idea artistic? Moralistic? Practical?

To this bunch the search for personal freedom is a matter of perspective and a matter of right and wrong. For Max, the communism ideal would be his idea of perfect. For Jan, democracy and freedom to rock is the ideal. It's about personal morals and what you can live with and what you cannot.

Is the dialogue literary? If so, what kind of features?

It's literary as far as it contains emotional speeches and wordplay. Stories are told, jokes are made and poetry is used in the form of song lyrics.

Pick one scene and describe the subtext of the scene.

There is a scene towards the end of the play where Esme tells Jan that she only told Alice about the piper but not about...the subtext gives the audience the idea that Jan was her first physical encounter as Eleanor said he might've been earlier in the show. It explains Esme's strong attraction to Jan.

Is there a predominant mood throughout the script? What is it?

Waiting. Max is waiting for Eleanor's sickness to either take her or go away and leave her with him. Jan is waiting to help his country, then waiting to be able to leave again.

What features create the mood?

The main characters are in such a situation that they are on the edge of their seats concerning their loved ones and if the audience identifies with them then the mood would develop via that connection.

Any sequences of unusual, interesting, or effective moods? Explain.

The play starts off so strong that it's hard to set a sequence apart from one another.

Are there any contrasting moods with adjacent scenes? If so, give an example.

No.

Are there any scenes with mixed moods? If so, explain.

Jan's leaving is both sad, and not sad.

Using Aristotle's six elements, what is the play's most prominent element?

Character

List the remaining elements in order from most prominent to least prominent.

Music, Theme, Plot, diction, spectacle

Genre Analysis

Genre Analysis

Define the following for the genre of your script and also do a separate category listing examples (or how it defies the rule) for your chosen script. In stage plays, genre is often referred to as style (Modern, Greek, Realism, Symbolism), which is listed in Appendix B of the James Thomas book.

1. Nature of the protagonist
2. Nature of the antagonist
3. Shape of dramatic action
4. Catalytic event
5. Resolution
6. Narrative style
7. Narrative shape
8. Tone

9. a. What genre is your script?
b. Does it defy or challenge the genre in any way? If so, how?

10. a. How does your central concept (seed) work with the genre?
b. If it was a different genre, would it change the central concept? How?

11. Do research on the genre and answer the following questions.
 - a. When did the genre begin?
 - b. What time periods was the genre popular?
 - c. Has the genre ever gone through a cycle (a moment where it wasn't created)?
 - d. What is the purpose of the genre?
 - e. List your resources in your bibliography in MLA format (Number 17).

Author Research

Author Research

Where was the author born?

Zlin, Czechoslovakia, on July 3, 1937

Where was the author raised?

he lived in Czechoslovakia only until 1939, when his family moved to Singapore. Stoppard, his mother, and his older brother were evacuated to India shortly before the Japanese invasion of Singapore in 1941; his father, Eugene Straussler, remained behind and was killed. In 1946, Stoppard's mother, Martha, married British army officer Kenneth Stoppard and the family moved to England, eventually settling in Bristol.

Who were the author's parents?

Martha and Eugene Straussler

Was the author part of any social, political, or artistic movements?

By 1977, Stoppard had become concerned with human rights issues, in particular with the situation of political dissidents in Eastern Europe and the Soviet Union. In February 1977, he visited Russia with a member of Amnesty International. In June, Stoppard met Vladimir Bukovsky in London and travelled to Czechoslovakia, where he met Václav Havel. Stoppard became involved with INDEX ON CENSORSHIP, Amnesty International, and the Committee against Psychiatric Abuse and wrote various newspaper articles and letters about human rights.

Stoppard's political concerns surfaced in his work. *EVERY GOOD BOY DESERVES FAVOUR* (1977) was written at the request of André Previn and was inspired by a meeting with Russian exile Viktor Fainberg. The play, about a political dissident confined to a Soviet mental hospital, is accompanied by an orchestra using a musical score composed by Previn. *PROFESSIONAL FOUL* is a television play that Stoppard wrote over a period of three weeks as a contribution to **Amnesty International's** declaration of 1977 as Prisoner of Conscience Year.

List any major events that happened in the author's life.

Stoppard has been married twice, to Jose Ingle (1965-72), a nurse, and to Miriam Moore-Robinson (1972-92), the head of a pharmaceutical company, and he has two sons from each marriage.

Describe the social and economical status of the author and his upbringing.

Middle class, that of the family of an army officer.

Is the author religious? No. What religion? He is Jewish.

What other works has the author written?

