OH WHAT A LOVELY WAR

JOAN LITTLEWOOD’S Musical Entertainment
OH WHAT A LOVELY WAR
By Theatre Workshop, Charles Chilton, Gerry Raffles
and Members of the Original Cast

RESOURCE PACK
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To mark the return of *Oh What A Lovely War* to the Theatre Royal Stratford East stage we have created this Resource Pack to provide schools, colleges and theatre-makers with useful ideas to explore the themes of *Oh What A Lovely War* and the working method of Joan Littlewood.

Joan’s ethos of collaborative working and utilising drama, history, art and philosophy in her process resonates with the New Curriculum 2014 and its’ clear emphasis on cultural education and cross-curricular learning. We believe that Joan’s ethos when applied to the curriculum can provide a balanced learning experience for young people.

All of the activities and exercises in this Pack have been informed by Joan’s practice and shaped to meet the needs of your curriculum.

So now read the Introductions and select the section for your curriculum area.
Joan Littlewood: An Introduction

Did You Know...

Joan started the first ever youth theatre in Britain, called the ‘Nutters’. Effectively she created the concept.

Joan was under surveillance by MI5 from 1939 until the 1950s due to her Communist beliefs.

Joan Littlewood remains as one of the most revolutionary figures in British education, politics and the arts.

From humble beginnings in Stockwell, Joan worked her way through the education system as a bright student interested in books and theatre which lead her to train as an actress at the Royal Academy of Dramatic Art. Disillusioned with the hierarchy of British theatre, Littlewood left RADA and set course for Manchester in 1934 where she found the “classic soil of communism.” (Littlewood, 1994).

There followed a period of political activity having joined Agit-prop theatre company, Theatre of Action and setting up Theatre Union in 1936. In 1953 she returned to London and discovered Theatre Royal Stratford East. It was here where Theatre Union (now known as Theatre Workshop) and Joan created their most acclaimed work: Fings Ain’tWot They Used T’Be (1959), A Taste of Honey (1958) and Oh What a Lovely War (1963).

Littlewood created theatre using a structure where the entire company, not just the director or teacher, contributes to the process.

Her theatre, for the first time, provided a platform for the working class voice and the real stories of the British people.

Joan’s working method relied on continually updating and keeping her work fresh; both in relevance and in the improvisation and truthful style of performance.

Littlewood also pioneered Arts in Education. Her ‘Fun Palace’ idea was to bring the world of science and the arts together and inspire communities to learn, share and debate.

Her values still remain core to The Theatre Royal Stratford East.

“I do really believe in the community. I really do believe in the genius in every person. And I’ve heard that greatness come out of them, that great thing which is in people.”
- Joan Littlewood

Joan Littlewood. Courtesy of Theatre Royal Stratford East Active Collection
Did You Know

Lord Chamberlain's official censor did not grant permission for the show to transfer to the West End until Princess Margaret saw the production and commended it. The show then immediately hit the West End despite objections from the family of Field Marshall Douglas Haig.

“Lovely War is a celebration of human resourcefulness in the face of the most appalling catastrophic conditions. So Joan celebrates courage, humour, comradeship, the triumph of life over death and the international solidarity between soldiers.”
- Clive Barker

Where did it come from?

It was inspired by a BBC radio broadcast by Charles Chilton called A Long Long Trail where the ordinary story of a World War One solidier was narrated around popular songs from the war. Joan Littlewood and her Theatre Workshop then pieced together stories, images, songs and documentary sources in a format that would become one of the most entertaining and harrowing performances ever to reach British audiences.

Why was it so important?

The show was revolutionary in its time. In a year that saw the assassination of JF Kennedy, heighten tensions within the civil rights movement and the Profumo sex scandal, the show questioned the promises and assurances made by those in power. It used theatrical devices that had never been used before. She utilised new technology by projecting images and war statistics in projected slides. The show provided insight to the events of World War One through juxtaposing songs and sketches that for the first time told the story of the war "from the boys in the trenches with mud on their boots" (Murray Melvin).

What was its influence?

