

SAVED

A RECORD AND ANALYSIS OF A PRODUCTION

by

JOHN HOWARD GRAY

B.A., Mount Allison University, 1968

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in the Department

of

THEATRE

We accept this thesis as conforming to the
required standard

THE UNIVERSITY OF BRITISH COLUMBIA

September, 1972

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study.

I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of

Theater

The University of British Columbia
Vancouver 8, Canada

Date

Sept 22 - 1972

ABSTRACT

Saved, a play by Edward Bond, was produced and directed by John Gray in partial fulfilment of the requirements for a Master of Arts degree, in the Department of Theatre at The University of British Columbia, at the Dorothy Somerset Studio Theatre, from October 21 to October 24, 1970. The following is a detailed record of that production, together with the director's analysis and interpretation of the script.

Saved was performed by a predominantly student cast, in costumes and setting designed by Astrid Janson, and with the technical direction of Richard Spencer.

This record is divided into three main sections. The first is a short section setting forth as simply as possible the specific directorial concept used for this production, together with a comment on the language of the play.

The second section contains a unit-by-unit analysis of Saved, together with notes on the groundplan, design, and costumes for the play.

The third section is made up of the prompt script of the production, showing blocking, division into units, notes on motivations, and lighting and scenery cues. The promptbook is preceded by a scale groundplan for the production, a props list, and pictures of the production with notes on the scenes depicted.

TABLE OF CONTENTS

	<u>Page</u>
ABSTRACT	ii
LIST OF ILLUSTRATIONS	vi
ACKNOWLEDGEMENTS	vii
 Chapter	
1 <i>SAVED: DIRECTOR'S INTERPRETATION</i>	1
Bond's Use of Language in <i>Saved</i>	6
2 <i>SAVED: UNIT-BY-UNIT ANALYSIS</i>	10
Note	10
Scene One	11
Scene Two	15
Scene Three	19
Scene Four	22
Scene Five	26
Scene Six	29
Scene Seven	45
Scene Eight	49
Scene Nine	56
Scene Ten	60

<u>Chapter</u>		<u>Page</u>
	Scene Eleven.	68
	Scene Twelve.	73
	Scene Thirteen.	79
3	<i>SAVED</i> : GROUND PLAN, DESIGN AND COSTUMES. . . .	83
	<i>Saved</i> : A Note on Costumes.	85
	BIBLIOGRAPHY	91
	APPENDICES	
A	<i>SAVED</i> : PRODUCTION DETAILS.	92
B	<i>SAVED</i> : DIRECTOR'S PROMPT BOOK.	96
C	PRODUCTION PHOTOGRAPHS.	212

LIST OF ILLUSTRATIONS

	<u>Page</u>
<i>Saved:</i> Groundplan.	95
Scene 1, page 13.	213
Scene 3, page 28.	213
Scene 4, page 41.	214
Scene 5, page 45.	214
Scene 6, page 49.	215
Scene 6, page 65.	215
Scene 6, page 69.	216
Scene 8, page 84.	216
Scene 10, page 103.	217
Scene 11, page 108.	217

ACKNOWLEDGEMENTS

I wish to thank Mr. Stanley Weese and Dr. Peter Loeffler of The University of British Columbia's Department of Theatre for their assistance in the preparation of this thesis. I should also like to acknowledge the help of Mr. Richard Spencer for his technical assistance during the production, my typist, Shari Haller, and the cast of *Saved*.

Chapter 1

SAVED: DIRECTOR'S INTERPRETATION

In his book On Aggression, Konrad Lorenz claims that all carnivorous animals are equipped with built-in inhibitions against the killing of members of their own species. Lorenz describes in detail the elaborate rituals and contests which, for most animals, take the place of the blood feud over territory and females. He describes, however, two exceptions: rats and men.

Exceptional among the carnivores, rats do sometimes kill other rats. But the condition under which rats may freely kill their own kind is quite specific. Rats live in packs or hordes; they do not fight seriously with, much less kill, members of the same pack. On the other hand, they are merciless to members of other packs, killing them slowly and painfully and with evident relish.

The analogy to human beings is almost total. Human beings also live in packs, and the killing of members of the

pack is usually forbidden; but this ban seldom applied to members of other packs. In fact, hostility to another pack is often a means to achieving solidarity within the pack. The tendencies of nationalism, racism, and ethno-centrism can all be seen as the attempt of a pack to define itself in terms of outsiders.

The Christian religion represents the largest pack man has yet been able to form. It is still a pack, nonetheless, as the Crusades and the Inquisition bear witness. Christianity determined the morals, laws and customs of the greater part of the Western Hemisphere and achieved, at least on the surface, a modicum of unity. But in the twentieth century Christianity has ceased to be potent as a unifying force over men. The foundation for the pack has disintegrated. As a result, societies have fragmented into smaller packs, to a large extent economically determined. Among the poor, the packs are the smallest of all. With so many packs depending for their definition upon hostility to outsiders our way of life has become violent and divisive.

Edward Bond's Saved is set in such a society. The people are poor, and can rely upon no transcendent order for their mutual protection; they have therefore banded together into small packs. The family group — Mary, Harry and Pam — represents one such pack. In spite of their mutual hatred

and resentment they stay together. Without each other, they are unprotected. If one is to project into the future, it is likely that they will remain together the rest of their lives.

The group of Pete, Colin, Barry and Mike (and, later, Fred) represents another such pack. Conflicts within this group are based upon the individual's attempt to attain status within it. The criterion is masculinity, and masculinity is specifically defined in terms of killing and sexual exploit. At times this conflict becomes violent and threatens to destroy the group, but the group always remains united in its hostility to outsiders. Wherever possible, the group projects its internal conflicts on outsiders. The baby is the victim of just such a situation. Barry has implied that Pete did not really kill the child with his car. To retain his status, therefore, Pete has something to prove. The baby becomes a battleground as Pete and Barry try to prove that each can go the furthest in molesting the baby. As Colin and Mike become involved in the contest, the situation gains momentum. Fred has thus far remained outside, but the group forces him to participate simply by the threat of excluding him. Note that the baby is fair game, for it has been abandoned by the group to which it belonged.

We have in the play, therefore, two groups which exist to protect themselves from a hostile world. They are

successful, but with a serious drawback: the individuality of each member has been degraded and stifled. Note that not one character in either group has any affection for any other character. Moreover the resentment and bitterness within the family presents doubts as to whether membership in such a group is worth the price paid for it.

With the introduction of Len we have a character who is not connected to any particular group. The first problem presented is: how can a lone person find fulfilment in a society comprised of small groups which depend for their identity upon hostility to outsiders? It is possible, as it turns out, but there are standards which must be met. The most important criterion is sexual: the person must be able to fulfil his sexual role. In the society depicted in Saved, the proper masculine role is that of aggressor, and the proper feminine role is that of servant-victim. Neither Len nor Harry prove able to fulfil their sexual role, and Mary and Pam respond characteristically: Mary becomes the aggressor while Pam looks elsewhere for someone who will allow her to be his victim. The struggle for role identification is urgent: in the fate of the baby we see what happens to those without a role to play.

Len finds it difficult to become part of such a group, for he is extremely insecure sexually, as we discover in Scene One. His attempts at asserting his masculinity put

him at odds with Harry, whose role of "man of the house" is a precarious one. Harry is a sexual failure, and by seeking inclusion in the pack as a man ("Can I stay the night?"), Len becomes a threat to him.

In Scene Two it appears as if Len has succeeded, but the introduction of Fred, who is better able to play the masculine role, presents a complication. This is followed by Scene Three, which reinforces both the sexual role theme and the group-pack theme.

As the play progresses and Len remains with the family, a new question occurs: is membership in such a group worth the price paid for it? The price is very clear in scenes Four, Eight, and Eleven. This is the most important question of the second half of the play, and is present in the recurring question, "Why do you stay," asked by Fred and Pam. As Len becomes more and more at odds with Pam the situation becomes less and less hopeful. In Scene Eleven the situation comes to a head, with all its potential violence. At the end of Scene Eleven Len is seen as a complete outsider and it seems certain that he will leave. He is saved (perhaps leading to the play's title) by Harry, the sexual drone, who has gradually come to look upon Len as a replacement for the "son" he has lost. The final scenes seem to suggest that rejects from other groups rotate to one another and form their own group, hating one another for their own failures,

yet permanently bonded together, since any group is better than none. This grudging acceptance, however faint, makes it possible for Len to endure all the violence and degradation. In this sense, the final scene represents a positive victory for Len. As Bond remarks in his introduction to the play, anyone who is unable to see the ending as such has not yet learned to "clutch at straws." Given the society Bond presents, such a positive ending is nothing short of a miracle.

Bond's Use of Language in *Saved*

The subject of Bond's use of language in *Saved* deserves special attention, for the language serves several important functions in the play. Firstly, the language spoken by all the characters in the play is our strongest indication that what we are watching is a naturalistic portrayal of a class or social group. At times the figures of speech used become so local that it is difficult for the spectator who is unfamiliar with this particular section of London to understand what is being discussed. Meaning, then, is at times subordinated to verisimilitude.

Connected to the above is the fact that language is the only key to solving the problem of Len's origins. Nowhere in the play are we told where Len comes from, beyond

the fact that he and Colin went to the same high school. The language that Len uses, however, is the same language used by the other characters in the play: he is not an outsider by class. He is not a geographical outsider. Len's inability to merge with his surroundings, then, is more a philosophical and moral question than a social question. The question that remains unanswered, then, is: How has Len come to be the way he is? Why is his sensibility different from that of the other characters in the play? This lack of a fundamental motivation for Len's actions (or non-actions) is perhaps a statement in itself. Bond seems to be saying that, unaccountably, individual sensibilities emerge in the most homogeneous of societies. Our inability to answer for this fact is connected to our inability to find reference points for our ethical decisions and our behaviour.

The third function of language in Saved is less connected to naturalistic accuracy. Let us look at a section of Scene Six (Page 52). This section occurs after the opening dialogue between Len and Fred:

. . . MIKE comes in. He has a haversack slung from one shoulder and carries a rod. He wears a small, flashy hat.

FRED: No luck?
 MIKE: Woudn't feed a cat.
 LEN: Waste a time.
 MIKE: Same 'ere.
 FRED: Got a breeze up.
 MIKE: What yer doin'?

FRED: Now?
 MIKE: Yeh, t'night.
 FRED: Reckon anythin'?
 MIKE: Bit a fun.
 FRED: Suits me.
 MIKE: You're on.
 FRED: Up the other end?
 MIKE: 'Ow's the cash?
 FRED: Broke. You?
 MIKE: I'll touch up the old lady.
 FRED: Get a couple for me.
 LEN: That'll pay for the fares.
 MIKE: Pick yer up roun' your
 place.
 FRED: Not too early. 'Ave a
 bath first.
 MIKE: Never know 'oo yer'll be
 sleepin with.
 FRED: After eight.
 MIKE: I feel juss right for it.
 LEN: What?
 MIKE: Out on the 'unt.

Even the look of the dialogue on the page gives it a hieroglyphic quality, the quality of language broken down to its barest elements. There is no description, no metaphor. Figures of speech are restricted to mutually agreed-upon idioms. On the surface at least, it seems that what we have here is language used simply for the communication of information.

And yet, a look at the above section will reveal that precious little information is in fact communicated. Fred and Mike will meet at eight. Mike will furnish the money. Even more important than information is the ritual acknowledgement of one another's presence, a recognition that

they are of the same tribe. The gang often performs verbal rituals around the subject of sex which appear to be acknowledgements of one another's potency. Language, then, is used by most of the characters either to pass on information or to perform ritual acknowledgements and mutual reaffirmations. Language used for interpersonal, individual exchange is almost nonexistent.

In this regard two characters stand out: Harry and Mary. While the other characters go through the motions of communicating, Harry and Mary have given up all pretence of communication and have ceased to use language at all. In this respect, the silence of Scene Thirteen is eloquent.

Chapter 2

SAVED: UNIT-BY-UNIT ANALYSIS

Note

Saved is divided into thirteen scenes. For purposes of analysis I have subdivided the scenes into "units," which are delineated in the prompt book (Chapter 2). Any one of a number of events may signal the beginning of a new unit. In most instances I have relied upon the following:

1. The entrance of a character, who brings into the scene with him a whole set of circumstances.
2. A sharp switch in objective.
3. A sharp change in character relationship, especially in terms of dominance.

For purposes of reference I shall refer to the page on which a unit occurs when introducing a new unit.

Scene One

Scene One initiates the relationship between Len and Pam, with the motivations of both characters seen as primarily sexual. Pam, for what appears to be basic sexual reasons, has brought home a man whose primary characteristic seems to be sexual insecurity. We notice that during each sexual episode in the scene Pam is the initiator, while Len finds every possible excuse to terminate it. The first purpose of the scene is to motivate the plot: to present Len as a sexually insecure young man who is anxious to find acceptance, to belong, to be included in a group.

The second purpose of the scene is to initiate the conflict between Len and Harry as a sexual one, and to present Len in this sense as an intruder, an unwelcome visitor. It is evident that should Len fail to fulfil a sexual role with Pam he will be a complete outsider to the occupants of the home. The scene, then, must focus on Len as intruding on a tightly knit group whose standards are specific, and to pose the question as to whether he is equipped to live up to these standards.

The third purpose of the scene is to align the spectator's sympathies with the central character. To accomplish this end, Len's dilemma is presented much more lightly and whimsically here than elsewhere in the play. The tone of the scene is primarily comic.

At the opening of the scene, Len makes a false entrance. He is immediately seen by the spectator as an outsider in an unfamiliar environment. When he makes his second entrance ("2" - Page 11), he avoids the middle of the room, crossing tentatively between the wall and the sofa. Pam, on the other hand, crosses straight into the centre of the room ("3" - Page 11), indicating that she is on familiar ground. The opening dialogue (Unit One) presents an interesting study in character dominance. Len initiates each exchange, a fact which would seem to indicate that he is the stronger character; but it soon becomes evident that Len is *compelled* to talk, that he is covering up for something. Len's motivation for the scene, then, is to cover up for the fact that sexually he does not know what he is doing. Pam, on the other hand, does not find it necessary to cover up for anything by making conversation. Her motivation throughout the scene is to "get on with it." Therefore it is Pam who is in control, although it is Len who does most of the talking. This relationship is emphasized by movement: Pam's movements are direct whereas Len's are evasive. Note the number of pauses in the scene, and that they always seem to indicate hesitation on Len's part.