His Dark Materials: The Golden Compass (2007) (filming) ... aka His Dark Materials: Northern Lights (UK) The Bourne Ultimatum (2007) (filming) (screenplay) Dogg's Hamlet, Cahoot's Macbeth (2005) (play) Enigma (2001) (screenplay) ... aka Enigma - Das Geheimnis (Germany) Vatel (2000) (English adaptation) Shakespeare in Love (1998) (written by) Poodle Springs (1998) (TV) (teleplay) The Fifteen Minute Hamlet (1995) (play) Billy Bathgate (1991) (screenplay) The Russia House (1990) Rosencrantz & Guildenstern Are Dead (1990) (play) (uncredited) (written by) Largo Desolato (1990) (TV) ... aka aclav Havel's 'Largo Desolato' (USA) The Dog It Was That Died (1988) (TV) (also lay) Empire of the Sun (1987) Brazil (1985) (screenplay) Konsert för en sluten avdelning (1984) (TV) Squaring the Circle (1984) (TV) On the Razzle (1983) TV (play) The Human Factor (1979) (screenplay) Wandelen op water (1978) (TV) ... aka A Walk on the Water (International: English title) Despair (1978) ... aka Despair (France) ... aka Despair - Eine Reise ins Licht Professional Foul (1977) (TV) ... aka BBC2 Play of the Week: Professional Foul (UK: series title) Travesties (1977) (TV) Three Men in a Boat (1975) (TV) The Romantic Englishwoman (1975) ... aka Une anglaise romantique (France) The Boundary (1975) (TV) (written by) ... aka Eleventh Hour: The Boundary (UK: series title) Neutraal terrein (1971) (TV) ... aka Neutral Ground (International: English title) Ulazi slobodan covek (1971) (TV) The Engagement (1970) (also radio play The Dissolution of Dominic Boot) Neutral Ground (1968) (TV) "Thirty-Minute Theatre" (2 episodes, 1967) - Another Moon Called Earth (1967) TV Episode Teeth (1967) TV Episode A Separate Peace (1966) (TV) Spleen des George Riley, Der (1965) (TV) (play) Filmography as: Writer, Actor, Director, Self Actor - filmography (1990s) (1960s) Poodle Springs (1998) (TV) (unconfirmed) 'In Side Out' (1964) Filmography as: Writer, Actor, Director, Self Director - filmography Rosencrantz & Guildenstern Are Dead (1990) Filmography as: Writer, Actor, Director, Self Self - filmography (2000s) (1990s) (1980s) (1960s) The British Comedy Awards 2004 (2004) (TV) Presenter Ronnie Barker: A BAFTA Tribute (2004) (TV) Himself "Changing Stages" (2000) (mini) TV Series Himself The 71st

Annual Academy Awards (1999) (TV) Himself - Best Original Screenplay Winner
"The Charlie Rose Show" Himself (1 episode, 1995) - Episode dated 27 March 1995 (1995) TV Episode Himself What Is Brazil? (1985) (TV) Himself Journey Into Light (1985) (TV) Himself "The Newcomers" (1964) TV Series Himself

Who are the author's influences?

Is there any correlation between the script and the author's life? If so, what are they?

People who know Stoppard have said they think this is pseudo-autobiographical. It's as if Stoppard wrote a play about what would've happened had he returned to Czechoslovakia instead of remaining in England. An interview with actor Rufus Sewell in The Telegraph newspaper, who originated the role of Jan in the summer of 2006 dealt with whether he thought he was playing Stoppard.

"Playing a Czech resident in England, has Sewell been tempted by the idea that he is portraying an approximation of the playwright himself?"

"Well, I'm wearing a big cardie just in case," he says. "It's certainly not as simple as that. There are certain speeches written from the viewpoint of a visitor to England, with an appreciation of the English culture. But Tom doesn't speak Czech. He's English. You'll come across something that's a core belief of his, but then you'll read the opposite argument which is equally eloquent. To a certain extent, he's invested all the characters with his beliefs, and that's what makes it an argument."

What is the voice, common themes, and overall style of the author?

He speaks with a very human voice. He tells very human tales. He doesn't dumb down his words and forces the audience to think in order to follow the story. If Rock'N'Roll is any indication, his works are a little like a race that you might not want to run immediately, but that you feel better for it once you're finished.

Music is something that's apparently a favorite theme for him. In "Tom Stoppard's Palimpsests" the play "The Real Thing" is discussed. It shows a similarity to Rock'N'Roll in its dependence on music.

But intimate details aside, The Real Thing bears at least one major theme that ties Henry and Stoppard together, and that is the place of music in the world of the play. Like Stoppard, Henry harbors a deep love of 1950s and '60s pop music –

and an aversion to opera — but affinity is not the end of the story. Like the careful craftsman he is, Stoppard uses music, whether classical or popular, to elucidate the action of the play and the inner life of the characters (for a stellar example, listen for the closing sound cue). As Nadel explains, “music is an important register of change and morality” in *The Real Thing*. And as we are told in the play (when Stoppard layers in a snippet of John Ford’s play *’Tis Pity She’s a Whore*), “Music as well consists/In the ear as in the playing” — what’s playing on the turntable is sure to cast some light on Stoppard’s deeper meanings.

“Tom Stoppard has established an international reputation as a writer of “serious comedy”; his plays are plays of ideas that deal with philosophical issues, yet he combines the philosophical ideas he presents with verbal wit and visual humor. His linguistic complexity, with its puns, jokes, innuendo, and other wordplay, is a chief characteristic of his work.” <http://www.stage-door.org/authors/stoppard.htm>

Political and Social Analysis

Political and Social Analysis

List the major political events happening at the time of the script, as well as, several years prior to the script.