It changed the face of British theatre. The show influenced a new generation of politically motivated, socially conscious and theatrically revolutionary practitioners that emerged out of the 1960s. The success of the performances inspired theatre-makers to break the hierarchical structures of British theatre and focus on a ensemble driven, devised process. The show also influenced people on a more personal level too. Audiences from around the world thanked Theatre Workshop for honouring their fathers and grandfathers who died in the War. The Oh What a Lovely War script has educated each new generation and their understanding of the First World War; the themes still resonate today.

Why is it relevant now?

In a world where war, corruption and greed is still prevalent Oh What a Lovely War reminds us to remain critical thinkers and question the world around us. It still stands as a homage to the men who died in one of the most brutal wars of all time. Joan harnessed popular culture for the masses by presenting her work through a traditional 'End-of-the-Pier' Music Hall style of performance. Fifty years on, we as educators, are still using popular culture to engage young people. Oh What a Lovely War reminds us of the need to put real stories, that may be forgotten, on stage.
Building a Company

Joan stressed the importance of a strong and equal creative ensemble. The exercises on this page will encourage trust, companionship and equality among your group.

Trust Walk

- Ask your students to form pairs. A and B.
- A, keeps their eyes closed, while B stands behind them and places their hand on A’s shoulder.
- B must then guide A around the room by gently pushing on their shoulder. They can explore levels and each corner of the room but they must avoid obstacles, take it slowly and carry out the exercise in silence.
- Then exchange roles.

Extension: Instruct B to only lead A around by:
- Only using voice instructions (left, right, stop and go).
- Allowing them to walk freely but tap them on the shoulder when they are about to reach an obstacle.
- Swapping with other pairs during the exercise. B must non-verbally communicate with another leader and swap partners seamlessly, allowing Student A to continue moving during the exchange.

Sticky Paper

- Ask your group to form a circle and hand out an A5 sheet of paper to each student.
- Ask for a volunteer (student A) to stand in the middle.
- Instruct one student to enter the circle and connect with A by placing their piece of paper on the student and holding it there with a part of their body (fingertip, head, elbow).
- Ask all of your students to one by one connect with someone in the circle using their piece of paper. Continue until everyone is connected. This should be carried out in silence.

Extension: Ask them to close their eyes.
- Inform the group that you will now select one student to slowly lead the group around the room by tapping them on the shoulder.
- The Group must then focus on working together to slowly move around the room without dropping any pieces of paper.

Collaborative Direction

- Ask your class to create a Still Image entitled ‘Trench Warfare’, they have 10 seconds to create it.
- Then take a student out of the Image and ask them to change one thing, then rejoin the image.
- Repeat over, giving as many students a chance to direct as possible.
- They can direct their classmate’s facial expressions, levels or positioning however they cannot change something that has already been altered by a student before them.
- At the end, discuss how the image has changed.

“...Collaboration can reveal something unique, which is more important than any one producer superimposing on a cast.” - Joan Littlewood
Power

These exercises are effective ways to open up conversations on power, class and hierarchy.

Power Exercise

- Place two chairs in the centre of the room, with one directly in front of the other.
- Ask your class which chair has the most power? Discuss.
- Ask for a volunteer to move the less powerful chair to place in the room where it becomes the most powerful chair.
- Then ask for another volunteer to get a third chair and place it somewhere in the space which makes it the most powerful chair.

Extension: Invite one student (A) to go into the space and place themselves where they have more power than any of the chair.
- Ask a second student (B) to enter the space and put themselves in a place more powerful than A.
- Allow students to rearrange A, B and the chairs in the space to explore the power relationships.
- Ask your students who the characters might be?

Meeting Time

- Divide your class into groups of 5.
- One is the director. One is the ‘Boss’ character. Three are the ‘not the Boss’ characters.
- Each group is given 3 chairs, 1 cup and 1 table.
- Ask the director to arrange their props and characters into a Image where the ‘Boss’ has the most power.
- Ask the ‘not the Boss’ characters how they feel in relation to the ‘Boss’ character.
- Each group shares their image and the rest of the class have to guess who the ‘Boss’ character is.

“Theatre must join the battle between the oppressor and the oppressed”
- Littlewood and MacColl (Theatre of Action)
Improvisation and Truth

These exercises will introduce and foster 'in the moment' truthful acting among your group.