As they take their positions, Len begins to employ tactics to interrupt the action, finding excuses to conceal his reluctance. He becomes very fussy about the couch. He

gives romantic significance to what they are doing, although Pam makes it clear that she requires no such justification and is annoyed by the delay. Len realizes that he cannot hold things off any longer without becoming an object of mockery. He resumes the performance, although it is evident that he is very ill at ease. There is a pause at this point during which they begin to make love, and it appears as though Len may be successful.

With the introduction of Harry a new unit begins (Unit Two, Page 13). The scene changes focus and direction, and there is an abrupt change in rhythm. Len panics, and loses the small amount of confidence he has been able to gain in the scene up to this point. It becomes apparent that the action will be suspended indefinitely when Len becomes self-conscious to the point of prudishness ("Pull up yer dress"). In Unit Three (Page 14), there is a return to the theme of Unit One, and Len finds every possible excuse to avoid the fact that he is expected to fill a role. But there is a development, for Len has begun to use Harry as his excuse for the delay, convincing himself that if Harry were not there there would be no problem. Harry and Len have become rivals.

Pam, however, is becoming amused at Len's discomfort. When Pam laughs aloud, Len thinks that she is amused by him, that this is a possible road to acceptance. He begins to entertain her (Unit Four, Page 16) and this movement gains

momentum, as Len uses the jokes to replace in words what he is unable to do in action.

In Unit Five (Page 17), Len begins to direct the jokes at Harry, using them as a weapon to assert his sexual superiority. By winning Pam over to his side (and by reassuring himself of his own masculinity) in this way, Len has created the circumstances for a conflict with Harry. Len is now a threat to Harry's sexual position in the house.

With Harry's exit (Unit Six, Page 19) the tentative movement of Unit One is resumed. Pam realizes that she must take the lead, and the scene ends with her taking the dominant, masculine role. Len's final statement, "This is the life," is a key line in the scene, for it is an echo of Unit One. It is an indication that this kind of acceptance is what Len has been looking for. Later, when he finds that living in such a group has its drawbacks, his "this is the life" will become "what a life."

In this scene Len is the variable factor on whom focus is directed and whose motivations are explored, while Pam remains relatively constant. The questions concerning Pam's motivations are not explored until Scene Two, and the question as to why Pam picked Len up in the first place remains as yet unanswered. In Scene Two it will become clear that a basic difference exists between the two characters in the fact that Pam is a child of the environment presented in

the play, whereas Len is contrary to the environment in certain essential ways.

Scene Two

In Scene Two several months have passed and we are given a picture of the relationship between Pam and Len as it has evolved so far. They have all the appearance of a typical lower class couple, but as Pam's motivations for entering the relationship are made clear it becomes apparent that there is a potential conflict. From Pam's reluctant description of her home life it becomes clear that Len is to provide an escape from her home environment without losing the security that comes from such an arrangement. Their relationship is to be everything that Mary and Harry are not: Pam is to be the passive, domestic wife to Len, who is to fulfil the aggressive, masculine role that Harry failed to live up to.

The conflict arises out of the fact that Len has assumed a passive role. He puts his head in her lap. He allows her to squeeze his pimples. Pam talks of her future role, of knitting sweaters and the domestic life, but this is for her a poor substitute for the prospect of a sexually dominant man. Thus, when Fred appears, Pam's reaction makes it clear what she really wants. What is absent in the

relationship between Pam and Len is precisely what motivated Pam to initiate it. Pam's immediate sexual attraction for Fred is similar to her initial attraction for Len which remained unfulfilled. Pam wants to fulfil the role of woman. The pathos of the situation arises out of the fact that the role of woman as she understands it is synonymous to the role of victim. From the beginning of her relationship with Fred she sets out to become a victim, and she succeeds only too well.

Both Len and Pam visualizes the other as something they are not. Similarly, the relationship between them is more a product of fantasy than of reality. The setting of the scene visualizes the isolation needed for such a relationship to endure. Fred visually brings Len and Pam in contact with the earth again, and the outcome is inevitable. Len's reluctance to allow Fred to pull the boat ashore is well founded.

Generally, the scene serves three main functions. It provides explanations as to Pam's motivations which went unexplained in Scene One, and so foreshadowed the eventual disintegration of the relationship. Mary and Harry are introduced in this scene, and their unusual arrangement is described. Len's line, "I won't turn out like that," is an ironic foreshadowing of the fact that their relationship will eventually parallel that of Mary and Harry. The third function

of the scene is to introduce Fred. The immediate rapport he establishes with Pam is evidence that they understand each other. This makes Len uneasy, but there is nothing he can do about it. He is an outsider who does not really understand what a male-female relationship consists of in this particular group. So his reaction is a combination of uneasiness and fascination. Thus, the ending of the scene is linked to the central theme of the outsider versus the group.

Unit One establishes the setting, the time, and the fact that Len and Pam are on an intimate basis. We learn that Len is now living in the house and is anxious to be accepted there ("She reckon me you reckon?"). They expect to be married, and Pam imagines domestic functions she will perform such as knitting sweaters. Len brings up the subject of their first meeting (Page 21). Pam quickly changes the subject, for the need that brought about their first meeting is still unsatisfied. Pam is still the dominant character, for she does not feel the need to answer questions or to ask them. At no point in the play does she ask Len where he came from. She easily avoids Len's questioning by performing the motherly function of squeezing a pimple.

Unit Three begins when Len questions Pam about her family (Page 24). We learn of the relationship between Mary and Harry, and Pam's reluctance to elaborate is as understandable as Len's eagerness to find out all about it. Len

questions her more insistently. Her line, "I 'hope I never see 'em again, thass all," is the most honest admission in the scene, and is her primary motive for remaining with Len. Rhythmically the unit gains momentum until Pam becomes angry and stops the conversation.

In Unit Four, Fred is introduced (Page 25). Len's reluctance to give up the isolation of the boat is justified, for what is absent in their relationship is immediately fulfilled by Fred, whose similar background and aggressive masculinity enable him to strike an immediate social and sexual rapport with Pam. Len's occasional complaint of "Watch it" indicates that he is aware of what is going on. But he is unable to participate or compete because he is unfamiliar with the rules under which the game is being played. As an outsider, he can only watch the ritual of courtship as Fred and Pam play it. It is his unfamiliarity as an outsider that explains both his lack of action (he does not know that, under the rules, he is expected to react violently to win Pam back), and his later fascination for Fred.

Directorially, two main difficulties exist with this scene. Firstly, the important pieces of information and character insight are scattered among large amounts of small talk. This presents the problem of giving the scene a sense of direction, of avoiding some of the meandering quality one notices upon reading the scene. The difficulty of

understanding what is happening in the scene is made greater by the fact that the characters speak heavy dialect which is difficult to a Canadian audience. For this reason I compressed the scene, making cuts in such a way that the important points I wished to emphasize came closer together. I also replaced several local expressions with their Canadian equivalents.

The second difficulty is in the setting of the scene, and the lack of movement possible within it. This presents a problem of variety. Although body positions and movement were used, I emphasized as much as possible the many changes and contrasts in speech rhythms throughout the scene. Divisions of units were emphasized rhythmically.

Scene Three

In Scene Three we are brought up face to face with the social background of the play. It is one in which violence and cruelty are commonplace, and where people must band together for mutual protection. But no group is free of internal conflict, for the individual members continually struggle for prestige and status. Such tensions are expiated by acts of violence against the outside world, and these acts of violence become criteria for status within the group. Outsiders, then, are made scapegoats for the violence inherent in the group. The group, then, sustains and defines itself by perpetuating

the violence which necessitates its existence. In Scene Three we witness the interior workings of such a group and its relationship to outsiders such as Len. It is interesting that Len is seen with Mary in this scene. His role as her protector defines him as part of another group, the internal workings of which we will see in Scene Four. It also foreshadows Scene Nine and future conflicts with Harry.

Unit One gives us a picture of the violence referred to above. Pete was involved in a motor accident in which a child was killed. He obtains great status within the group by claiming that the act was deliberate. Mike and Colin become part of the event by allying themselves with Pete. The only one to challenge Pete's leadership is Barry, who evidently has the lowest status in the group. Note ("TOP" - Page 28) that Pete, Colin, and Mike are grouped so that Pete is given prominence, while Barry is apart from the trio and is squatting, which gives him less stature. Unit Two (Page 28) begins when Barry rises to his feet and challenges Pete's story. This is Barry's bid for power. Pete forces a confrontation with the line, "Think I can't drive?". There is a danger of open fighting. Colin and Mike sense this threat to the solidarity of the group and attempt to mitigate the conflict by making light of the incident. When Barry reasserts his challenge ("He's havin' yer on!"), Colin and Mike turn on

him and Pete's position is secured. The remainder of the unit is spent in lessening through ridicule Barry's ability to disrupt the group.

The solidarity of the group is re-established with the entrance of Len (Unit Three, Page 30). Attention is drawn to Len when Colin recognizes him as a former schoolmate. In Unit Three the rhythm is much more hesitant and the atmosphere more tense, as Colin realizes that he is making contact with an outsider who is not recognized by the rest of the group. The group makes jokes at Len's expense, thereby defining itself by forcing Len into the role of outsider. The group remains solid throughout the remainder of the scene, but the internal conflicts we witnessed earlier will reassert themselves as a motivating force in Scene Six.

Unit Four begins with the introduction of Mary (Page 32). We soon find two groups in opposition, as Len and Mary unify as a defense against Pete, Mike, Colin and Barry. The four boys thus become representative of the outside world against which the family must protect itself. This seems to partially motivate the family's remaining together in spite of their apparent mutual hatred.

It is interesting that Len, although he is acquainted with Colin, goes unprotected when we first see him in this scene. He is not a part of any group other than the family. This brings up the question of Len's origin, which is never

answered. Later, when the question is asked as to why he remains with the family, an important consideration seems to be that he simply has nowhere else to go, and that something is better than nothing.

Unit Five (Page 34) reasserts the situation of Unit One. Pete, Mike, Colin and Barry are a reunited, solidified group. In the last two lines we are reminded of the terrible violence of which the group is capable.

Scene Four

Scene Four contains a similar study of the interior workings of a group to that of Scene Three. Len's escape from loneliness and isolation has not been without its price. In fact, by the end of the scene one wonders if his former state were not preferable in many ways; a growing and recurrent question in the play seems to be "why does he remain in the house?". The family in some respects closely resembles the group we studied in Scene Three. Under the surface of daily routine is the same potential violence we saw in the previous scene. In this case, however, the battle lines are firmly drawn. If the key line to Len and Pam's relationship at the opening was "This is the life," the key line for the family situation is "What a life."

Besides serving the dramatic functions of plot and character development, the scene serves a theatrical purpose quite distinct from the previous scenes. Scene Four attempts to force the audience into *experiencing* the family situation we have heard so much about. The continuing din of the baby, the television set, the constant bickering, together with the atmosphere of tension and mutual hatred is designed to wear down the spectator, to make the question of how these people can spend their lives in this way an important and meaningful one. The scene, then, is designed partly as an assault on the spectator's nerves. This also serves the theatrical function of providing a sharp contrast to the verboseness and the comedy of the previous scenes.

Predictably, the relationship between Pam and Len has deteriorated. In fact, a growing parallel emerges to the relationship between Harry and Mary. Len's avowed motive for remaining in the house is the child which he believes to be his, but later we will discover that this is not the case. The baby is simply an instrument with which Len can serve his desire to be needed, to belong.

At the opening of the scene we see a visual depiction of the relationship between Harry and Mary. The incident with the light (Unit One, Page 34) shows not only that the lines of battle have been drawn for some time, but also shows that they have learned to vent their hatred while avoiding a

direct confrontation. They have in this sense found an equilibrium whereby they can remain together. The question, of course, remains as to why they should *want* to remain together. To heighten the scene to follow, Mary is depicted as having a headache, and so is perhaps more irritable than usual.

Pam enters, and a unit follows which is roughly parallel to the previous unit: in the controversy over the television set, Pam deliberately sets out to irritate Mary. Again, a direct confrontation of their attitudes towards each other is avoided. Len enters, and a new unit begins (Unit Three, Page 35), the main purpose of which is to establish Len as being accepted as "part of the family" by Mary, while at the same time incurring the hatred of Pam. A period of relative quiet follows as Len eats and Mary, Harry and Pam focus on the television set.

With the crying of the baby (Unit Four, Page 36), the main action of the scene begins. Every action and statement throughout the following unit has some bearing on the crying of the baby, either directly concerning it or as an attempt to carry on a conversation above the din. Pam's reaction to the screams is to turn up the volume of the television set, and not even Len makes any attempt to comfort the baby. This lack of regard weakens Len's subsequent claim that he is staying in the house in order to protect the baby. The unit continues through Pam's exit up until her re-entrance.

Pam initiates Unit Five (Page 38) by showing her sexual contempt for Len. Mary's line, "I don't wanna 'ear all this again t'night" indicates that the quarrel to follow is a regular occurrence now. Pam poses the question the spectator may ask several times throughout the play: When yer leavin' us? I'm sick an' tired a arsten." We have mentioned the weakness of Len's reply in view of the fact that the child is screaming at present. Even Pam sees the ridiculousness of his pronouncement that "kids need proper 'omes." Throughout the unit we are struck by the characters' complete indifference to the child upstairs, and in this sense we are prepared for the events of Scene Six.

Unit Six begins with Fred's entrance (Page 40). We are first made aware that Fred has replaced Len in Pam's affections. Fred is our indication of what is missing in Harry and Len in the eyes of Mary and Pam. Fred's complete sexual dominance over Pam enables her to act out her role of servant-victim. Unlike Len of Scene One, Fred calls the tune. Pam buys his cigarettes. She acts according to his wishes. She complains about his lateness and his ignorance of her. But she accepts the situation as a normal state of life. Fred has succeeded where Len failed in fulfilling the dominant, aggressive role expected of him. The irony lies in the fact that Pam is creating the circumstances for her own victimization.