Year	World Events	Significant Musical Events	Composer Births & Deaths
1965	<ul style="list-style-type: none"> • Continued race riot violence in US cities • Deaths of Churchill, Malcolm X • Russian and American astronauts have first spacewalks • Great Northeast Power Blackout results in significant birth rates 9 months later • Op Art becomes very popular with Andy Warhol its unofficial spokesman • Nader: <i>Unsafe at Any Speed</i> • Films: <i>The Sound of Music, Help!</i> 		
1966	<ul style="list-style-type: none"> • Indira Ghandi becomes India's Prime Minister • Appearance or organized protests against US involvement in Vietnam • USSR's Luna 9 makes first unmanned moon landing • Capote: <i>In Cold Blood</i> • Susann: <i>Valley of the Dolls</i> 		
1967	<ul style="list-style-type: none"> Arab/Israeli Six-Day War Demonstrations for/against Vietnam War Thurgood Marshall becomes first African- American member of US Supreme Court First human heart transplant operation Cassius Clay indicted for refusing to serve in US Armed Forces in Vietnam Films: <i>Belle de Jour, In the Heat of the Night, Guess Who's Coming to Dinner</i> 	<ul style="list-style-type: none"> ○ Walton: <i>The Bear</i>; The Nice's and The Moody Blues' first albums, <i>The Thoughts of Emerlist Davjack</i> and <i>Days of Future Passed</i> are released; this is the beginning of prog rock, and it occurs alongside Pink Floyd's debut with "Interstellar Overdrive", the beginning of space rock, a futuristic form of proto-prog ○ Incredible String Band's <i>5000 Spirits</i> adds medieval and Middle-Eastern musical influences to their brand of folk-rock ○ March-"The Velvet Underground and Nico" ○ August-Pink Floyd released "Piper at the Gates of Dawn" December-Velvet Underground, "White Light/White heat". 	
1968	<ul style="list-style-type: none"> • S.S. <i>Pueblo</i> incident • Soviets protest against article in Czech newspaper implicating soviet agents in the death of Foreign Minister Jan Masaryk in 1948. • Martin Luther King, Jr., assassinated in Memphis, TN • Czechoslovakia invaded by Soviet troops-Moscow moves tanks to the Czech border, 	<ul style="list-style-type: none"> ○ Syd Barrett's last performance with Pink Floyd ○ Hard-edged psychedelia is popular - artists like Jimi Hendrix, Cream, The Who, Iron Butterfly and Steppenwolf sell well ○ The Band's <i>Music From Big Pink</i> establishes a country--folk- rock fusion ○ Osibisa, a band composed of three Ghanaians living in London, form; they will go on to briefly popularize Afro-rock in the UK, becoming perhaps the first major African musical celebrities in Europe 	

	<p>alarmed by the liberalization of Czechoslovakia under the Communist leader Alexander Dubchek</p> <ul style="list-style-type: none"> • Soviets allowed to remain temporarily <ul style="list-style-type: none"> • First manned orbit of moon • Bob Beamon shatters world record for long jump at Summer Olympics (Mexico City) • Films: <i>2001: A Space Odyssey</i>, <i>Odd Couple</i> • <i>Students supported by striking workers fight the police in Paris. At the London School of Economics and other universities and colleges students take over college buildings.</i> 	<ul style="list-style-type: none"> ○ Syd Barrett releases “Jugband Blues” 	
1969	<ul style="list-style-type: none"> • Richard M. Nixon becomes 37th US President • Neil Armstrong becomes first man on moon • Protestant/Catholic violence in N. Ireland • Charles De Gaulle resigns French presidency • April, Dubchek sacked as Czech leader, Husak takes over • Hurricane Camille devastates Gulf Coast • <i>Midnight Cowboy</i> becomes first X-rated film to win Oscar for Best Picture 	<ul style="list-style-type: none"> • Music of the United Kingdom <ul style="list-style-type: none"> ○ The Canterbury Scene, a type of psychedelic music based out of Canterbury in Kent, emerges as an underground phenomenon led by The Soft Machine (<i>The Soft Machine</i>) and Caravan (<i>Caravan</i>) ○ The Pretty Things' <i>S.F. Sorrow</i> is the first British rock opera, and perhaps the first concept album ○ Van Morrison's <i>Astral Weeks</i> establishes a new form of jazz-rock in the singer-songwriter tradition ○ Two of the greatest groups of the British roots revival debut, Fairport Convention and Pentangle ○ The Isle of Wight Festival is one of the biggest music festivals in British history ○ Cream announces their intention to disband. Their final concert is played November 26 at the Royal Albert Hall. 	
1970	<ul style="list-style-type: none"> • Czech journalists agree to self censorship to end conflict with government. • Rupert Murdoch takes over News of the World. • Temporary cease fire at Suez Canal • Arab terrorists hijack 3 commercial jets • First successful use of pacemakers • Apollo 13 experiences explosion while in space, miraculously makes it back to Earth • Nobel Prize (Lit.): Alexander Solzhenitsyn 		
1971	<ul style="list-style-type: none"> • Vietnam War escalates to include Laos and Cambodia • <i>New York Times</i> publishes Pentagon Papers • Pakistan and India at war • Idi Amin becomes top boss in 		