Speaking with Truth

- Take a line from any monologue/speech your class may be working on and ask them to say the line:
  1. To themselves.
  2. To another character.
  3. To everyone in the room.
  4. To a paying audience.
- Ask your class if they notice any differences with the line? Which feels truthful? At what point does it lose its truth? Discuss.

"No but Yeah but No"

- Place your class in pairs (A and B).
- Give them a conversation topic, let's say the topic is 'Chocolate'.
- Ask your class to improvise a conversation within the following restrictions.
  1. A begins by saying a statement about chocolate e.g. "Chocolate was a great invention". Then their partner (B) must reject their statement saying something like: "NO, it wasn't because it has made so many people fat". The conversation should continue with each offer being rejected by the other person.
  2. "Yes, but..." - As above, but instead of rejecting the idea offered say something like "YES it was a great invention, BUT it does melt easily so sweets are better". The idea is to reject, but offer an alternative. Every offering is rejected but with an alternative, which is then rejected, and so on...
  3. "Yes, and"- As above, but accept it and add to it - "YES chocolate was a great invention AND it's a nice gift to cheer people up". Now every offering must be accepted and added to.
- After the exercise ask your pairs to then discuss how saying NO, YES BUT and YES AND felt? Which did they prefer?

Ball!

- Ask your class to form a circle.
- Begin by gently throwing a tennis ball across the circle, first make eye contact with whoever you are throwing the ball to.
- Pause the game and ask whoever has the ball to pass it back to you.
- Now before they throw the ball they must call out an object e.g. 'a lead weight'. The catcher receives the ball as the object.
- Continue until everyone has had a turn.
- Other examples of objects could be: a balloon, a glass decoration, an egg, a piece of hot coal, a feather...
Working With ‘Real Stories’

In the late 1930’s and early 1940’s Joan Littlewood created a series of work called ‘Living Newspapers’ which used newspapers articles, journals, facts, figures and historical images to make theatre.

These exercises help students use drama to explore the world.

Newspaper Headlines

- Split your class into small groups and hand out one newspaper per group.
- Ask them to find a story where an injustice has occurred; where someone has been treated unfairly. Give them 5 minutes for this.
- Ask them to identify the protagonist in the story and choose a member of the group to be the protagonist.
- Ask them to name the other characters in the story. Allocate a character to each member of the group.
- Ask the group to create a Still Image, entitled the Headline of the article, involving all characters.
- Ask the first group to share their image. Tap each character on the shoulder; they say who they are, then move to a different place in the image that shows their character taking action that could have avoided the injustice towards the protagonist.
- Repeat with the other groups.
- After each group has shown back ask the class to discuss how each image has changed.

Where were you on that day?

- Introduce a well know recent event to your class e.g. The Olympic Opening Ceremony.
- Then ask your class to find a space in the room and lie down with their eyes closed.
- Ask them remember what they did on that day and play it though as a film in their head.
- Place the group into pairs. (A+B).
- Ask A to tell B about their experience of the event: Where were they? What were they doing? How did they feel? Who was with them? What did they think about it?
- During their account, B should be looking and listening very carefully.
- B then tells A their own account back with as much accuracy as possible.
- Swap over and repeat.
- Ask your class to form a circle and invites your students, one at a time, to share someone else’s account of that day.

Shuffle

- Hand out a piece of paper and pen.
- Ask your students “What does war mean to you and your community now?” Give them 2 minutes to write down their responses and ask them not to put their name on the paper.
- War might mean something different to everyone e.g. personal war, political war, families at war or friends at war.
- Then ask them to put their paper somewhere in the room on the floor.
- Ask your students, in silence, to visit each response and read it to themselves.
- Ask them to sit by one they find interesting.
- If groups have formed around certain responses ask them to discuss with each other what drew them to it.
- This can become the start of a devising process for a new piece of theatre.
History Classroom

These exercises are designed to develop memory and empathy among your students when learning about war.

Statement Spectrum

- Explain to your class that one wall in the room is 100% which means you completely agree and the opposite is 0% which means you completely disagree. The area in the middle is a spectrum of opinion.
- Read the following statements and ask your students to place themselves on the spectrum of opinion.