Our second impression upon the entrance of Fred is of Len's complete superfluity in the household. Far from recognizing Len as a rival, Fred treats him as if he were Pam's brother instead of her former lover.

When Fred and Pam leave, Mary sees that Harry is enjoying the television program. She turns it off and exits. A new unit begins (Unit Seven, Page 41) when Len and Harry confront each other. In the exchange to follow, Harry takes his place in the central action as the only character who understands Len's real motives for remaining in the house. He immediately becomes the dominant character with the line, "You wanna keep yer door shut." Len's reply concerning the child is patently false. We are struck by the parallel between these two characters, realizing that here are two men who are living, inexplicably, with women with whom they have failed sexually, in an environment of hatred and mistrust. The question as to why these two men remain in their present situation will become the dominant question in the second half of the play.

Scene Five

Scene Five accomplishes three main functions. It is a turning point for Pam, for in this scene we find out that Fred has ceased to be interested in her; her role of victim

is realizing itself, in her pathetic reaction to this change of events. Throughout the rest of the play, Pam becomes more and more pathetic as she tries to regain Fred's affection. The second function of the scene is to show that Len has in a sense carved out a place for himself within the family unit as Pam's protector. He is a brother-like figure (a role that does not carry with it too much sexual responsibility), and has concentrated his attentions to the stricken Pam to the extent that Mary has become jealous and bitter.

The third function of the scene is to present the live baby to the audience, in preparation for the killing of Scene Six. The impact of a live baby onstage is tremendous; the audience is given the opportunity to envisage the killing of Scene Six in all its horror. Without the image of the baby it is all too easy to abstract oneself from the event, to look upon it objectively and in a detached way.

At the opening of the scene it becomes clear that Len has indeed found a role for himself within the family, as Pam's protector or older brother, a role that does not pose sexual demands. The most important plot function of the scene is served in Unit One (Page 42) where we find that Fred has rejected Pam and that she is feigning illness as a result. Len ministers to Pam an assertion of his new-found role: a role to which Pam is far from reconciled, as we find in Unit Two. The hostility which is sustained by both Mary and Pam is

evidence that the mutual hatred within the family has not lessened, and this exchange (recalling the fight over the television set in Scene Four) reaches a climax with the line, "Shut up! I'm sick a' the lot of yer!".

Len's entrance with the baby at first appears to be a genuine act of affection for the child. But it quickly becomes clear that he is in fact using the baby to assert his new role, just as he used his ministrations to Pam. For example, when he places the baby on the bed he is demonstrating how important he is. But the second attempt, like the first, to be a part of Pam's life fails and ends in shouting:

LEN: I ain't yer paid nurse!
 PAM: (*Calls*) Mum! I know why Fred ain't
 come - yer been tearin up me
 letters.
 LEN: 'E did!
 PAM: Yer little liar!

But it must be made clear at the same time that Len possesses a genuine affection for Pam. To make her happy, he tells her that Fred is coming that evening. For the first time Pam accepts Len in his new role, and the scene ends in relative harmony. As we will see in Scene Six, Len has become a go-between in the relationship between Fred and Pam.

Mary's entrance (End Unit Four, Page 46) gives us an interesting insight into her character. Her affection for

Len in Scene Four was evident enough to suggest that she might feel rejected if he were to spend great amounts of time with Pam. The affection she has for him is ambiguous, somewhere between a son and a potential lover. The vying for Len's affection by Pam will appear again in the play, and is an important motivation for Scene Nine.

The introduction of the baby is an important element in the scene. Previously we have heard the baby, and it has become an element in the action, but not as a living thing, a human being. It is important that we experience the baby in this way for the death in Scene Six to have any real meaning for the spectator. It is for this reason that a real baby must be used in Scene Five. All of the above actions and character notes are subordinate to the reality of a baby onstage, and this image has great potential for Scene Six. For this reason, Bond has written the scene so that all important plot functions are carried out before the entrance of the baby. It is interesting to note that on the one performance where a doll was used instead of a baby the effect of Scene Six was greatly weakened.

Scene Six

Scene Six is by far the longest scene in the play, and the events it depicts are in a sense a culmination of the

events of the first five scenes. We witness the helplessness of Len in the go-between role he has assigned for himself, Pam's rejection by Fred, and the group ethic of Scene Three carried to its logical conclusion in the stoning of the baby. Thus the plot and character threads of the first five scenes are tied together, leaving one single question: why do these people permit themselves to live like this?

The stoning of the baby serves several important plot functions in the play. It demonstrates the primeval savagery of the gang to the family as a force against which they must protect themselves. It also introduces another element into the central theme: if Len is to find acceptance and a place for himself in such a world he must come to understand the forces at work within it and in a sense reconcile himself with them. More important, however, the stoning of the baby serves a similar function to the events of Scene Four in that it gives the audience a taste of something which up until now has only been alluded to. The violence referred to in Scene Three becomes a reality, just as the family life referred to in Scene Two becomes a reality in Scene Four.

Finally, in Scene Six Pam becomes a pathetic figure, and her vehemence and crassness are brought into perspective. Bond is careful not to allow us to blame Pam for Len's dilemma, just as he later avoids putting blame on Mary for Harry's situation.

The opening of Scene Six represents a confrontation between the sexual winner and the sexual loser; the man who seems to thrive in this environment and the man who does not. Notice that Fred has not been shown in the context of any particular group: Bond seems to want to emphasize the opposition between Len and Fred, and to isolate their confrontation.

Len's attitude towards Fred seems to be somewhat of an enigma up until now, since he was remarkably lacking in bitterness towards him at the end of Scene Four. We now see two motivations for Len to confront Fred at this time: he is still fulfilling an older-brother function for Pam, and he is attempting to use Fred to gain a vicarious experience of what it is like to be a sexual success, and to be accepted into the society depicted in the play. Fred seems to be everything that Len is not: strong, sexually competent and confident, and apparently independent of his environment, although we will find later in this scene that this assessment of him is not entirely true. The important thing is that here we must see that Len is experiencing his environment vicariously, having himself failed badly.

The visual image of Fred instructing Len on how to bait the hook clarifies the situation a great deal. If we accept the phallic symbolism of the fishing rod (not only is it a direct parallel as a metaphor; it is visually obvious by the way in which the rod is held), we can see that Len is

using Fred as a model by which to gain acceptance into the group. The overall image of the scene is of a boy looking to an older, more experienced brother for advice on how to succeed.

The main purpose of Unit One (Page 47), then, is to eliminate Pam as a motive for the confrontation. It is immediately clear that Fred wants nothing more to do with Pam, and from this point of view the conversation might well have ended after Unit One. But something else is happening between the two characters, as is made apparent in Unit Two (Page 47), which contains the baiting of the hook. It is now apparent that Len is seeking something quite different from Fred than that he return to Pam.

In Unit Three (Page 50), Fred asserts himself as the dominant character and ends any possible discussion over Pam. In Unit Four (Page 51), however, there is a switch as Len begins to interrogate Fred. He begins by trying to establish a rapport with Fred over the fact that they have both slept with the same girl. Fred's reply, "Fair, depends on the bloke," points to Len's sexual failure and ends this phase of the dialogue. His second, more direct attempt to discover why or how Fred succeeded where he failed is no more illuminating, and ends with Len's frustrated admission that he had eavesdropped on Fred and Pam. There are two reasons for Len's failure to learn anything from the exchange. Firstly,

Fred misinterprets Len's questioning, feeling that Len is blaming him, accusing him of taking Pam away from him. More important, however, is the fact that sexual prowess cannot be taught, and that it is very close to the aggressive instinct that leads to the violence in the play. Since Len appears to be non-aggressive and non-violent, he will not succeed sexually in this environment. There will be echoes of this fact later in the play, such as the incident in Scene Eight (Page 84) where Len's inability to strike Pam is interpreted by her as sexual failure.

Mike's entrance and his subsequent conversation with Fred comprise a new unit (Unit Six, Page 54), and it gives us a new perspective on the sexual theme of the first part of the scene. From the beginning it is evident that Fred and Mike have a much closer rapport, for Len is all but ignored for the rest of the scene. With regard to the closeness of sexuality and aggressiveness, note the last part of the exchange between Fred and Mike. Len does not even understand what is being discussed:

MIKE: I feel juss right for it.
 LEN: What?
 MIKE: Out on the 'unt.
 FRED: (*Imitates a bullet*) Tschewwwww!
 MIKE: 'E picks 'em off at a 'undred yards.

Exchanges like this tend to reinforce our view in this play of the woman as a victim, to be captured, mastered, and exploited.

The image of hunting is a violent one, and tends to refute the married life, children, and domesticity.

Having been introduced thematically, the victim herself appears. Pam's entrance, however, completely changes the focus of the scene (Unit Seven, Page 55). Notice that throughout Unit Seven the character dominance is similar to the situation with Len and Pam in Scene One. Pam, who feels the need to talk, to reach out to the other character, is dominated by Fred who feels no such need, and who simply agrees to her demands without any intention of carrying them out. It is also obvious that she is merely using the baby as a means of getting sympathy from Fred. In Unit Eight (Page 56) she attempts to assert her knowledge that Fred is the father in a pathetic attempt at emotional blackmail.

This effort fails completely. Unit Nine (Page 58) begins when Fred takes the offensive. He asserts his physical power over Pam in an attempt to browbeat her into leaving him alone. Each is using his role in the relationship to win power over the other: Pam as the injured victim, Fred as the stronger aggressor. The blocking reinforces this movement: in Units Seven and Eight Pam chases Fred from place to place as he gathers his fishing gear, then leads him to the pram (Pages 56, 57, 58). At the switch that occurs in Unit Nine, Fred Turns physically upon Pam ("3" - Page 58). Pam's last attempt to use the baby as a means of forcing Fred to come with

her is too blatant and fails. Fred has been in this situation before, and his reply is simple and brutal:

FRED: 'Alf the bloody manor's been
through you.
PAM: Rotton liar!
FRED: Yeh? *(To Mike)* Ain't you
'ad 'er?
MIKE: Not yet.
FRED: Yer'll be next. *(Points to Len)*
What about 'im? *(To Len)*
Eh? *(To Mike)* Yours must be
the only stiff outside the
courtyard she ain't knocked
off.

But Fred has underestimated Pam's desperation and her bitterness. She responds with the only weapon she has left, and abandons the baby to Fred. Len, maintaining his brotherly role of Scene Five, goes to help her (there is no doubt now as to whether the baby is his motive for staying). Nobody has shown any real concern for the baby except as a means of gaining attention for themselves (Len's gesture of concern over the carriage brake, Page 56, is no exception). With Pam's exit, the baby has been completely abandoned to the outside world. Notice that in Unit Eleven (Page 60) both Fred and Mike are ignoring the presence of the baby completely. Theatrically, this section serves as an interlude, a sharp contrast to the noise and violence that comes before and after it.

With the entrance of Pete, Barry and Colin (Page 61), Unit Twelve begins and the scene gains momentum. Fred becomes an object of ridicule over the baby (Barry initiates this in retaliation to Fred's flippant reply to his question). Barry is thus using Fred's vulnerable spot to gain attention for himself and to gain status in the group (remember that in Scene Three his claims of violence and killing brought ridicule). Notice (Page 62) that Barry initiates each exchange over the baby and over its parenthood. In performance, Barry's mocking song overlapped with the exchange between Fred and Mike of Unit Thirteen (Page 61). Gradually the other joined in the song until the whole group was loudly singing and ridiculing Fred. In an effort to get on the right side, Fred joins in the ridicule with his response to the song ("Save money"). Everyone laughs, and the tension is off Fred for the moment. We are beginning to see that not even Fred is immune to wanting the approbation of the group.

Barry initiates a new unit (Unit Fifteen, Page 63) in an obvious attempt to gain attention for himself by clowning with Colin over the balloon. The homosexual implication is clear, and calls attention to certain interesting aspects of such groups, particularly the closeness of the sexual drive, the desire for status in a group, and the aggressive drive.

Throughout Barry's antics, Pete has been unamused. The rivalry between him and Barry still persists, and for the

moment Barry seems to be getting the best of it. When Barry goes too far and alienates Colin by pushing the pram over him, Pete uses the opportunity to regain control of the situation for himself (Page 64). Pete forces a confrontation with Barry, similar to the confrontation between them in Scene Three, except that Colin also wishes to get his revenge on Barry. Barry interprets the challenge as a joke to avoid being defeated, but Pete will have none of it:

PETE: Ain' seen you 'ere before darlin'.
BARRY: 'Op it!
PETE: 'Ow about poppin' in the bushes?
COLIN: Two's up.
BARRY: What about the nipper?
PETE: Too young for me.

Pete's response is to grab Barry firmly by the crotch, in what would be the ultimate affront to Barry's masculinity. Barry's response is to use the baby carriage as a weapon.

Notice the similarity, in the above lines, between the present situation and Barry's earlier exchange with Colin over the balloon. Because the confrontation is with Pete, and the situation is different, the two jokes have completely different contents. This seems to be the case in all scenes in which the gang appears: the joking in which they engage is used as an outlet for communicating various drives and urges which they cannot bring out in the open for fear of destroying the group. The fact that the baby carriage is being

used as a weapon means that the quarrel has the appearance of boyish clowning. The baby, then, is inadvertently becoming an outlet for the frustrations and resentments within the group, as will become more and more apparent throughout the scene. The insight into the situation which grows throughout the scene is that people who are not part of or protected by a group become scapegoats, instruments with which the members of a group can communicate with each other and yet remain together. This has certainly been true of the baby, for Len, Pam, and now the gang are all willing to use the baby as a means to obtain status or acceptance within a particular group or, as in Pam's case, as a means of escaping from one group into another.

Onstage, the confrontation between Pete and Barry over the pram continues uninterrupted throughout Fred and Mike's exchange (Unit 16, Page 64). When Barry ferociously pushes the carriage at Pete, Pete reveals a weakness in the situation for Barry to exploit:

PETE: Stupid git!
 COLIN: Wass up with 'im?
 BARRY: Keep yer dirty 'ands off me!
 PETE: 'E'll 'ave the little perisher out!

Barry recognizes Pete's unwillingness to allow the baby to be harmed, and capitalizes on it in such a way as to call Pete's status in the group into question:

BARRY: O yeh? An' 'oo reckoned they
ran a kid down?