Uganda
 • Manson family murders in California
 • No more cigarette commercials on TV
 • Plath: *The Bell Jar*
 • Segal: *Love Story*
 • Wouk: *The Winds of War*
 • Films: *A Clockwork Orange*, *The French Connection*

<p>1972</p> <ul style="list-style-type: none"> • Nixon visits China and Russia • Watergate break-in, coverup begins • Alabama governor and presidential candidate George Wallace is shot by Arthur Bremer • Britain forces direct rule on N. Ireland • 11 Israeli athletes killed by Arab extremist group during Munich Summer Olympics • US slowly begins troop withdrawal (Vietnam) Film: <i>The Godfather</i> 		
<p>1973</p> <ul style="list-style-type: none"> • Watergate dominates domestic news and serious talk of impeachment begins • VP Spiro Agnew resigns due to tax evasion, Gerald R. Ford becomes new VP • Cease-fire agreement signed in Vietnam War although fighting continues • Another Israeli/Arab war • First embargo on oil exports by Arab nations creates long lines and gas outages • Vonnegut: <i>Breakfast of Champions</i> • US Supreme Court issues <i>Roe v. Wade</i> • Death of Picasso 		
<p>1974</p> <ul style="list-style-type: none"> • House Judiciary Committee approves 3 articles of impeachment against Nixon • US Supreme Court rules that Nixon must turn tapes over to Special Prosecutor Cox • After Oval Office tape recordings make his early cover-up involvement clear, Nixon becomes 1st US President to resign • VP Ford becomes first non-elected President • Pres. Ford issues full pardon to Nixon • Henry Aaron breaks Babe Ruth's HR record • Films: <i>The Sting</i>, <i>Save the Tiger</i> 		
<p>1975</p> <ul style="list-style-type: none"> • Watergate fallout continues as former Nixon cabinet members and aides are convicted • Saudi King Faisal killed by his 		

- nephew
- Last US troops withdraw from S. Vietnam
- Massive boatlift emigration of Vietnamese refugees to United States
- First joint Apollo/Soyuz mission
- Teamster official Jimmy Hoffa disappears
- Patty Hearst kidnapped, then robs bank
- Solzhenitsyn: *Gulag Archipelago*
- Woodward & Bernstein: *All the President's Men*
- Film: *Jaws*

1976	<ul style="list-style-type: none"> • US celebrates its bicentennial • Reunification of North & South Vietnam • Riots in S. Africa over policy of apartheid • Quebec threatens to secede from Canada • Angolan civil war • Vikings I & II provide detailed photos of Mars surface • First commercial supersonic flights • Haley: <i>Roots</i> • Films: <i>Rocky, Taxi Driver</i> 		
1977	<ul style="list-style-type: none"> • Jimmy Carter becomes 39th US President • Brezhnev becomes undisputed Russian leader • War rages between Somalia & Ethiopia • Egyptian President Sadat visits Israel • First US test of neutron bomb • 'Son of Sam' murders grip New York City • TV mini-series <i>Roots</i> sweeps nation • Films: <i>Star Wars, Saturday Night Fever</i> 		
1978	<ul style="list-style-type: none"> • Zaire civil unrest • As result of Camp David Accords, Israeli President Begin & Egyptian President Sadat win Nobel Peace Prize • Muslim cleric Ayatollah Khomeini agitates for ouster of Shah of Iran • Birth of first test-tube baby • Pope Paul VI dies, his successor John Paul I dies a few months later, Polish cardinal Karol Wojtyla becomes John Paul II • Films: <i>Deer Hunter, Grease, Animal House</i> 		
1979	<ul style="list-style-type: none"> • Iran's Shah forced to flee, Khomeini takes power, staff at US Embassy taken hostage • Uganda's Idi Amin overthrown • Three Mile Island nuclear incident 		

- Styron: *Sophie's Choice*
- Shaffer: *Amadeus*
- Films: *Apocalypse Now, Kramer v. Kramer*