S 1: War is just.

S 2: I feel that I have the power to stop my country from going to war.

S 3: National service should be re-introduced in Britain.

S 4: Wars protect the vulnerable.

Add your own statements too.

- Ask them what percentage they are and why?

History Tennis

- Tell you class imagine there is a tennis net running down the middle of the classroom. Students on one side are Team 1 and students on the other side are Team 2.
- Tell them the name of the game is ‘History Tennis’.
- ‘To serve’ a member of Team 1 must raise their hand and name an important WWI figure and explain who they are e.g. Douglas Haig (Military Leader of Britain), Kaiser Wilhelm II (Political Leader of Germany), Archduke Ferdinand (Political Leader of Austria-Hungary).
- If Team 1’s statement is correct then team two ‘return the serve’ by a member of their team raising their hand and replying with another WWI figure.
- Repeat until one team dries up or answers incorrectly.
- Score as a game of tennis (‘fifteen-love’, ‘thirty-love’ and so on...) 
- Then change the category to WWI battles, important dates or anything you like.
History Classroom

This exercise is a great way for your students to develop empathy and communication skills. It will also further their understanding of the events of 1914.

The War Game!

Preparation:
- Before your class comes in arrange the tables into six separate islands.
- Photocopy ‘War Game’ (Appendix 2; Pages 17-20), cut out the secret instructions and place one on each table, with the number side facing up.

Exercise:
- As students enter the room give them a number 1-6; they sit at the table labelled with their number.
- Read the following aloud to your class:

The year is 1914 and Archduke Ferdinand has just been assassinated by a Serbian terrorist. So, the Austrian Government have sent an ultimatum to the Serbian Government.

This demanded that the Serbians:
Point A. Punish the terrorists.
Point B. Seek out and destroy the terrorist movement.
Point C. Allow Austrians to help with the investigation of the case in Serbia. The Serbians will not agree to this last point, so war is imminent.

However in a final attempt to avoid war the U.S leader Wilson has called for a peace conference - where you will all represent your countries and negotiate a solution.

- Ask the groups to now turn over the piece of paper on their tables and find out what country they represent and read the secret instructions from their government.
- Give the groups five minutes to read and discuss the information.
- Let them know when the ‘War Game’ starts they can form/ reform new alliances, make trade/ money/ land deals to find an agreement.
- Inform them that only thing they can’t do is go against the things that are in red on the secret instructions.
- Now start the ‘War Game’. Open the piece conference in the role of Chair.
- Ask each country to introduce themselves and state their demands.
- As Chair, invite them to start negotiating. Watch your world leaders come to life.

You will find that there is only one outcome to this exercise: Europe going to war.

M.C: “Milords, ladies and gentlemen, may we perform for you the ever-popular War Game!”
Oh What a Lovely War (1953) Act 1 Scene 1
**Poetry of the First World War**

- Place your class in small groups of 4/5.
- Hand out the following poems to each group and explain that they have been written by men who were in the trenches fighting the First World War on the Western Front.
- Ask them to read both poems and discuss in groups their similarities and differences in:
  1. Form and structure.
  2. Language and imagery.
  3. Attitudes, themes and ideas.

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**Wilfred Owen - 'Futility'**

Move him into the sun—
Gently its touch awoke him once,
At home, whispering of fields half-sown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds—
Woke once the clays of a cold star.
Are limbs, so dear achieved, are sides
Full-nerved, still warm, too hard to stir?
Was it for this the clay grew tall?
—O what made fatuous sunbeams toil
To break earth's sleep at all?

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**Oh What a Lovely War - 'Never-mind'**

If the sergeant drinks your rum, never mind
And your face may lose its smile, never mind
He's entitled to a tot but not the bleeding lot
If the sergeant drinks your rum, never mind

When old Jerry shells your trench, never mind
And your face may lose its smile, never mind
Though the sandbags bust and fly you have only once to die,
If old Jerry shells the trench, never mind

If you get stuck on the wire, never mind
And your face may lose its smile, never mind
Though you're stuck there all the day, they count you dead and stop your pay
If you get stuck on the wire, never mind

If the sergeant says your mad, never mind
Praps you are a little bit, never mind
Just be calm don't answer back, cause the sergeant stands no slack
So if he says you're mad, well - you are.