PETE: Thass different.

BARRY: O yeh. Noone t' see yer.

Pete responds by flinging the pram at Barry with even greater ferocity, for such an action is necessary for him to maintain the image within the group which he established in Scene Three. The action is cut off before a resolution can be found when Barry notices that the baby is awake. There is a new unit (Unit Eighteen, Page 65) and an abrupt change in rhythm as Pete, Barry and Colin are distracted by curiosity and peer into the carriage. Note that the rivalry between Pete and Barry has not been erased, and that Pete has not succeeded in vindicating himself from Barry's accusation.

Pete takes advantage of the group's focus on the baby to gain attention for himself and to dispense with the rumour that he has "no guts." He pulls the baby's hair. The effect is so successful that he is called upon to pull the baby's hair a second time as Mike becomes interested. There is now no question that Pete has re-established his position over Barry.

Barry, however, is not about to be beaten. He seizes control of the situation and becomes the dominant character by a succession of moves: pinching the baby, pulling its diapers off, and by spitting into the pram. He is so successful that Colin begins to imitate him.

Pete is then called upon to top Barry, and his suggestion ("Give it a punch") is intended to have that effect. When called upon to back up his suggestion, he makes the mistake of punching the baby lightly, thereby giving Barry the opportunity to beat him at his own game by punching harder. Pete is alarmed by this, even more so when Colin imitates Barry. There is a switch in rhythm here, as the characters feel a bit uneasy about the way the action has taken. They notice Fred. He has not participated in the above section, and they are made slightly uneasy by this fact. When Fred refuses to join them, they are compelled to re-assert their lack of concern to each other, for self-assurance. The four characters exchange boasts, restoring their confidence:

FRED: Leave it alone.
 PETE: Why?
 FRED: Yer don't want a row.
 PETE: What row?
 MIKE: What kid?
 COLIN: I ain't seen no kid.
 BARRY: Not me!
 PETE: Yer wouldn't grass on yer muchers?
 FRED: Grow up.
 BARRY: D'narf look ill. Stupid bastard.
 (HE JERKS THE PRAM VIOLENTLY)
 PETE: Thass 'ow they 'ang yer - give
 yer a jerk.

Pete, as it has been made apparent so far, is a talker who is unable to carry out his boasts. It is by now apparent that he is unable to do as much damage as Barry, and

in this sense is doomed to lose the contest. He talks in the section to follow about breaking fingers and of smothering the baby, but Barry easily destroys the illusion by hinting that Pete would never be able to carry it out. ("Yeh. That would be somethin"). The contest is quickly reaching a critical point where either one or the other must back down. Following the tendency of Scene Three, it will be necessary for them to unite against an outsider in order to maintain their solidarity as a group. Fred's command that they leave the baby alone provides an opportunity for this. By taking a stand opposite to the rest of the group, Fred leaves himself open to becoming an object of their hostility. They react derisively, focusing and venting their internal conflicts on the outsider. When Pete and Barry jerk the pram, it is not so much to continue the contest between them as to torment Fred and to demonstrate their superiority over him. Pete and Barry are now allied against Fred. The following actions of the group are therefore for the purpose of arousing a greater response from Fred.

When Fred stands and again tells them to leave the baby alone ("There'll be a row"), their response indicates that a connection has arisen between masculine pride and the ability to do damage to the baby. They call Fred's masculinity into question on the grounds that he has not yet touched the baby:

PETE: Less see yer.
 BARRY: Yeh.
 PETE: 'Fraid she'll ruck yer.
 FRED: Hah!
 (HE LOOKS INTO THE PRAM)
 Chriss.
 PETE: Less see yer chuck that.
 (PETE THROWS A STONE TO FRED.
 FRED DOESN'T TRY TO CATCH IT.
 IT FALLS TO THE GROUND. COLIN
 PICKS IT UP AND GIVES IT TO
 FRED)

With this challenge, the focus is entirely upon Fred, with all the group pressures inherent in it. Their quiet exchange during Fred's hesitation is partly to goad Fred on, partly to reassure themselves that the baby is not wanted by anyone and therefore can be sacrificed without regret. When Fred intentionally throws and misses, Pete and Barry immediately throw stones into the pram. Pete throws to demonstrate his superiority over Fred. Barry throws more violently to assert his status over both Pete and Fred. Throwing stones at the baby has now become a criterion for acceptance into the group and confirmation of one's masculinity, therefore Colin and Mike follow suit. Fred cannot resist this pressure, and he too throws a stone into the pram, receiving applause from the group.

Pandemonium breaks loose, as each of the boys competes to top the act that preceeded his, by burning the baby and by hitting it with stones at point blank range. Mike's response ("You 'ad what you want!") to attempts on the part of

the others to restrain him is evidence of the pleasure they are receiving from the release of internal violence. When they realize that the bell is ringing (announcing the closing of the park) they become aware of the danger they are in and begin to escape, but still Barry must remain behind to hit the baby once more: somehow the baby becomes a symbol for everything in the world which he wishes to conquer and destroy. He is exultant, as if destroying an enemy.

Fred is left behind to gather his fishing gear. He does this as quickly as possible, inadvertantly leaving behind a box which will incriminate him. We have discovered that even Fred, seemingly the most self-sufficient and independent character in the play, is susceptible to the pressures engendered by a group.

After Fred's exit there is a lone pause of perhaps thirty to forty-five seconds. Pam's return and her subsequent speech is meant to indicate her exhaustion with the struggle she has been in. Her return is intended as brutal irony, for her speech indicates that for the first time in the play someone is willing to accept the baby without using it for their own ends.

This interpretation of the events of Scene Six is intended to be an extension of the themes outlined earlier in this analysis and in my interpretation of the play: that of the individual, his relation to the group and, by extension,

the question of what happens to a person who does not enjoy the protection and sanction of the group. I do not agree with Martin Esslin's interpretation, that the killing of the baby results from the fact that Pam has given it aspirin. According to Mr. Esslin, the boys' attentions are at first well-meant, but they are driven to a frenzy by the baby's lack of response. Thus, according to the interpretation, the events in Scene Six and later in the play arise as a result of Pam's lack of love for the baby and the family's lack of love for each other.

In rehearsal, we discovered three disadvantages to this interpretation. Firstly, this interpretation seems to give a disproportionate emphasis to Pam when it is Len who is the central character, and his attempts to find acceptance the central action. Secondly, such a view gives all of the boys the same motive and implies a homogeneity to the group which is not born out in Scene Three or in Scene Six. In Scene Three we see certain tendencies within the group which must be continued in some way in Scene Six. Thirdly, the interpretation confines the central theme to a question of loving one's fellow man, a moral question, when in fact the central issues of the play are much broader than that, having to do with the basic nature of the human species. For Scene Six to have any meaning in connection with the rest of the

play, the killing of the baby must be seen as the logical and, in this situation, inevitable, progression of tendencies outlined in the preceding scenes.

Scene Seven

Scene Seven fulfills several important plot functions, although it also gives us insights into all the characters concerned. The scene serves the overall purpose of completing, in a sense, the action of the first half of the play (Len's entrance into the family, his changing relationship to Pam, the unwanted baby, the killing of the baby, etc.), leaving the spectator with certain questions central to the theme of the play. These specific questions will form the main action of the second half.

The scene provides certain plot information: mainly in the fact that Fred has been arrested for the crime. The fact that Fred has killed her baby makes very little difference to Pam: her attitude to Fred is unchanged, for without him she has no alternative but to return to her family and to Len. Moreover, the killing of her baby reinforces the role she has unconsciously assigned for herself, that of victim. The baby itself has become, if anything, less important to the characters.

The fact that Len was watching while the baby was being killed gives us a new insight into his character: firstly,

our suspicion that he was merely using the baby as an excuse to stay in the house is confirmed, for he had no instinctive urge whatever to rescue it, especially since it would mean defying the group to do so. Secondly, the image of Len as a watcher, a man who must gain experience vicariously, is reinforced. As an outsider, unable to participate in the life around him, he must gain experience through other people, Fred in particular. To rescue the baby would mean participating in something which from the beginning has excluded him. We are beginning to see that Len's inability to act, to change his situation, arises out of a deep sense of alienation, a lack of direction which lies at the core of his character.

Len is now bereft of any apparent motive for remaining in the house. Pam's attitude to him is clear. The main question left to the audience at this point is: how can Len possibly stay with the family now? It now seems that the situation can do nothing but deteriorate.

Pam is quickly becoming a pathetic figure, and there is no danger of her becoming the villain of the piece. It will become increasingly clear throughout the second half of the play that the characters are clutching at straws: they are living in a situation where even the most grudging acceptance by other people is better than nothing.

In Unit One (Page 72) we discover that Fred has been charged with the killing. Immediately upon Pam's entrance we

realize that the murder has changed nothing: he has no awareness of the enormity of the act, nor does he assume any responsibility for it. Moreover, he still takes his sexual dominance over Pam for granted: within moments Pam is completely subservient to him, to the point where it almost seems as if the murder were her fault ("Yer got no right chasin' me with a pram! Drop me right in it!"). We must be made immediately aware in this unit that there is a complete absence of any sense of guilt.

Having been all but accused of the murder herself, Pam changes the subject in such a way as to let him know that she is on his side. She is now convinced that Fred is the victim of circumstances, and is anxious to show her concern for him and her willingness to help, to the point of perjury if necessary. In Unit Two (Page 74) the growing intimacy and sense of shared difficulty between them becomes ludicrous, as Fred uses Pam as a willing vehicle for his self-pity. The situation is full of unconscious irony, and must be played as such: Fred and Pam are far from lovers, and Fred is by no means a romantic hero who is unjustly punished.

With Len's entrance there is a complete change of rhythm and a new unit begins (Unit Three, Page 75). We find that Pam's attitude to Len is unchanged: if anything she hates him more, and in a sense holds him responsible for her difficulties. Fred, on the other hand, evidently considers

him a friend. This is justified in practical terms for, unlike Pam, Len has remembered to bring cigarettes. Fred has no longer any need for Pam and immediately discards her. Pam exits in tears, and we are aware that the relationship has not ended where Pam is concerned; she has obviously a great stake in Fred.

Immediately there is a sense of relief on Fred's part. We are struck by the difference in his greeting to Len. They are amicable and friendly, and in Unit Four (Page 75) Fred confides to Len in brotherly fashion that he is apprehensive about what his sentence will be. The relationship, then, is a continuation of the early part of Scene Six. They are almost like school chums, an analogy which again is filled with irony.

In Unit Five (Page 76) Len confesses to Fred that he witnessed the murder. Fred makes no moral judgement on the fact, but is merely concerned with whether Len informed the police. Len, on the other hand, feels some moral responsibility for his inaction ("I didn't know what t' do. Well, I should'a stopped yer"). The incident is understated, and not much is made of it at this time, but it arouses questions about Len, for he evidently places more significance on the event than Fred. To begin with, the fact that even he, an outsider, was unable to summon the moral conviction to break with the will of a group of which he is not a part, is evidence

of just how alienated he is. In Scene Ten the subject will be brought up again, for Len is exploring the incident in an attempt to come to terms with the violence which seems to be a necessity of life in the world of which he wishes to become a part.

Scene Eight

Scene Eight fulfils three important plot and character functions in the play. We see the beginnings of a relationship between Harry and Len - a logical one, since they occupy similar positions in the house. On the other hand, Len's relationship to Pam has deteriorated into constant fighting, bickering and mutual hatred. All the events of the first half of the play are ammunition for the fight. In terms of plot, the situation is connected to the first half of the play by the fact that Fred is to be released soon. This adds to the tension of the present situation, for Pam hoped that he will replace Len in the house. She therefore needs Fred as a weapon against Len.

In the first two units we see Harry and Len as potential friends. They tentatively seek each other out, search out each other's weaknesses, but they never force a confrontation, nor do they give direct expression of sympathy, for fear that the other might prove an enemy. The sexual rivalry for head of the house which was initiated in Scene One has not

been forgotten, and it is always that element of mutual suspicion that forces the two characters to keep each other at arms length and revert to small talk. Throughout the section, neither character answers the direct questions of the other, and yet both characters ask these questions, as if defending themselves by asserting the vulnerability of the other.

In this part of the scene great attention must be paid to the subtext, for this is where the real conversation lies. The rhythm of the section must be very tentative, both to give room for the subtext and to contrast with the unit beginning with Pam's entrance.

Len initiates the conversation by calling attention to the fact that Harry is performing a function normally carried out by women. Len's intent is to discover why Harry remains in the house; what keeps him there. Harry, on the other hand, interprets Len's comment as suggesting emasculation, and guards against any possible threat to his masculinity by asserting that he was trained in the army to iron his own clothes, and that is what "makes a man a yer."

At this point Mary enters, and her interruption begins a new unit (Unit Two, Page 77). We have not seen Mary since Scene Five, and it will be remembered that her entrance was motivated by jealousy. Len, it appears to her, is forming an alliance with someone else in the family and therefore is a threat to her. A similar motive exists in this scene.

Although Len is now completely alienated from Pam, an alliance with Harry would be even more dangerous to Mary. Therefore, when she stumbles upon Harry and Len's conversation she immediately senses that she is intruding upon something and feels threatened by the fact that she is not involved. There is an uncomfortable pause while Mary searches around her for something which will provide an excuse to destroy the intimacy of the moment. She complains loudly about the clothes Len is wearing and exits. We are left with the sense (which will be stronger by the end of the scene) that the house is dividing into two hostile camps, although no conscious alliances are being formed.

Len starts a new unit (Unit Three, Page 77) by returning to the original subject: that Harry is ironing in a house occupied by women. Harry averts the implication that he should assert his masculinity. Len's questions become more direct and insistent. The unit reaches a crisis when Harry turns to Len and says: "You don't know what yer talking about, lad." There is a deadlock, and Len loses the offensive.

It is now time for Harry to take the offensive. In similar fashion to Len, he brings up the subject of Fred's release and the threat it poses for Len. Like Harry, Len averts the implied question of his sexual failure with Pam, first by counterquestions, then by vague answers. Both characters give up the struggle and return to small-talk. But in

the subtext of the conversation have been the most intimate questions involving the lives of both men.