1980	<ul style="list-style-type: none"> • US attempt to rescue Iranian hostages fails • Gdansk, Poland is site of Solidarity Union work stoppage which eventually forces major change in Polish government • Iran/Iraq war • Mt. Saint Helens volcano erupts • Who Shot JR?: <i>Dallas</i> frenzy sweeps US • US Hockey Team stuns world by defeating USSR Team in 1980 Winter Olympics • Mailer: <i>Executioner's Song</i> • Wolfe: <i>The Right Stuff</i> • Films: <i>Ordinary People, Airplane!</i> 		
1981	<ul style="list-style-type: none"> • Ronald Reagan becomes 40th US President • US hostages held in Iran released • USSR invades Afghanistan and US boycotts Summer Olympics in Moscow in protest • Marriage of Charles & Diana • Assassination attempts on President Reagan and Pope John Paul II • First flight of US space shuttle Columbia • Growing awareness of AIDS • IBM introduces the 'personal computer' (PC) • Toole: <i>A Confederacy of Dunces</i> • Films: <i>Chariots of Fire, Raiders of the Lost Ark</i> 		
1982	<ul style="list-style-type: none"> • Falkland War (Argentina/UK) • Israel begins seige of Beirut, Lebanon • AT&T divests 67% of its assets as result of 7-year anti-trust suit • First surface pictures of Venus • First appearance of <i>USA Today</i> newspaper • Films: <i>E.T., Gandhi, 48 HRS, Tootsie</i> 		
1983	<ul style="list-style-type: none"> • US Embassy in Beirut bombed • USSR shoots down Korean air liner, 269 die • Former Solidarity Union chief, Lech Walesa, receives Nobel Peace Prize • Pioneer 10 leaves solar system • First compact disc manufactured • Final episode of <i>M*A*S*H</i> • Walker: <i>The Color Purple</i> • Films: <i>The Big Chill, Terms of Endearment</i> 		

1984	<ul style="list-style-type: none"> • India's PM Indira Ghandi assassinated • A black man is appointed to the cabinet of South African President Botha • Apple introduces its Macintosh computer • Russia and allies boycott Summer Olympics in Los Angeles • Films: <i>Amadeus</i>; <i>The Killing Fields</i> 		
1985	<ul style="list-style-type: none"> • Palestinians hijack cruise ship <i>Achille Lauro</i> • More than 40 die at soccer riot (Belgium) • Remote-control cameras give first extended view of <i>Titanic</i> under 14,000 feet of water • US spy Arthur Walker sentenced to life • Keillor: <i>Lake Wobegon Days</i> • Films: <i>Prizzi's Honor</i>, <i>Back to the Future</i> 		
1986	<ul style="list-style-type: none"> • Corazon Aquino becomes Phillipine president after Ferdinand Marcos flees due to unrest • Libya target of US military action • South Africa declares state of emergency • 'Conragate' and 'Irangate' hearings • Shuttle Challenger explodes after liftoff • Chernobyl nuclear reactor explodes • Film: <i>Out of Africa</i>, <i>Platoon</i> 		
1987	<ul style="list-style-type: none"> • Soviet leader Gorbachev begins campaigns of 'glasnost' and 'perestroika' • Senator (& pres. candidate) Gary Hart leaves race after some 'Monkey Business' • Wall Street 'Black Monday' • English Channel tunnel excavation begins • Wolfe: <i>Bonfire of the Vanities</i> • Films: <i>Fatal Attraction</i>, <i>Wall Street</i> 		
1988	<ul style="list-style-type: none"> • Panamanian dictator Noriega indicted in US courts as drug smuggler • Iranian airliner shot down by USS <i>Vincennes</i> • Hawking: <i>A Brief History of Time</i> • Smoking banned on US flights of 2 hrs or less Morrison: <i>Beloved</i> • Rushdie: <i>The Satanic Verses</i> • Films: <i>Die Hard</i>, <i>Rain Man</i>, <i>The Naked Gun</i> 		

1989 • George Bush becomes 41st US President
 • Iran's Ayatollah Khomeini hands down a death sentence on Salman Rushdie for his book *Satanic Verses*, Rushdie goes into hiding
 • Tianenmen Square demonstrations (China)
 • Berlin Wall is demolished
 • Films: *Driving Miss Daisy*, *Field of Dreams*

1990 • Iraq invades Kuwait
 • After a short siege by US Marines, Manuel Noriega surrenders, is arrested and extradited to Florida
 • Nelson Mandela released from South African prison as prelude to end of apartheid
 • Civil War in Liberia
 • Former Solidarity Union chief Lech Walesa elected Poland's president
 • Films: *Goodfellas*, *Presumed Innocent*

List the major social events happening at the time of the script, as well as, several years prior to the script.

What influence does the political climate have on the script? Is the political message transparent or is it encoded into the action of the script?
 The whole script is the political message. The climate is shifting and no one likes that nothing is certain.

What influence does the social climate have on the script? Is the social message transparent or is it encoded into the action of the script?
 The war is far enough away, that other than worrying about Jan, it rarely touches the people in Britain. So their life moves on as normally as possible. When Max does end up in Czechoslovakia he generally brings some gift from Esme.

What stance does the author take when approaching the social and political issues of the time? Is he conservative or liberal? List examples of your reasoning.

Stoppard gives an accurate timeline of the actions in Czechoslovakia and makes it clear he doesn't like what's happening. We see Jan go home to check on his mother. We see Lenka stay put because she wants no part of her homeland. His records are destroyed. He's imprisoned more than once. This isn't a good thing to happen to our protagonist so it's obvious that communism is "bad." Stoppard has never been one to take the label of conservative on anything. He speaks his mind personally and via his work.

He had personal contact with the dissidents written about, ex. Jirious is a real person etc. and his story is theirs.