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**Creative Writing Exercise**

- Photocopy the 'Creative Writing' hand out (Appendix 1; Page 18). One per student.
- Ask your class to write a piece of creative writing from the point of view of a World War One soldier who is about to go 'over the top' and charge through 'no mans land'.
- Ask them to use the opening from the hand-out to begin their writing.
- At the end of the exercise ask a few volunteers to read their work aloud to the class.
Persuasive Writing

- Tell your class that you will now read Mrs Pankhurst’s speech from Act 2 Scene 17 of Oh What a Lovely War! (Appendix 3; Page 21).
- Ask for 4 volunteers to read the parts of First Man, Second Man, First Woman and Third Man.
- Ask the rest of the class to sit and listen.
- Read the scene.
- Give your students 1 minute to discuss with their partner how they felt and what they were thinking throughout the scene.
- While they are doing so, write the following on the board:

  Rhetorical questions
  Hyperbole
  Formal Language
  Flattery
  Emotive language
  Imperatives
  Using hard evidence (facts and figures)
  Soft evidence (anecdotes and opinions)
  Provide incentives

- Allow your students to share some of their thoughts with the rest of the class.
- Read the scene out once more, this time ask the students to raise their hand if they hear any of the persuasive language techniques that are on the board.
- If a student raises their hand you should stop the scene and ask them to explain what technique they heard. Then continue.

Persuasive Letter

- Ask your class to write a persuasive letter to number 10 Downing Street calling for the abolishment of all Britain’s Nuclear weapons.
- Instruct you class to use the persuasive techniques, listed above, within their writing.
Write a Review of Oh What a Lovely War!

A review usually contains the following:

**Introduction**
- State the title of the performance and name the company, the director and playwright.
- Name the venue and the date the performance took place.
- State running time and whether there was an interval.

**Synopsis**
- Name and describe the main characters in the piece.
- Briefly outline the content of the performance.
- Story board the piece by drawing an image for each scene. Add a headline underneath each image.
- Describe the style of the performance in terms of genre, interpretation etc.

**Themes**
- What were the main themes and issues raised by the performance?
- Were there any metaphors or symbols in the piece, describe their significance?
- Did the piece have a specific message?
- How were the above communicated to the audience?

**Environment**
- What type of staging was used?
- Describe the theatre/performance space; was it used effectively, how? political
- Sketch a diagram of the set and performance space.
- What lighting was used and why?
- Were costume, props, projection, artwork, music used effectively, how?
- What mood or atmosphere was created in the space, did this change?
- How did the set enhance the performance, did the performers interact with the set?

**Dramatic Techniques**
- Which dramatic techniques were used? Could others have been utilised and why?
- Would other dramatic techniques have worked in their place, how and why?
- How was language used effectively to communicate to the audience?
- What section of the script stays in your mind, why do you think this is?
- What image from the play particularly sticks in your mind, why?

**Performers**
- How many performers were there, how did this affect the piece?
- Evaluate the performers. Consider: voice, movement, characterisation?

**Evaluation**
- What do you think the director hoped to achieve in presenting this piece of performance?
- Think about the piece in terms of its strengths and weaknesses.
- How were you left feeling after the performance?
Art Classroom

The following tasks are engaging ways to introduce protest and Street Art to your students.

“it’s all a question of juxtaposition” - Joan Littlewood

Anti-War Art

- Present to your class a selection of Banksy’s anti-war Street Art images.
- Ask your class:
  1. What do you see?
  2. What does it make you think and feel?
  3. What message does the artist want to convey? Have they achieved that?
  4. Is this art work anarchic?
- Explain to your class that Banksy creates Street Art that speaks out against war, injustice and the distribution of power by layering two juxtaposing images onto one another.
- Ask your students find two images themselves that they think when put together will make a comment on war.
- Combine the images to make a new image.
- Ask your class to swap their new work with the person next to them and discuss with their partner the same four questions above.