Pam's entrance announces a complete switch in rhythm, and the new unit is announced by the pop music which is playing on her portable radio (Unit Four, Page 78). The sound is tinny and irritating. Like Mary, Pam senses an alliance between Harry and Len that is dangerous to her; like Mary she searches for something to complain about. Her "Radio-Times" monologue is the result of this search, and is therefore delivered with the intention of disrupting the room and of irritating Len. But Pam is not cold and calculating. She is not clever. She genuinely believes that with Len in the house she is constantly in danger of being taken advantage of; gradually she will grow to associate and identify every unfortunate event in the play with Len.

Len's response to the subject of the "Radio-Times" indicates that this is a regular occurrence. At first Pam's complaint does not seem to have the desired effect and she therefore accelerates, becoming more insistent. Harry is able to ignore her, a skill he has acquired over the years, but Len becomes increasingly irritated until he exclaims, "I tol' yer t' keep it in yer room," overriding Pam. The dialogue must be lower in volume to allow for further development, but with sufficient intensity to make it apparent that the controversy is not merely over a magazine.

Harry's anecdote concerning the shirts provides a sharp contrast to the dialogue between Len and Pam. Harry is demonstrating to Len that it is possible to abstain from the argument, to avoid the mistake of fighting with Pam. Len, of course, is unable to respond with Harry's patience. He knows that Pam is anxious to see him out of the house and so he has more at stake in the argument.

When Pam initiates the next unit (Unit Five, Page 80) by resuming the Radio-Times argument Len has reached the limit of his patience, and the dialogue is more violent than in Unit Four. Len temporarily dominates the argument, for by refusing to comply with Pam's request that he get up he is able to control the progress of the situation and to antagonize Pam. Pam is unable to regain control unless she switches to another subject. She does so in Unit Six (Page 81), with her statement that "Fred's comin' 'ome next week." Len is now on the defensive, for his position in the house (and the small amount of acceptance he has achieved) is threatened. Len attempts to defend himself and to gain control by implying that Fred is his friend and that he can have influence over whether Fred will wish to stay in the house. Again, an impasse has been reached, and Pam is forced to find another line of attack. The attack she chooses is much closer to Len's real fears, for it is based on the fact that Len has nowhere else to go. She pierces even deeper with the statement that he is

not wanted in the house, and that he is responsible for the death of the baby. Len has evidently become Pam's scapegoat, her symbol for all the unfortunate things which have happened to her, and for her present situation. Her accusations are so irrational that Len has no defense, and the unit degenerates into nonsense as it accelerates into a shouting match, increasing in volume and pace. The climax is reached when Len stands abruptly and shouts "Shut up!," asserting his superior physical strength.

The following unit (Unit Seven, Page 83) is in direct contrast with Unit Six. Between long silences Pam laconically sums up the situation between them. She initiates Unit Eight by turning to Harry for support. Harry's lack of an affirmative reply infuriates her anew. The fighting is on again, quietly at first but with increasing volume. The Radio-Times is brought up again. Pam is verging on hysteria, and we become increasingly aware of how much she stands to lose if her hopes in Fred are not born out. The unit reaches a crisis similar to Unit Six when Len threatens to strike her. Again, he is attempting to assert masculine dominance based upon physical strength. Pam defies him, and he is unable to carry out his threat. Pam is victorious, and has nothing but contempt for him ("I ain' lettin' a bloody little weed like you push me around!").

In Unit Eight (Page 85), Len begins a new exchange, but the dialogue is interrupted by Mary's voice. The dialogue with Mary infuriates Pam — it is as if Mary were deliberately antagonizing her. The rhythm of the previous unit resumes. The climax of Unit Eight, and in a sense the climax of the scene, occurs with Pam's line: "Yer wouldn't 'elp a cryin' baby." The scene quickly draws to a close. Harry's offer of the ironing board is interesting, for it has two implications: firstly, the emasculation it symbolizes for Len, and secondly it is a symbol of Harry's avoidance of the wrath of the women, his withdrawal.

Len's plea that he is "tryin' t' 'elp" is ambiguous, for we are never sure *who* it is he is trying to help. In a sense, the person who needs help most is himself.

The main directorial problem in this scene is in achieving rhythmic variety. In one sense, the dialogue between Len and Pam must be orchestrated like a piece of music. At the same time, however, the audience must be made aware of the tedium of the continuous repetition within the scene. Scenes Four, Eight, and Eleven are to have a cumulative effect on the audience: they must give the spectator a sense of the rhythm of life presented in the play. Several times during these scenes the spectator must get the impression that the movement cannot go on, that something must occur to break the rhythm and bring it to an end. But the point is made

again and again that no final action exists, that life will go on. Scene Thirteen epitomizes this quality of "ad infinitum."

Scene Nine

In previous scenes we have witnessed a growing relationship between Len and Harry. Mary has made four appearances in the play, each one relating to Len in some way. In Scene Three, Len played the role of Mary's protector against the overtures of the gang. In Scene Four we see Mary practically doting on Len, hovering over him while he eats his food and complaining to him of her aches and pains. This relationship has not developed, for in Scenes Five and Eight we see her intruding upon Len's conversations with other characters to complain about his appearance and his lack of attention to his food and, more particularly, to Mary. In Scene Nine we see Mary using her only weapon — her sexuality — in an attempt to win Len as an ally. Throughout the scene she plays two roles — mother and lover — which are distinctly feminine and which are lacking in Len's life. Her realization that she has this power grows gradually and innocuously. But the fact that Len is alone and that he has been without a woman since Pam became attracted to Fred provides Mary with an excellent opportunity both to win Len's

attention and to reaffirm her own attractiveness (the reason for Mary's need of such affirmation will be made clear in Scene Twelve). When Harry enters, she is able to use this situation as a weapon against him. The scene therefore serves the added purpose of setting the situation for Scene Twelve.

Unit One (Page 84) establishes the facts which set up the scene. It is evening. Len is alone with nothing to do, while Mary is preparing for an evening out with friends. She is late for the engagement and in a hurry. For the opening part of the scene, therefore, there will be a sharp contrast in rhythm between the two characters. This rhythmic difference is important, for it will switch as the scene progresses. Len will become more tense as he realizes what is happening, while Mary will gradually slow down as she realizes the control she has over the situation and over Len.

At the beginning of Unit Two (Page 87) there is a silence as Len polishes his shoes, during which Mary realizes just how alone Len is in the present situation. She reassures him that he will not lose his room, speaks sympathetically to him about Pam and Fred, even offers him advice and consolation. She is obviously playing the role of mother to Len, a situation made slightly ambiguous by the fact that Mary is only partly clothed.

The motherly tone is continued, but as Unit Three begins (Page 88), the implications in the relationship become

increasingly sexual. She is saying that she understands that Len is sexually frustrated. She even advises him on what a girl wants in a man, and what he should do to succeed. Thus far in the conversation Mary has taken the lead. The tone in the dialogue changes abruptly with Mary's line: "It's in every man. It 'as t' come out." There is a pause where Len looks up at Mary. Mary realizes that Len has put the onus on her. She is flattered, and reacts lightly and coyly: "We didn't carry on like that when I was your age."

As the unit progresses, the relationship gradually shifts as Len takes the offensive by teasing Mary, who responds coyly and sexually. Both characters are enjoying the situation: Mary is flattered, Len is aroused. The joking tone of the dialogue must be slightly exaggerated, but with an underlying tone of reality. In other words, the audience must be aware that both characters are genuinely sexually aroused, although the chance of a real encounter is slight.

Predictably, the tone becomes more serious as Mary again brings up the question of Len's sexual frustration, and Len suggests that she is the antidote for it. The situation has gone as far as it can go without an actual sexual encounter. A new unit begins (Unit Four, Page 90) which destroys the sexually-charged atmosphere when Mary catches her stocking. There is a complete break in rhythm as Mary rushes around looking for something to stop the run. Len takes charge and

suggests that she sew the stocking, but the tables are completely turned when she suggests that he do it. There is another abrupt switch in rhythm here (Unit Five, Page 89). The ambiguity of the situation is clear to both of them, but she refuses to acknowledge it. She is enjoying Len's discomfiture, taking advantage of the situation to establish her sexual power over Len. Len is extremely nervous. He purposely drops the needle to avoid the situation, but Mary quickly finds it. He begins work on the stocking, and the dialogue becomes more and more explicit, both characters aware of the sexually charged atmosphere ("You watch where you go. Yer ain' on yer 'onnymoon yet"). Mary tantalizes Len, never allowing an outright declaration of sexual need.

Only Mary notices the entrance of Harry (Unit Six, Page 92). Harry refuses to acknowledge the situation, for that would mean a victory for Mary. Mary stands triumphant, making the most of her temporary alliance against Harry. Len notices Harry when he turns to look for scissors, and immediately realizes the trap he is in. But there is no escape, for the damage has been done. Mary's command to Len, "Bite it," is directed straight at Harry. She is in complete control, and that is her declaration of victory. When Harry exits, Mary has no reason to continue the performance. She briskly finishes her preparations for leaving and completely ignores the preceding situation with Len. She exits, and Len is

alone again. Len has been used as a weapon, for a similar purpose to the baby in the first half of the play. In one sense he is as alone as he was when he entered the house. At the same time, however, he occupies a similar position to that of Harry; a sexual failure, alone and unwanted except as a useful item. The irony of the scene is that he has at the same time become Harry's enemy.

Scene Ten

In this scene the main plot which begins with the entrance of Fred and climaxes with the killing of the baby is in a sense resolved. We have learned in Scene Eight that Pam expects Fred to take the place of Len when he is released; a pathetic hope, for Fred obviously wants nothing more to do with Pam. Len realizes the futility of Pam's plans for Fred. His main objective in coming to the cafeteria is to pick up the pieces when Pam is rejected by Fred, and to take advantage of the situation and assert a place for himself in Pam's life.

We also see a resolution to the group conflicts we witnessed within the gang in scenes Three and Six. Fred, because he has experienced jail, a way of life even more savage than the one he left, has replaced Pete as leader of the group, although Pete has not acknowledged this. By killing the baby and taking the blame, Fred has found a place for himself within

the group. He has no competition from Barry, who holds him in great admiration, or from Pete, who can claim no such concrete achievement. Notice throughout the scene Pete's unsuccessful attempts to assert his old position in the group. He feels the threat from Fred, but can do nothing about it. He finally asserts himself to, of all people, Pam, who has lost from beginning to end.

Unit One (Page 94) establishes certain motivations and facts for the rest of the scene. It is early morning and it is cold — a cold which affects Pam most of all, for Len gives no indication of being uncomfortable. This is an interesting character note. Cold suggests loneliness and discomfort: there is an implication in this that Pam is at least partly aware that Fred will reject her. Len is aware of this, and offers her tea, "to warm her up." He is playing the role of protector, of father-figure; he is making himself needed. Pam senses this effort on Len's part, and this is the source of her irritation at his ministrations, as well as the fact that he will inhibit her meeting with Fred. Their motivations throughout this part of the scene therefore conflict: Pam wants Len to get out from between her and Fred, while Len wants to protect her from Fred.

In Unit Two, Pam becomes, outwardly, less hostile to Len. She is playing the role of a sympathetic friend in order to persuade Len to leave ("It's no life for a fella.

You ain' a bad sort"). Len sees through this and responds harshly. As in Unit One, they begin shouting at each other, and Pam moves to another table. There is a pause and Len exits and re-enters. Not to have his purpose undermined so easily, he returns with another cup of tea, again offering to "warm her up," and trying to prepare her for Fred's rejection. The tone of the opening is resumed.

A new unit begins with the entrance of Pete, Mike, Colin, Barry, Fred and Liz. Unit Three (Page 96) establishes the dynamics of the new group, for certain power switches have taken place. Notice (Page 96) that Fred decides where they will sit while Pete, the former leader of the group, acts as Fred's waiter and pays for the meal. Fred orders more than Pete can afford, but Pete's protest is faint and is quickly drowned out by the rest of the group. Fred evidently possesses great power and prestige. The sexual joke concerning Liz establishes her relationship to Fred (she was briefly mentioned in Scene Six). All leave to get the food except Fred, Liz and Barry, who admires Fred to the point of imitating him and enjoys the reflected glory.

Unit Four (Page 97) begins when Pam, who up until now has been unnoticed, asserts her presence. Fred realizes he must acknowledge her and dutifully walks to her table. There is an uncomfortable pause which Fred breaks by joking with the boys offstage. Pam begins to make feeble conversation, but is

broken off by Liz who, unwilling to allow Fred's attentions to go to a former girlfriend, manipulates Fred back to her table. The first confrontation between Pam and Fred comes to an end with nothing resolved. As in Scene Six, Fred wishes to avoid an unpleasant confrontation, but will find it impossible later in the scene.

Throughout Unit Five (Page 98), Fred takes the stage, and is the centre of attention, and the others laugh at his jokes whether they are funny or not. His status is indicated by Barry, whose attempt to gain attention by telling a joke fails badly. When Liz asks Fred what it is like "inside," Fred becomes uneasy. He changes the subject by turning to Len, and again goes to sit at their table. This time, Liz's attempt to regain Fred's attention fails.

In Unit Six (Page 99), Pam states clearly what she wants from Fred: she wants him to take Len's place and live with her in the house. The absurdity of the suggestion is immediately apparent to everyone but Pam. This is the first step in a process by which Pam becomes more and more isolated throughout the scene. The absolute futility of her attempt to get Fred back is obvious. From this point in the scene all her actions become ironic and pathetic.

Fred again escapes from the uncomfortable situation by joking with Liz and Barry (Unit Seven, Page 99). His two anecdotes are boastful, concerning conquests he made while in

prison. But when the direct question comes of what it was like in prison, all Fred can say is that it was "cold." One cannot help but notice the echo of the word "cold" from the beginning of the scene. This is a crucial scene, for it contains the most direct statement of the play's most important theme: cold versus warmth; loneliness versus company; solitude versus membership in a group. Len understands this theme best of all, but it acts upon and motivates all the characters in their actions. Throughout the play we have seen several characters alone, outside a group (Len, Fred, Pam, Mary and, later, Harry), and we have seen the lengths to which they will go to obtain or retain membership. The baby, the one character in the play who failed completely to include himself in a group, became a member of the dead — quite a large and contented group. Len, understandably, prefers *any* group rather than nothing (death).