Miscellaneous Research

Miscellaneous Research

THE TEXT

There are no other versions of this script. It is a new work that's recently premiered.

PHILOSOPHY AND MORALITY

How does the script relate to major philosophical and moral ideas of the period?

This script deals with the ultimate thing that haunted people for years, the cold war, the red scare, the evil Communism. There are those, like Max, who thought that the communists had something worth considering. Most others in the west, however, looked at Communism or anything like it, as evil incarnate. So while it was Communism vs. Democracy, it's also good vs. evil.

What philosophical and moral issues does the script embrace or advocate? Does the script have a moral message? If so, what is it?

The script advocates freedom. It tells a story of a man seeking to free his country and himself, and succeeding. It's very clear that democracy and freedom = good. Everything else = bad.

What happens to the "bad" characters in the script? How are they punished? What did they do wrong?

The bad characters, the communist government of Czechoslovakia, lose their preferred form of government and find they are the endangered species in the international community. If you look at the character of Candida as bad due to her article on Barrett, then her punishment would be the estrangement from her stepdaughter Alice.

Does the script take an attitude towards anything such as technology, authority, sexuality, etc.?

Other than it's obvious slant towards

MYTHOLOGY AND ARCHETYPE

Does the play promise to become a classic (does it express an universal message)? If so, what is that message?

Yes, I think it will become something more. It speaks to the need of humans for freedom. But I'm not so sure it's something that holds such a large archetype as Christ.

Jan would be an archetype for a hero, trapped. Max fancies himself the wizard-as-advisor, and does produce a few miracles as he finds ways to free Jan from jail.

Does it express the kind of reality that generates a universal response (sad, happy, depressing, anger)? If so, what response?

The reader wants to see Jan come back to England. They want to see a happy ending.

What archetypal patterns does the script use that would generate a subliminal response?

The play is an abstracted hero's worship. Jan sets off from England to Czechoslovakia to be sure his mother is alright and to 'help save rock'n'roll music.' It wasn't until he was there that he heard his call to adventure from Ferdinand when he is asked to become more involved in the political underground. He refuses the first call - then finds he must sign. We don't see many of the fights he had to endure, but we hear about them via other character's dialogue. We see the triumphant return, and we see a misunderstanding from Esme threaten to ruin what might be...then we see the happy ending.

Does the script contain or correlate with any prehistoric spiritual forces or rituals? If so, what?

No

What is the abstract core of the script that gives it its meaning?

N/A

Image Database

Image database

Collect a database of images and clips that illustrate the mood, look, atmosphere, setting, lighting, costuming, or any other aspect of your piece. There should be at least fifty images in this section.

Bibliography

Bibliography

Based upon your individual analyses, comprise a bibliography of all sources used. You should have at least twenty sources (Wikipedia does not count). The bibliography should be in MLA format.

<http://www.cnn.com/SPECIALS/cold.war/episodes/19/documents/chart.77/> 11/16/06

Stoppard's Literary Palimpsests

http://www.huntingontheatre.org/season/0506_realthing/realthing_dramaturgy.pdf

World: Europe Remembering the Prague Spring

<http://news.bbc.co.uk/1/hi/world/europe/155500.stm> 11/22/06

Biography source

Source: The University of Texas at Austin

<http://www.stage-door.org/authors/stoppard.htm>

<http://www.telegraph.co.uk/arts/main.jhtml;jsessionid=O3UBZWNUGUZ1RQFIQMGCFFWAVCBQUIV0?xml=/arts/2006/06/05/btrufus05.xml>

Filed: 05/06/2006

(http://www.huffingtonpost.com/bob-burnett/rock-n-roll-art-or-pol_b_30262.html)

Interview with Sewell in the telegraphy

<http://www.telegraph.co.uk/arts/main.jhtml;jsessionid=O3UBZWNUGUZ1RQFIQMGCFFWAVCBQUIV0?xml=/arts/2006/06/05/btrufus05.xml>

Filed: 05/06/2006

The Cambridge Companion to Tom Stoppard

Edited by Katherine E. Kelly texas a&M university

Cambridge University Press 2001, United Kingdom

French Scene Analysis

Scene by scene for screenplays or French scene by French scene for stage plays, list the internal action/ thoughts of the main characters of the script.

Are there any scenes or french scenes in which there are detailed plans to something?

Do the thoughts of the character result in movement or hinderance?

How does the internal action move the story forward?

Locate and highlight all the important assertions (including identifications and accusations) about people, places, things, and events that take place in the present action.

Act 1

Scene 1

1: (Cambridge, 1968) Piper/Esme: Piper is singing to Esme as she watches the darkness around her.

2: (Cambridge, 1968) Jan/Esme: (Piper leaves as Jan enters) He is coming to say goodbye to her. It's obvious there is some chemistry between them.

3: (Cambridge, 1968) Max/Jan/Esme: Max comes to bid goodbye to Jan, sends Esme off to bed.

4: (Cambridge, 1968) Max/Jan: Max and Jan are saying goodbye and talking Communism. They are both Czech and are very interested in the political scene.