Making Satire

- Present to your class a selection of photographs of iconic images of wars past and present.
- Give each student a selection colouring pens and ask them to draw on the image:
  - Red Noses.
  - Clown Wigs.
  - Clown Shoes.
- Ask your class to question how they see the image now?
Additional Resources

**Drama**
- National Theatre offers workshops, resources and shows:
- Barbican offers creative learning and school resources:
  http://www.barbican.org.uk/education/schools

**Art**
  http://www.vam.ac.uk/page/ffuture-exhibitions-and-displays/
  http://www.vam.ac.uk/page/ffuture-exhibitions-and-displays/
- National Portrait Gallery show of paintings, films and sculptures inspired by the conflict:
  http://www.npg.org.uk

**English**
- Online First World War Resources with first hand diary entries from soldiers:
  http://www.bbc.co.uk/schools/worldwarone/
- Index of First World War poetry and art:
  http://www.bbc.co.uk/remembrance/how/poetryandart.shtml

**History**
- Digital resources and exhibitions Imperial war museum:
  http://www.iwm.org.uk/centenary
- London Transport Museum: collections and online photographs of war time London:
  http://www.ltmuseum.co.uk/collections/spotlight/wartime-london

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"If we don't get lost, we'll never find a new route."
— Joan Littlewood
With one hand clutching my rifle and the other tightly gripping the ladder, I wait for the signal. Black smoke and fire from enemy shells engulfs the landscape in front of me while, in the trench, everything is still as we wait. Calm turns to chaos as the Sergeant blows his whistle and I am forced up the ladder and ‘over the top’ where I see.......
Appendix 2: History Handout

Secret instructions to the Austro-Hungarian Representatives

You believe:
1. The Serbian government wants to take Bosnia from Austria-Hungary.
2. The Serbians are behind the assassination of your leader Franz Ferdinand. They refuse your ultimatum and to let your investigators into their country which further proves that they have something to hide.
3. Russia seems to be behind this plot also. The Russians are trying to overthrow Austria-Hungary’s power in the Balkans. It would be good to see Russia humiliated.
4. Germany, as a close ally and large military force, will support any decision you make.

What do you must do:
1. Punish the Serbian terrorists
2. Seek out and destroy the terrorist movement
3. Allow Austrians to help with the investigation in Serbia. The Serbs will not agree to this last point.

You can prevent war by:
1. Persuading Serbia to accept the ultimatum.
2. Persuading Russia to let you attack Serbia unopposed.

You cannot back down from all points of the ultimatum at all. If Serbia will not agree to the ultimatum, then you must go to war!

To back down now would:
- Embarrass you internationally. The world would view you as a weak country.
- Encourage Serbian nationalist and other countries rebel which could lead to the end of your empire.

Secret instructions to the Serbian Representatives

You believe:
1. You are sad to hear about the death of Franz Ferdinand.
2. It is fine to accept both point A and B of Austro-Hungary’s ultimatum but will not allow for point C - Allowing Austrians to help with the investigation in Serbia. It is against the constitution! To allow them in would be to abdicate sovereignty.
3. That you will put an end to the anti-Austrian propaganda and punish the terrorist.

You must not allow for Point C of the ultimatum!
If Austro-Hungary invade you must fight back!

Secret instructions to the Russian Representatives

You Believe:
1. That Germany is behind the present plot to humiliate Russia. It would be nice if Germany was seen to be defeated.
2. Your army is much stronger than it used to be.
3. Backing down would lead to further German-Austrian aggression. You have already backed down in the Balkans twice (1908/1912) You must not back down again. You must be seen to help Serbia.

You can prevent war by:
1. Persuading the Austrians to back down on Point C (Allow Austrians to help with the investigation of the case in Serbia. The Serbians will not agree to this last point)
2. Persuading the Germans to let you mobilise unopposed.

If Austria declares war on Serbia you must mobilise!