With Mike's entrance, our attention is brought back to the group which was sent for the food, and another unit begins (Unit Nine, Page 101). Mike jokingly refers to the fact that they are paying for the meal, hinting that Fred need not expect future tokens of gratitude. Fred offers to pay, indicating that the meal does not go anywhere near paying for what he has done for them. Pete enters, and we have a confrontation within the group, between the old leader and the man who has won new power and strength. Pete challenges

Fred ("We ain' got a crawl up your arse"), but the fight is averted by the rest of the group who wish to retain the present structure. The situation mirrors the confrontation between Pete and Barry in Scene Three, and it is evident that a power switch has taken place. Fred has won a place in the group through his actions of Scene Six and Seven. The confrontation averted, Mike, Colin and Pete exit and Fred again takes the stage, much as he did in Units Five and Seven, to escape from an uncomfortable situation.

At this point Fred decides to use Liz's request for a light to get rid of Pam so that he can talk to Len about the situation with Pam (Unit Ten, Page 102). He wishes to assure Len that he does not want Pam, and to seek Len's friendship and approbation after the confrontation of Scene Seven. The device he uses is pathetic and ironic: Pam is to light Liz's cigarette. Her humiliation is made greater when Fred demands that she sit alone at another table, isolating her even more from the rest of the group.

It is at this point that Len asks the question, "What's it feel like when yer was killin' it?" (Unit Ten, Pages 102-103). Len's morbid fascination with the death of the baby is the darkest side of his character. He is not trying to "get at" Fred: he genuinely would like to know what it felt like. This fascination is partially explained by Bond in his introduction to the play:

*. . . Len, the chief character, is naturally good, in spite of his upbringing and environment, and he remains good in spite of the pressures of the play. But he is not wholly good or easily good because then his goodness would be meaningless, at least for himself. His faults are brought home to him by his ambivalence to the death of the baby and his morbid fascination with it afterwards.**

If Len's isolation can be said to arise out of his moral "goodness," then his attempts to become part of a group must include coming to an understanding of the opposite of "goodness." By vicariously experiencing the death of the baby, Len is, in effect, dirtying his hands in order to be eligible for membership in a "bad" society.

The primary effect of this aspect of Len's character is to make him more believable to an audience. Up until now Len has been pictured as a father, or brother-figure to Pam, who selflessly wants to help her to bear Fred's rejection. But Len is no Christ-figure. To point this out, it is necessary to include incidents that remind us that Len has an axe to grind, that he wants to get something out of this for himself.

The moment between Fred and Len is broken by the dialogue between Barry, Liz and Mike. This gives Fred time to react to Len's question, and it gives us a chance to see Pam further humiliated. Note the ambiguity in the titles of the songs — they refer to Pam and should be directed at her:

* Edward Bond, *Saved*, 1966, Methuen Playscripts, Methuen Co. Ltd., London, p. 121.

BARRY: 'Ow about 'I broke my 'Eart?
LIZ: Yeh. Thass great.
BARRY: Well they ain' got it.
LIZ: Funny! What about 'My 'Eart is
Broken'?
BARRY: They got that.

This process of humiliation is necessary to motivate Pam's outburst in Unit Thirteen.

In Unit Twelve (Page 103) the question is repeated. Fred interprets it as a condemnation of him and he defends himself. It is evident, however, that this is not the case: Len genuinely wishes to know (experience) what it felt like to kill the baby. Fred's outburst brings back Pete, Mike, Colin and Barry.

In Unit Thirteen (Page 104) Pam makes a final, desperate, utterly futile attempt to get back Fred's affection. The situation is similar to their confrontation in Scene Six (Unit Seven, Pages 55-57), as Pam forces Fred into a corner with her demands for affection and protection. Notice that she sees Len as the source of all her problems; she completely refuses to acknowledge the possibility that Fred may not want her even at this point.

The dialogue between Pam and Fred builds to the climax, "Belt up!," where Fred physically pushes her away, and there is a short break in the momentum of the scene. Pam returns, and is quickly and viciously rebuffed by Fred. Pam

is now completely out of touch with what is happening around her; she can only call for his breakfast, in a pathetic attempt to assume a role in his life.

The scene is brought to a close, but not without an epilogue. Pete attempts to take charge of the exit, but nobody pays any attention to him. His status in the group has deteriorated to the point where the only person he can assert himself to is Pam, and he issues to her a thoroughly redundant threat.

Len has in a sense accomplished his purpose in coming to the cafeteria. Pam has no one to turn to but him. It appears that he has won by default.

Scene Eleven

In Scene Eleven, Twelve and Thirteen the family situation is brought to a resolution, but not before studying the implications of Scene Nine and resolving the relationship between Len and Harry. One important impression the audience must receive in these scenes (as in Scenes Four and Eight) is that the quarreling and the violence cannot go on without an end, and yet it does go on. The fact that there is no end to the situation depicted in the play, that the people in the play go on throughout their lives without really changing their situation is a major statement in the play. There is

the irony that the group protects itself from the violence of the outside world, and yet at the same time sustains the violence of the outside world by contributing to the climate in which it exists.

Throughout the changing relationship between Len and Harry there has been implied the fact that each has been a sexual challenge to the other. In Scene One, Harry is an obstacle to Len and Pam, and Len covers up for his insecurities by making fun of Harry as his sexual inferior. In Scene Three, Len is Mary's protector, a role which should be filled by Harry. In later conversations at the end of Scene Four and in Scene Eight we still find a sexual challenge behind the things they have to say to one another (for instance, Len talks about Harry's ironing while Harry mentions Len's loss of Pam). Therefore, although there has been a growing understanding between the two, at the same time there has always been that element of suspicion, of mistrust. In Scene Eleven this sexual rivalry is brought to the surface, brought about by the events of Scene Nine. By the end of Scene Eleven, Len finds himself completely alone.

The first unit of Scene Eleven (Page 107) contains a "classic" fight between Harry and Mary, one that we imagine to be of the kind that occurred before they stopped talking to each other. We see their technique of fighting: Mary attacks directly by actions and threats, while Harry fights

by refusing to respond to her attacks; by frustrating her attempts to elicit a response. Unit One contains a face-off. Since it was she who was discovered with Len, Mary is in the most vulnerable position. She therefore must use objects such as the teapot as a focus for attack, and not the real subject of the argument. Harry responds by leaving the room, the most frustrating thing he could do. In this sense, Harry can be the more viscious of the two.

In Unit Two (Page 107) Mary moves closer to the real subject of the fight. Harry fights back this time by attacking directly and briefly, then leaving again without allowing Mary to respond. Mary must again use an object as a focus for her anger, and she quite childishly spills Harry's bread onto the floor.

In Unit Three (Page 108) Harry continues his attack in the same way. Notice that he says nothing about the bread but continues his earlier attack. So far, Harry has the upper hand. He is the injured party and therefore can bring more to bear on the fight. He also can recall injustices similar to this one, for he believes Mary to have been unfaithful to him before. Here we have one more similarity between Harry and Len: both are cuckolds. It must be remembered, however, that here we are dealing with unconscious motivations: each character is merely conscious of being hurt and humiliated by the other. But I believe it necessary for the actor to

understand the underlying structure of his actions in a play such as this. This enables the actor to see the logic behind certain actions in the play, such as the killing of the baby. For example, the fact that Mary uses an object as a focus for attack in Harry's absence implies that the actor would focus all the fury she feels towards Harry upon the object.

In Unit Four (Page 108) Mary comes to the attack, using the fact that Harry has not fulfilled his masculine role of family provider. The attack has hit home, and Harry responds this time, but Mary physically thwarts his response — a further affront to his masculinity. Mary has won the round and Harry returns to the table.

Having triumphed, Mary can now bring up the real subject of the argument: the events that occurred between Mary and Len in Scene Nine. Harry attacks as before, using the subject of Mary's past and present infidelity. Because Harry's is the more serious attack, Mary is again on the defensive. As she picks up the teapot (again a focus for her anger), we realize that she is trapped and desperate. When Harry begins to attack her sexual appeal as well, she defends herself physically in the climax of this part of the scene by hitting him with the teapot. The reason for her desperation will be explained in Scene Twelve. During the latter part of the argument Pam has entered, amazed at the fact that her parents have started talking. The crash of the teapot

brings an immediate and violent reaction from both Harry and Pam. The scene must accelerate and intensify at this point. Len enters, and by Unit Seven (Page 110) all characters have become involved in the action. Len attempts to evade further discussion of the fight, for he senses that it concerns him.

Here a new unit begins (Unit Seven, Page 110), for the focus of the scene has switched from Harry to Len. Len attempts to keep the focus on Harry and the blow on the head, but Pam is eager to know what made them "start talking'," and in Unit Eight (Page 111) the incident of Scene Nine is revealed in a distorted form to Pam. The action accelerates and intensifies until Len attacks Harry physically in the climax of the scene. The rivalry between Len and Harry has now come to a head. Pam's reaction is immediate, and her statement that Len is about to kill Harry makes it apparent that reconciliation between her and Len is impossible. She now holds him completely responsible for the death of her baby, the loss of Fred, and the disruption of her family.

In Unit Nine (Page 112), Len attempts to defend himself against these attacks, but it is impossible in the face of the hysteria around him. Even his attempt to assist Harry is interpreted as an attack. It is here that Len states his case, his justification for living with the family:

*Len: I'm tryin' t' 'elp! Oo else'll
'elp? If I go will they come
back? Will the baby come back?
Will 'e come back? I'm the only
one that's stayed an' yer wann'a
get rid a me!*

Again and again throughout the play Len has asserted that he is "trying to help." By "helping" Len means that he wishes to make himself important in their lives. By making himself useful he has been attempting to win inclusion into the group. But we can see that all his attempts to be useful have in fact produced the opposite effect. He has now failed to make a rapport with each member of the family, and is to all intents and purposes completely alone. Whereas at the end of Scene Ten it was felt that Len had won a place for himself by default, it now appears that he is completely alone and has no alternative but to leave.

Scene Twelve

Scene Twelve accomplishes three objectives. It provides a reason for Len to stay, and partially answers the question of why he has stayed this long. Secondly, it resolves the relationship between Len and Harry, which reaches a crisis in Scene Eleven. The sexual conflict between them is at least partially resolved. Finally, the scene answers the question of why Harry has remained in the house all these years.

The relationship between Harry and Mary is partially explained, and the ironies inherent in it brought out.

The rhythm of the scene must convey the impression of emotional exhaustion, for it is both the end of the play and the end of a period in the characters' lives. This exhaustion, this sense of summing up, should give the play a feeling of completeness, a feeling that the situation has been thoroughly explored. Of course, this sense of completeness does not necessarily give the audience the impression that all will be well (after all, it might be a source of disappointment that Len does *not* leave). Scene Twelve is meant to emphasize the fact that the major questions posed by the play are explored but only partially answered. For example, Harry's avowed reason for staying home is not wholly true, and we are aware that his plan will never be carried out. The complexity of the characters' motivations is meant to mirror the complexity of life.

Unit One (Page 113) establishes the rhythm of the scene, the time of day, and the fact that the fight is over. We discover that Len has been listening to Pam, and believes that she has someone with her. For the first time Harry does not remind Len of his failure with Pam: in fact he tries to lessen it by denying that she has anyone with her, and by pointing out that Pam is not worth the trouble anyway. The important function of Units One and Two is that they establish

that Len and Harry are no longer rivals, but are talking about shared subjects from a common point of view. The sense of sizing each other up, of carrying on a combat beneath the lines, is no longer existent. For the first time in the play, two people are being honest and straightforward with each other.

Unit Two (Page 114) brings up for the first time the sense of justice that Harry lives for:

HARRY: She'll pay for it.
LEN: What?
HARRY: 'Er ways. Yer'll get yer own back.
LEN: I lost me case keys.
HARRY: Yer'll see.

More and more in this scene we will find Harry talking of "getting even," of "getting your own back." His vindictiveness, however, is belied by the compassion he evidently feels for Pam. Later in the scene, Harry cautions Len not to "upset" Pam, for it would be "unfair." Harry's sense of justice is not one that allows him to carry out his revenge.

In Unit Two Len also brings up the first question of the play: is Len a misfit who could not survive in any group? Harry answers that it would be "no different if yer go," that the arguments would not stop if he left, that life would be no more tranquil. Conversely, Len would find life no more harmonious anywhere else in the world. Len recognizes the uncomfortable truth in this and promptly changes the subject.

In Unit Three (Page 115), Len brings up the subject of the fight of Scene Eleven. Harry points out that the resentments underlying the fight are much more deep-seated than Len suggests, and that such fights "clear the air." This does not completely answer the question of why the fight occurred in the first place, but it does tell us that Harry is making an attempt to lessen Len's feelings of guilt and responsibility. Harry points out that Len himself was part of the fight like anyone else (Perhaps this is what constitutes the inclusion he has been looking for), and Len again changes the subject. But we have reached an important point here: being part of a group implies taking part in its resentments and its ugliness as well. It is not just a matter of "helping."

Unit Three also contradicts Harry's assertion that he is staying to obtain justice from Mary. The question of why Harry remains is gaining greater importance. It is something deeper than vindictiveness and stubbornness.

In Unit Four (Page 116) Fred's role in the play is brought to an end. Not only has he fulfilled his function in the play, but he has in a sense found a permanent place for himself; his future, if dim, is secure. Len and Harry return again to the subject of Len's leaving. Len's plan to emigrate is mentioned, and the futility is obvious. Harry responds simply by reassuring Len that he belongs with the family. This

is the turning point in the scene and, in a sense, the play. Len has finally gained acceptance from someone.

Len's question which begins Unit Five (Page 117) recalls Scene Six when he asked Fred what Pam "was like":

LEN: . . . was she all right?
HARRY: Eh?
LEN: In bed.
HARRY: Yer know.
LEN: No.
HARRY: Up to the man.
LEN: Yeh?
HARRY: I 'ad the best.
LEN: Go on.
HARRY: I 'ad 'er squealing like a pig.