Scene 2:

5: (Cambridge, 1968) Eleanor/Max: They are talking about a visitor coming to tell them Jan is not returning. We find out Eleanor has breast cancer and has had a mastectomy. They hear Esme in the distance.

6: (Cambridge, 1968) Esme/Max/Eleanor: Esme enters to tell her that her Sappho student has arrived. El asks Max if he minds if they have it on the porch.

7: (Cambridge, 1968) Gillian/Eleanor: The Sappho tutorial. Eleanor's a little harder on her than she should be and Gillian runs out.

8: (Cambridge, 1968) Esme/Eleanor: Daughter reproaching mum for her temper.

Scene 3:

9:Jan/Interrogator:Jan being drilled about his past and why he's bringing home a suitcase load of politically unsafe music. We discover that a Czech student friend of his may have been working for his government spying on him.

10:Jan/Ferdinand: Ferdinand is jealous of Jan's music. Jan is jealous that F got to go to a concert. They talk music and some politics. We find Jan was a journalist and now a university lecturer who still does journalism on the side and is fighting governmental censorship.

11:Jan/Max: Max visiting Jan as he is overseas for some other event He brings Jan a gift from Esme. Jan gets an update on Esme and finds out Eleanor's cancer has returned.. Of course, the talk turns to Communism where we find Jan had his newspaper column taken away and is now working in the paper's kitchens.

12:Jan: restudies a note in the albumn Esme has sent, hears the "Golden hair" song.

13:Milan/Max: Milan is "meeting" Max conveniently outside Jan's apartment. He's not Max is not fooled and reports than Jan learned nothing.

14:Jan/Magda: Discussing a petition that Ferdinand left with Magda for Jan to sign. We hear from Magda about a concert and about a bar fight with Jirious. We find that Magda is a student and has not signed the petition due to her student status. Ferdinand has also borrowed a record from Jan-he Syd Barrett that Esme sent him, and Jan is upset.

15:Ferdinand/Magda/Jan: Ferdinand arrives and returns the records. Tells of how he almost saw Barret and compares him to the Great God Pan.

16:Jan/Ferdinand: talking about ferdinands petition and about how friend Jirious is in jail and why. They argue because Jan doesn't want to sign. Ferdinand talks about getting a rock band involved, one of Jan's favorites, the Plastic People of the Universe.

17:Jan/Policeman/Ferdianad: (a year later) back in Jan's, two policemen use the bathroom and leave. We find Ferdinand has a reputation and is often followed. They talk about politics and their friend Jirious and his time in jail.

Scene 4:

18: (Cambridge, May 1976) Eleanor/Nigel/Max/Lenka: Eleanor and Lenka are doing Sappho tutorial and Max and Nigel are talking about Communism. Max leaves Nigel and goes to meet Lenka as Eleanor is back and fourth checking on granddaughter Alice.

19: Max/Lenka: these two are feeling one another out.

20: Max/Lenka/Nigel: Nigel moves through to help Eleanor with Alice.

21: Eleanor/Max/Lenka: Eleanor and Lenka try to proceed with their tutorial, Max sits in. Eleanor picks up on their mutual interest.

22: Lenka/Max: Lesson is over and Eleanor goes to check on crying Alice. These two flirt mildly and get to know one another. He tells Lenka about the petition and that Jan has been arrested.

23: Eleanor/Lenka/Max: Eleanor returns and tells Max that their daughter Esme is outside. He goes to see her.

24: Eleanor/Lenka: Lenka bids her goodbye and Eleanor warns Lenka no shagging Max until she dies, or Else. Lenka is shocked, cries and runs out.

25: Max/Eleanor: Max reenters and tells his wife that he told Esme about Jan's arrest. Eleanor chastises him. He wonders if he missed something and she advises him that Esme wanted Jan to take her virginity before he left England. Max says he's glad he didn't sign the petition. She then clears up that Jan didn't, only took a record. He tells her that Lenka fancies him and they fight, in a sad way, because they both know she is dying.

Scene 5:

26: (Nov. 1976) Jan/Ferdinand enter Jan's room finding his records shattered and his apartment a mess.

27: (Summer 1977) Milan enters the exterior and lounges on a bench.

28: (Nov. 1976) Jan/Ferdinand: Ferdinand shows Jan a record he has with him, one of Jan's that Ferdinand borrowed while he was in jail. We hear that Jan was arrested when he was attending Jirous's wedding. He then thanks Ferd for writing letters to get him freed.

29: (Summer 1977) Milan/Max: Milan spies a floating balloon with a leaflet on it. He traps it and get the papers. Max arrives and the two talk communism. Max is accused politely of being a traitor. We hear Eleanor is dead and Esme and Nigel are having marital troubles which Max hopes will cause them to split. Milan asks Max why he wanted this meeting. Max requests Jan needs a job. Milan refuses to help initially.

30: (Nov. 1976) Jan/Ferdinand: Ferdinand wants Jan to sign the Charter. He does. This is what leads to his being unemployed.