To fail to do so would:
- Annoy the public at home which you do not want as your last revolution was only 9 year ago!
- Bring international scorn upon Russia.
Secret instructions to the German Representatives

You Believe:

1. That the Russian Government plans to mobilise to defend Serbia if Austria attacks.
2. To allow Russia to mobilise without mobilising yourself will put you country at threat of invasion.
3. At the moment, the German army is better than any other, however the French and Russian armies are getting ever stronger. If there is to be a war it needs to be now!
4. The Russian army is reaching it’s strongest, soon there will be an attack on Germany due to your country’s poor relations.
5. The Kaiser has promised already to support Austria totally, whatever Austria does you must follow them.
6. That Britain despises you and has little respect for you internationally. You need to show the world that you are a power to be reckoned with.

You can prevent war by:

1. Persuading the Russians not to mobilise.
2. Persuading Serbia to accept all of the ultimatum.
3. Persuading the Austrians to back down on Point C of the ultimatum.

If Russia mobilises you must implement the Schlieffen Plan of mobilisation!

(Schlieffen Plan is your only offensive plan in this war which is to attack France through Belgium)

Secret instructions to the French Representatives

You believe:

1. The Russian Government will mobilise if Austria attacks Serbia.
2. The Germans will go to war if Russia mobilises. Germany’s plan of war is to first attack France and Belgium.
3. You must not lose face again in front of Germany. A firm response in 1908 and 1911 resulted in Germany backing down. Germany however humiliated France in 1870. You would like to take revenge.
4. Russia relies on your military support and expects you support.
5. That Britain is an ally however they are not obliged to support you.

You can prevent war by:

1. Persuading the Germans not to attack France.
2. Persuading Russians not to mobilise.
3. Persuading the Austrians to back down on Point C of the ultimatum.

If Germany invades you must fight back!

Secret instructions to the British Representatives

You believe:

1. The Russian Government threatens to mobilise if Austria attacks Serbia.
2. The Germans threaten war if Russia mobilises. Which means they will first attack Belgium and France. You must go to war at this point as this will put Britain under threat also.
4. Germany must not reach naval equality with Britain and clear access to the English Channel.
5. The French rely on your support however you are not obliged to help, though not doing so will harm your international relations.
6. The British army is not strong enough to stop the german forces alone.

You can prevent war by:

1. Persuading the Austrians to back down on Point C of the ultimatum.
2. Persuading Serbia to accept all of the ultimatum.
3. Persuading the Germans not to attack Belgium.
4. Persuading the Russians not to mobilise.

The German army must not reach the Channel through Belgium or France!
If Germany attacks Belgium, you must go to war!
OH WHAT A LOVELY WAR! ACT 2 SCENE 17- THE HOME FRONT

MRS PANKHURST
Now before talking to you all, I should like to read you a letter from my good friend George Bernard Shaw.

FIRST MAN
Who's he when he's at home?

MRS PANKHURST
He say that the men of this country are being sacrificed to the blunders of boobies, the cupidity of capitalists, the ambition of conquerors, the lusts and lies and rancours of blood thirsty men who love war because it open prison doors and sets them on the throne of power and popularity.

SECOND MAN
Now give us a song!

MRS PANKHURST
For the second time, peace is being offered to the sorely tried people of the civilized world. At the close of 1915 President Wilson proposed an immediate armistice and peace conference. In April of this year, Germany herself proposed peace. In the Reichstag, the peace groups are active and outspoken; the exact terms of Germany's offer have been made known to us and I should like to ask Lloyd George what his aims are?

FIRST WOMAN
I should like to ask you what your old man has for dinner!

MRS PANKHURST
... the politicians chatter like imbeciles while civilization bleeds to death.

THIRD MAN
Your talking like a traitor. Pacifists are traitors.

MRS PANKHURST
I ask that gentleman to consider the plight of the civilized world after another year: you do not know what you do and the statesmen wash their hands of the whole affair...

SECOND MAN
Douglas Haig's got them on the run.

MRS PANKHURST
Who tells you this? The Times... the newspaper that refuses to publish the pacifist letters, and distorts the facts about our so-called victories. We are killing off slowly but surely the best of the male population. The sons of Europe are being crucified [because] you this misguided masses are calling out for it! War cannot be won. No one can win a war. Is it your wish this war will go on and on until Germany is beaten into the ground?
...a people’s theatre