Len's question has to do with his sexual insecurity, and Harry's answer is an obvious attempt to retain his masculinity. It is a toss-up as to which of the two is the more insecure. Harry's life is largely based upon a time when he was "a man," when there was quiet, when values were clear. It is ironic that this was during the war. It is also doubtful whether such a time even existed except in Harry's memory, and Len is aware of this. Harry's memories are serving a purpose for the present, in enabling him to endure his failure in life and his position in the house. In his insecurity, then, Len is by no means alone.

Unit Six (Page 118) contains the climax of the scene, when Harry asks Len not to go. Harry's claim that he, too, has plans of leaving is an attempt to reconcile the fact that

he is staying with his dreams of power. Len realizes that Harry's dream of "getting even" will never come true, and he sees the irony and the pathos in the situation, for Harry is in fact sustaining the continuing battle in the house in order to defend his masculinity from the attacks of Mary. Of course it is Harry's plan of leaving that frightens Mary into attacking him. The key to Harry's dreams is revealed in what is probably Harry's most important speech in terms of character:

Harry: It's only right. When someone carries on like 'er, they 'ave t' pay for it. People can't get away with murder. What'd 'appen then?

The irony of the speech, of course, is in the fact that in the space of the play we have witnessed people getting away with murder, in the killing of the baby.

In Unit Seven (Page 119) we learn that Mary knows of Harry's plan to leave. The internal dynamics of the family now become clear: each person has power over the other in some sense. An event such as the death of the son, or the death of the baby, initiates a cycle of mutual resentment which continues of its own momentum, until a stasis is reached such as the nonspeaking pact between Mary and Harry. Len's statement that it "ain' worth it" is perfectly true, but it is out of the power of the participants to stop the momentum.

This situation becomes doubly ironic in the face of Harry's evident compassion for Mary and Pam:

LEN: I'd like t' tell 'er t' jump
off once more.
HARRY: Sometime. Don't upset 'er.
It ain' fair. Thass best all
round.

Three realizations have come to Len in this scene: Firstly, he has now something approaching friendship with Harry. Secondly, he knows that he is not unique in his failing with Pam. Finally, he has found a place for himself in the group. But this membership does not imply either security or happiness. In order to survive within the group he must accept the conflicts within it, and accept the people who make it up.

Scene Thirteen

In the previous scene we mentioned that Len discovers, in his relationship with Harry, the means by which he can find inclusion in the group and defeat loneliness. Harry makes no secret of his contempt for Pam, and yet when Len says that he would like to "tell 'er t' jump off once more," Harry tells him to be kind. Harry manages to live with people at their worst. He has found a means to coexistence, and is able to accept the ironies and paradoxes that come out of such a situation.

In Scene Thirteen the audience is allowed to watch Len's discovery in action. The scene is comprised of the mundane events of their everyday lives. Harry fills his football coupons; Mary and Pam sit and read the Radio-Times. Into the midst of this comes Len, who proceeds to repair the chair broken in Scene Eleven... He is performing a function within the group. The characters hardly speak. They do not touch each other. They are like planets, separate yet interdependent. The balance is maintained.

Let us look at how the play's title, *Saved*, applies to the characters in the play:

At the beginning of the play, Pam's objective was to establish a relationship with a man. It was mentioned that the relationship she sought was strongly patterned after that which she observed in Mary and Harry. The result has been a perfect parallel, down to the dead child. The relationship she has with Len is an unhappy one, but it is a better alternative to the victimization she sought with Fred. Pam is "saved" from victimization by a man, and the price she pays is her possibility for happiness or escape.

Harry now has a fellow-failure and a replacement for the son he has lost. The possibly violent outcome of the rivalry begun in Scene One has been averted. In this sense, Harry is saved in the most positive sense of any character in the play.

With Mary the question is more difficult. Mary hoped to find in Len a weapon against Harry. The possible outcome, had she succeeded, is hinted at by the violence of Scene Eleven. Len's new relationship with Harry implies that he will no longer be used as a sexual weapon. The balance is restored, and in this sense Mary too is saved.

Len has accomplished what he set out to do. He has won for himself membership in a group. He is no longer alone, an outsider. And yet, it was his existence as an outsider that defined him as a human being. His individuality came out of the fact that he was unable to merge with a group. In achieving membership, Len has become functionally indistinguishable from Harry. He has lost his identity. With regard to Len, therefore, the title *Saved* is intensely ambiguous. Len is saved, but he has been totally destroyed as a human being.

It is here that we can reply to the frequent observation that the play is negativistic and depressing. In the context of the life he is presenting Bond's primary interest is in accuracy. The play arrives at a resolution which is depressing to the degree that it truly reflects the quality of life for many people. To this extent, *Saved* is true to the traditions of early naturalism in that much of its value is as condemnation of existing social conditions. Bond himself admits that much of *Saved* is social comment; he

is deeply concerned with the possibility (or lack of it) of ethical behaviour in the midst of twentieth century institutions. He seems to feel that ethical decisions are impossible, for we have lost or thrown away any reference points we might have had for such a decision. Without such laws or reference points, man falls under the same laws which govern all animals, and violence is the inevitable result.

Chapter 3

SAVED: GROUND PLAN, DESIGN AND COSTUMES

The ground plan was heavily influenced by three main factors:

1. The multiplicity of short scenes in the play necessitated almost instantaneous scene changes.
2. A proportionally large area was needed for scenes three, six and ten.
3. This area plus the living room area took up all but three scenes in the play.

The first factor resulted in the simultaneous set. We allocated the two strongest areas (in terms of the shape of the stage) to the living room and the area for scenes three, six and ten. This positioning gave a sense of distance between the audience and the living room area, a gulf of blackness. I felt that this distance was right for the

illusionistic, voyeuristic quality of the scenes that take place there. The area was defined by the furniture and by the lights, to give the living room an enclosed, cramped feeling. The T.V. was on wheels so that it could be rolled back to the sofa to leave more room for the other major area. The placing of the larger area meant that the stoning of the baby would take place immediately in front of the audience. I felt that this was right for the violent nature of the scenes, although it created problems in realistically presenting the stoning.

The architecture of the theatre area provided a nook in which to place Scene Seven. The bedroom area was given the only other available space in terms of sight lines. Here again the distancing effect for most of the audience was right for the nature of the scene.

Having the audience on two sides gave us the greatest flexibility of any arrangement, in terms of the number of entrances possible (several were needed for a simultaneous set) and in terms of the shape of the theatre (long and narrow).

Scene changes were done with light wherever possible. In Scene Two the "boat" was moved through the down left entrance, as were the tables for Scene Ten. With this arrangement, no scene change took longer than twenty seconds.

The ground plan proved largely successful in production, and I still feel that it was the best possible plan for

that particular theatre (the playwright apparently envisioned the play in a proscenium arch setting). My only regret was that the height of the ceiling (and hence the lighting instruments) was extremely low. As a result, the lighting did not define the areas as sharply as I had hoped.

The design itself was as simple as possible. The colours were predominantly black, grey and white, to emphasize the naturalistic-documentary quality of the play. The back wall was treated with a faded grey wallpaper, as was the fragment partially surrounding the Scenes Five and Twelve area. Furniture was black and grey. The theatre area was surrounded in blacks. The production was as stark and minimal as possible, in keeping with the tone of the play.

Saved: A Note on Costumes

The studio in which *Saved* was performed is a very small one, and with the two-sided seating arrangement, the spectator was at all times very close to the action. In the majority of scenes it was possible for spectators to reach out and touch the actor. Under these conditions, the only way to assure verisimilitude in costuming was for the actors to wear their own clothes wherever possible.

LEN: Brown corduroy pants, white shirt, brown lace boots, a green plaid wool jacket.

Later in the play, Len wore a brown cotton work shirt.

Len's costumes were purely functional work clothes. No attempt was made at embellishment or decoration. Nor were local styles followed such as turning up the shirt collar.

PAM: Scene One

Black skirt, mini style, black lace sleeveless blouse, black nylon stockings, a gold locket worn inside the blouse, black patent leather shoes, a black patent leather handbag.

Scene Two

Charcoal grey sweater worn over blouse; otherwise same as Scene One.

Scene Four

Slip, black net stockings. Later, black mini dress, black wool coat, threadbare but with an attempt at style.

Scene Five

Slip.

Scene Six

Horizontally-striped turquoise short-sleeved dress, black shoes (different from Scene One), beige stockings.

Scene Seven

Black mini-skirt, white blouse, black shoes, black nylon stockings.

Scene Eight

White blouse (different from Scene Seven), charcoal-grey mini-skirt.

Scene Ten

Same as Scene Six.

Scene Eleven

Same as Scene Ten, with black wool coat.

Scene Thirteen

Same as Scene Eight.

Pam's costumes indicated an unsuccessful attempt to dress stylishly, with little money. The same costume was worn in Scenes Six and Ten which was a departure from her usual reliance on black. This provided variety, and tied together the two scenes in which she is destroyed by Fred.

MARY: Scene Three

Faded brown cotton dress, brown shoes, no stockings, blond wig.

Scene Five

Brown print housedress, brown shoes.

Scene Eight

Same as Scene Five.

Scene Nine

Blond wig, cream silk dress with black print, black net yoke, brown nylon stockings, cream high-heeled shoes, black patent leather handbag.

Scene Eleven

Same as Scenes Five and Eight.

Scene Thirteen

Same as Scene Eleven.

HARRY: Brown wool trousers, worn, with brown suspenders, white shirt, either with tie (Scene One) or open-necked, grey wool socks, brown slippers or brown lace boots, "National Health"-type spectacles

Scene Twelve

Same as above, except white long-underwear top instead of white shirt.

The main point to be made with Harry's costume is that he has owned these clothes for many years and has no use for or interest in variety.

PETE: Scene Three

White shirt, stylish green iridescent double-breasted suit, narrow black tie, black shoes with pointed toes, greased hair.

Scene Six

Blue denim jeans, white shirt, black leather jacket, black shoes with pointed toes.

Scene Ten

Same as Scene Six.

MIKE: Blue denim jeans, white shirt, grey jacket, black shoes.

COLIN: Blue denim jeans, white shirt, black leather jacket, greased hair, black pointed shoes.

Scene Three

Black t-shirt instead of shirt and jacket.

BARRY: Blue denim jeans, white shirt, black shoes, beige sleeveless sweater, blue wool jacket.

The gang must give the impression of uniformity (Barry's costume is a slight variation) and toughness.

FRED: Blue denim jeans, black ankle boots, brown shirt with several buttons open and collar turned up.

Scene Seven

Same, but carries beige raincoat.

Scene Ten

Same, but with blue cotton shirt.

LIZ: Beige mini-skirt, black see-through blouse, black nylon stockings, black, patent-leather, knee-length boots.

BIBLIOGRAPHY

Bond, Edward. *Saved*. London: Methuen, 1966.

Esslin, Martin. *The Theatre of the Absurd*. Revised, enlarged edition. New York: Doubleday, 1969.

Lorenz, Konrad. *On Aggression*. Trans. Marjorie Kerr Wilson. New York: Harcourt, Brace & World, 1966.

Taylor, J.R. *Anger and After*. New edition, enlarged. London, Methuen, 1969.

APPENDIX A

SAVED: PRODUCTION DETAILS

PROPERTIES LIST

<u>Scene One</u>	PAM	1 handbag, <i>containing</i> 1 handkerchief 1 package sweets 1 package matches 1 package cigarettes
<u>Scene Two</u>	LEN	1 bar chocolate 1 handkerchief
<u>Scene Three</u>	PETE MIKE COLIN BARRY	1 pocket comb (each) 1 package cigarettes (each)
<u>Scene Four</u>	MARY	1 pr. salt & pepper shakers 1 bottle HP sauce 1 table knife 1 table fork 1 spoon 1 table napkin 1 plate food 1 teapot 1 cup, saucer 1 bowl sugar 1 bowl pudding

Scene Four
Continued

PAM

1 hairbrush
1 plastic bag *containing*
cosmetics

Scene Five

On Bedtable

1 bottle medicine
1 spoon
several newspapers,
magazines
1 hand mirror

Scene Six

FRED

1 fishing rod
1 small tin box
1 bait & tackle box
1 net
1 package cigarettes
1 package matches

LEN

1 package cigarettes
1 package matches

MIKE

1 haversack
1 fishing rod
1 package cigarettes
1 package matches

On Floor

Several stones around
perimeter acting area

On Pram

1 long balloon

Scene Seven

LEN

1 carton cigarettes
1 package matches

Scene Eight

HARRY

1 iron
4 white shirts

PAM

1 portable radio
1 towel

Scene Nine

LEN

1 shoebrush
1 newspaper
several cans shoepolish

Scene Nine
Continued

In Table

1 needle
1 spool thread

Scene Ten

Backstage

8 cups
8 saucers

Scene Eleven

On Table

breadknife
bread
1 cup and saucer
1 container milk
1 plate butter
1 teapot (*breakable*)