ACT II

Scene 1: Cambridge, Summer, 1987

31: Esme/ Alice: Esme is smoking outside, Alice catches her. Esme is brooding over a recent trip to the market where they saw 'Pan'. The man who was singing to her at the beginning of the play. It makes her feel old to realize that he's old. They discuss their future and where to live, either there at Max's or at home. Esme is divorced.

32: Max/Esme/ Alice: Max enters, obsessing over something political. He takes a swipe at Esme for being uneducated. Asks Alice for a drink, she leaves to get it.

33: Alice/Max/Esme: Alice returns and Max tells her she can get into Cambridge a year earlier than she planned. Sends her for more drinks.

34: Esme/Max: She tells Max about seeing Pan.

Scene II: Prague 1987

35: Jan/Nigel: Jan meets Nigel who bring him music from Esme. We learn about politics etc. Nigel shows Jan a pic of Alice. He tells journalist Nigel about the Lennon Wall. We find Jan is working at a bakery. He gives Nigel a record to take to Esme, Plastic People of the Universe. He promises to arrange for Nigel to interview the band. Nigel tells Jan he is no longer married to Esme.

36: (Summer 1990) Alice/Esme: Esme is struggling over homework, she is taking classes! Alice tries to help.

37: Stephen/ Alice/Esme: Stephen arrives to help them prepare, Nigel and his new wife are coming to dinner. It promises to be a family dinner from hell.

38: Max/Stephen/ Alice/Esme: Max enters, seems confused about the dinner preparation. He and Alice trade quips about being nice to the stepmom. Max tells her he is also having company.

39: Max/Esme/Stephen: Max tells Stephen its Jan, who is back to being a university lecturer. Esme is absorbed in her work. Stephen and Max talks politics and Max gets pissed and smashes things bringing Esme running.

40: Max/Stephen: Esme takes broken plates inside and the two boys talk communism.

41: Max/Stephen/Esme: Esme reenters asking who's Max's guest. She didn't hear it the first time. She isn't told. She gets distracted by a photo of the new wife in the newspaper, she's a columnist. She also sees a bad article about 'Pan,' Pink

Floyd's Syd Barrett who is living as a recluse.

42: Esme/Max: Stephen leaves to help Alice with dinner. Max and Esme talk about Syd and Candida(the wife). Esme puts the paper away. Max leaves to go annoy the cooks.

43: Jan/Esme: Jan arrives to find a stunned Esme, she didn't expect him. We find Lenka is now 'dr. Chamberlin' and Jan was visiting her. She is also expected for the meal. She and Max are still close. Jan is only there for the meal, then he says he is back to Prague.

44: Alice/Jan/Esme: Alice enters, Esme shows her off to Jan. they talk music, Alice had contributed to his collection via Nigel's visits. They talk about a new Barrett album and it's obvious Alice likes his music.

45: Jan/Esme: they talk about politics in Prague and Esme said she never told Alice about...only about the wall. (ASK KAREN)

46: Max/Jan/Esme: Max enters to greet his guest. And explain about the family dinner.

47: Max/Jan: esme leaves to help with dinner. Max and Jan talk about Eleanor and Lenka and why Lenka and Max didn't work out. Jan gives Max the file that was on him with the Czech secret police, a gift. They sift through the past. Jan tells him that the Czech government let him come to Cambridge originally only if he would do a character study of Max. He says he was using them though they thought they were using him. But then Jirious wedding happened and the arrest.-There are two realities he says, yours and theirs.

48: Esme/Jan/Max/Lenka/Stephen/Alice/Nigel/Candida: dinner. Politics, esme is thinking Jan and Lenka are together.

49: Jan/Max/Lenka/Stephen/Nigel/Candida: Esme and Alice get up to get coffee and leave. The others keep up, tensions rising.

50: Jan/Lenka/Nigel/Max/Stephen/Candida/Alice: Alice returns and pours coffee,tells them Esme is upset and ill. Jan is concerned. They talk more about politics and take swipes at journalism which upsets Candida and Nigel.

51: Jan/ Lenka/ Stephen/Alice/Max/Candida: Nigel leaves to get coat returns and summons the wife to leave. Arguments ensue. Alice is looking for something and finds the newspaper with the bad Barrett article---beats it over Candida's head in her anger.

52: Max/Lenka/Jan/Esme: everyone is upset and leaves these three. Jan decides to leave. Lenka and Max reunite. Esme comes in with the Barrett album 'Opel' as a gift for Jan.

53: Esme/Max/Lenka: Jan leaves, forgetting Opel. Lenka tells Esme that Max has asked her to move it – confirming that Lenka is NOT Jan's. Esme is relieved. She goes to the yard to smoke, he is, after all, gone.

54: Esme/Jan: He comes back for Esme, asks her to go to Prague with him. She accepts immediately.

55: Jan/Lenka: Lenka comes to tell him that Esme is coming.

56: Prague/Cambridge 1990: Lenka/Diedre do a tutorial. Esme and Jan are in a bar where she meets Ferdinand. Then they're at the restaurant where it's clear they are lovers. Then at the Rolling Stones concert.