Backstage

1 cup and saucer

Scene Twelve

LEN

1 jackknife

HARRY

1 head bandage

Scene Thirteen

Backstage

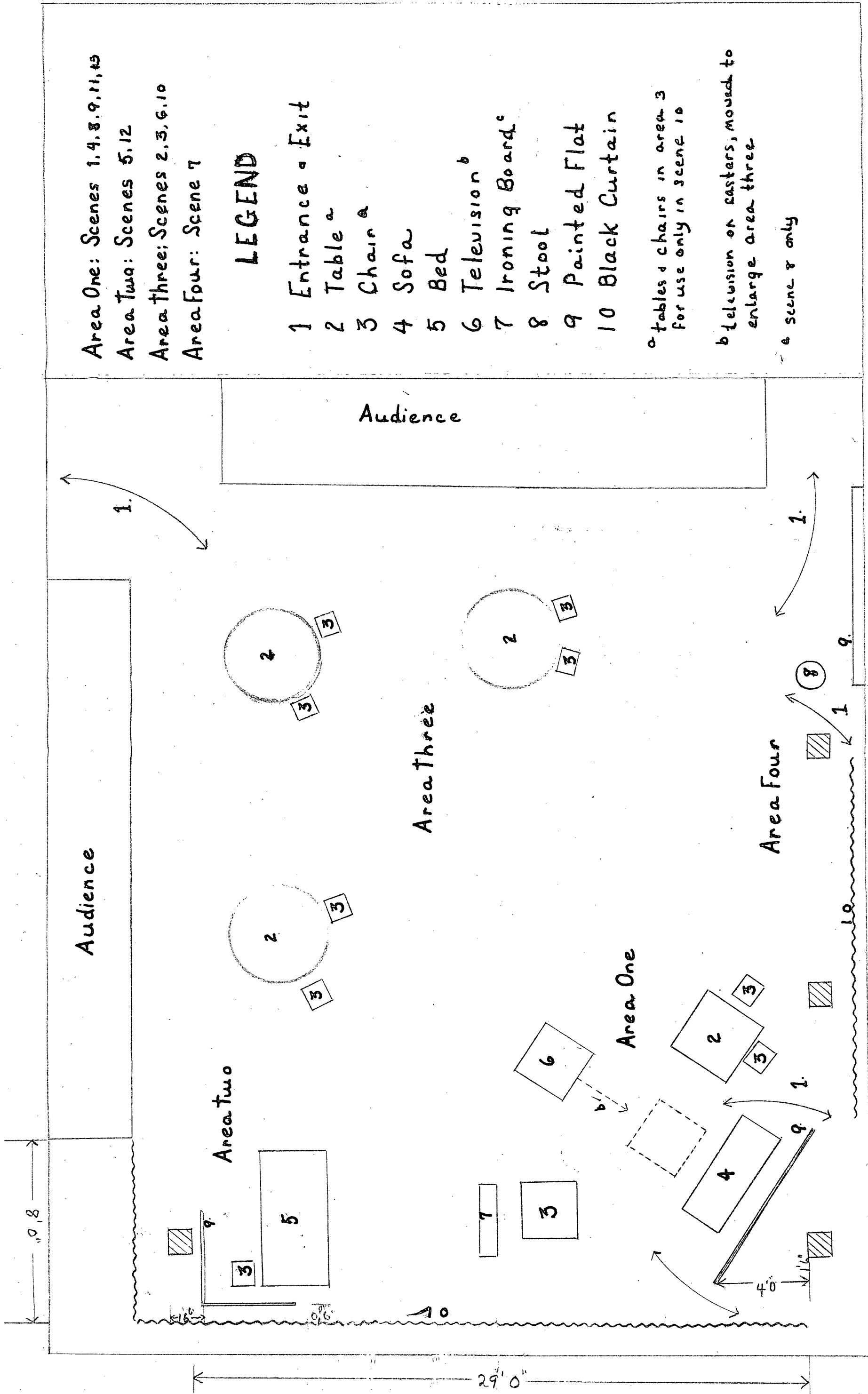
1 hammer

In Table

1 pen
1 folder stamps
1 pen
1 package pools

PAM

1 Radio Times



"Saved" Groundplan

Scale: 1/4 in = 1 ft

A P P E N D I X B

.....
SAVED: DIRECTOR'S PROMPT BOOK

SAVED: CAST

Len.....Norman Browning
Pam.....Sue Driver
Fred.....Dale Wilson
Harry.....Brian Parkinson
Mary.....Diana Belshaw
Pete.....Craig Davidson
Barry.....Ed Astley
Colin.....Tony Bancroft
Mike.....Matthew Walker
Liz.....Lesley Rachuk
Baby.....Tony Ball
Technical Director.....Richard Spencer
Stage Manager.....Jeremy Long
Lighting.....Gary Olson
Assistant to the Director.....Sue Hay
Props.....Wanda Tilley

Directed by.....John Gray

Designed by.....Astrid Janson

S A V E D

by

Edward Bond

SCENE ONE

#

The living-room. The front and the two side walls make a triangle that slopes to a door back centre.

Furniture: table down right, sofa left, TV set left front, armchair up right centre, two chairs close to the table.

Empty.

~~The door opens. Len comes in. He goes straight out again.~~¹

PAM (off). In there.

LEN comes in. He goes down to the sofa. He stares at it.²

All right?

Pause. PAM comes in.³

LEN. This ain' the bedroom.

PAM. Bed ain' made.

LEN. Oo's bothered?

PAM. It's awful. 'Ere's nice.

LEN. Suit yourself.⁴ Yer don't mind if I take me shoes off?

(He kicks them off.) No one 'ome?

PAM. No.

LEN. Live on yer tod?

PAM. No.

LEN. O.⁵

Pause. ~~He sits back on the couch.~~

Yer all right? Come over 'ere.

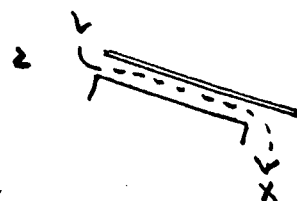
PAM. In a minit.

LEN. Wass yer name?

PAM. Yer ain' arf nosey.

1 L enters UR

L exits UR



2 Enter P UR.

PX to Table DR

3 L X to sofa, sits

* Light cue #1: Fade up area 1

12

SAVED

LEN. Somethin' up?

PAM. Can't I blow me nose?

She puts her hanky back in her bag and puts it on the table.

Better.

She sits on the couch.

LEN. Wass yer name?

PAM. Wass yourn?

LEN. Len.

PAM. Pam.

LEN. O. (*He feels the couch behind with his hand.*) This big enough?PAM. What yer want? Bligh! ⁷

LEN. Don't wan' a push yer off. Shove that cushion up.

PAM. 'Ang on.

LEN. 'Ow often yer done this?

PAM. Don't be nosey.

LEN. Take yer shoes off.

PAM. In a minit.

LEN. Can yer move yer - thass better. ⁸

PAM. Yer d'narf fidget.

LEN. I'm okay now.

PAM. Ow!

LEN. D'yer 'ave the light on?

PAM. Suit yerself.

LEN. I ain' fussy.

PAM. Ow! ⁹

LEN. Can yer shut them curtains?

*PAM goes left to the curtains.*Yer got a fair ol'arse. ¹⁰PAM. Like your mug. ¹¹

LEN. Know somethin'? - I ain' touched a tart for weeks.

PAM. Don't know what yer missin'.

⁶ P sits⁷ they kiss. Begin to lie down. P's legs over L's lap.⁸ switch positions⁹ L sits up.¹⁰ P rises, closes curtains DS (mimed)¹¹ P sits on couch.

SCENE ONE

13

LEN. Don't I?

PAM *sits on the couch, on the edge.* LEN ~~*pulls her closer and takes off her shoes.*~~

Lucky.

PAM. What?

LEN. Bumpin' in t'you.

PAM. Yeh.

LEN. Yer don't mind me?

PAM. No.

LEN. Sure?

PAM. Yer wan'a get on with it.¹

LEN. Give us a shout if I do somethin' yer don't reckon.

PAM. Bligh! Yer ain' better 'ave.²

LEN. I could go for you. Know that?

Pause.

3

This is the life.

PAM. Ow!

LEN. Sh! Keep quiet now.

PAM. Oi!

LEN. Sh!

PAM. Yer told me t'shout!

The door opens. HARRY comes in. He goes straight out again.

LEN (*lifts his head*). 'Ere! ⁶

PAM. What?

LEN. Oo's that?

PAM. Ol' man.

LEN (*sits*). Whass 'e want?

PAM. That cushion's stickin' in me back.⁷

LEN. I thought yer reckon yer was on yer tod?

PAM. 'E's late for work.

LEN. O. Why?

PAM. Why?

unit
two

they continue

PAUSE (5)

4

¹ they lie down on couch.

² pulls L down on couch.

³ they kiss, pet.
Long Pause.

⁴ Enter H u L

⁶ L sits up.

⁷ P sits up

14

SAVED

LEN. Yeh.

PAM. I don't know.

LEN. Reckon 'e saw?

PAM. Shouldn't be surprised.

LEN. Will 'e be long?

PAM. Don't arst me.

LEN. O. Well.

They lie down again. Slight pause. LEN lifts his head.

'Ear that?

PAM. No.

LEN. I 'eard somethin'.

He goes to the door. He listens. He goes back to the couch and sits on the end.

PAM. Well?

LEN. Better 'ang on.

PAM. Why?

LEN. Better 'ad.

PAM. Think yer'll last?

LEN. Not if yer lie around like that.

PAM. Like what?

LEN. Sit up.

PAM. I juss got right.

LEN. More'n I 'ave. Chriss. *(He feels in his pocket.)* You smoke?

PAM. In me bag.

LEN. Where's yer bag?

PAM nods at the table. He goes to the bag and takes out a cigarette. He lights it. He starts putting the cigarettes back.

Oh, sorry.

He holds the packet out to her.

PAM. No thanks.

LEN *(he puts the cigarettes away. He sits on the edge of the*unit
three

2 L sits up

3 L moves away
from P.

4 P sits back.

5 L x to table

SCENE ONE

15

couch. Pause. He taps his foot three or four times). Wass
'is caper?

PAM. Wan'a cup 'a tea?

LEN. After.

PAM. 'E won't be long.

LEN. 'Adn't better. 'Ave a puff?

PAM. No.

LEN. Do yer dress up.

PAM. Sorry.

LEN. Yer never know 'oo's poppin' in.

He goes to the door and opens it.

PAM. You off?

LEN. I could'a swore I 'eard 'eavy breathin'.

PAM. Thass you.

LEN. 'Oo else yer got knockin' about? Yer ain't stuffed yer
grannie under the sofa?

PAM. She's dead.

LEN. 'Ard luck. - Wass 'is caper?

He sits on a chair.

My blinkin' luck.

He stands and walks.

'E'll be late, won't 'e! I 'ope they dock 'is bloody packet.

He listens by the door.

Not a twitter.

PAM. 'E ain' bin out the back yet.

LEN. The ol' twit.

PAM laughs.

Wass the joke?

PAM. You.

8 L x up L.

9 L x to chair DSL

tries Joke-fails

unit
Four

16

10
SAVED

LEN (*amused*). Yeh. Me. Ha! 'E's a right ol' twit, ain' 'e!
'Erc, can I stay the night?

PAM. Ain' yer got nowhere?

LEN. Yeh! - Well?

PAM. No.

LEN. Yer're the loser. - Sure's 'e's goin'? - Why can't I?

PAM. Bligh! I only juss met yer.

LEN. Suppose 'e's stoppin' 'ome? Got a cold or somethin'.

I'd do me nut! - Yer'd enjoy it.

PAM. Big 'ead.

LEN. 'Ow many blokes yer 'ad this week?

PAM. We ain't finished Monday yet!

LEN. We'll take that into consideration.

PAM. Saucy bugger!

They laugh.

'Ow many times yer 'ad it this week?

LEN. I told yer once! 'Ow many blokes yer 'ad all told?

They laugh.

PAM. What about you an' girls?

LEN. Can't count over sixty.

They laugh.

PAM. Sh!

LEN. 'E'll 'ear. - Oi, tell us!

PAM. 'Ow many times yer done it in one night?

They laugh.

LEN. Why did the woman with three tits shoot 'erself?

PAM. Eh?

LEN. She only 'ad two nipples.

They laugh.

10 Lx to couch, sit

'Rise in volume.
for H's benefit.

SCENE ONE

17

PAM. I don't get it. (*She laughs.*) What did the midwife say to the nun?

LEN. Don' know.

She whispers in his ear. They laugh.

You're great! What about the woman with three tits 'oo 'ad quads?

PAM. Eh?

LEN. That'll teach 'er t'sleep with siamese twins!

They laugh. He whispers in her ear.

PAM. Yer ought a be locked up! *

LEN. That's a feedin' problem! *

PAM. Sh - thass the back door. 'E's bin out the lav.

LEN. Less give 'im a thrill.

He jumps noisily on the couch.

Cor - blimey!

PAM. You're terrible!

He takes some sweets from her bag.

They're my sweets.

LEN. Less 'ave a choose. (*Loudly.*) 'Ow's that for size?

PAM. What yer shoutin'?

LEN (*he puts a sweet in her mouth*). Go easy! Yer wanna make it last!

She laughs. He bites a sweet in half and looks at it.

Oo, yer got a lovely little soft centre.

(*Aside to PAM.*) First time I seen choclit round it!

He jumps on the sofa.

PAM (*shrill*). Yer awfull!

LEN. That still 'ard?

B

unit
Five

L x to table DR.
Gets sweets.
L x to couch, sits
faces P.

* sound cue: door up L

18

SAVED

PAM (*laughs*). Leave off!

LEN. Come on, there's plenty more where that come from.

*He puts a sweet in her mouth.*PAM (*splutters*). Can't take no more!

LEN. Yeh - open it. Yer can do a bit more!

PAM. Ow!

LEN. Orr lovely!

He tickles her. She chokes.

This'll put 'airs on yer chest!

They try to laugh quietly. The door opens. HARRY puts his head in. He goes out. He shuts the door. LEN calls:

'Ave a toffee!

PAM. Oo-oo 'ave a toffee!

LEN. Tried that mint with the 'ole in it?

PAM. 'Ave a toffee!

LEN. What about the ol' dolly mixture? - Will 'e give yer a ruckin'?

PAM. Ain' got the nerve.

LEN (*calls*). Nosey ol' gander!*They laugh.*

See 'is tongue 'angin' out?

PAM. 'E's fetchin' 'is dinner-box out the kitchen.

LEN (*calls*). Don't work too 'ard, mate!

PAM. Lay off, or 'e'll stay in out a spite.

LEN (*calls*). Take a toffee for tea break, Dad! - I'd like'a sleep round 'ere. Yer'd be lovely an' warm in the mornin'.

PAM. Yer're juss greedy!

LEN. I give yer 'alf the sweets!

PAM. I paid. Anyway, Mum'll be back.

LEN. O. That the front door?

PAM. Yeh.

² L tickles P.
They fall on each other

3



* sound: door slam

* * sound: door slam

SCENE TWO

19

She goes to the curtains. ³

'E's off.

LEN. Didn't take long.

PAM. I tol' yer.

LEN. Better be worth waitin' for.

PAM. Up to you, ain' it!

LEN. Thass all right then.

She comes to the sofa and starts to undo his belt.

This is the life.

Light cue # 2

Fade out

SCENE TWO

Park. *

PAM and LEN in a rowing boat. Otherwise stage bare.

LEN. Cold?

PAM. No.

LEN. Still pecky?

PAM. Yeh.

LEN. There's a bit'a choclit left. 'Ere.

PAM. No.

LEN. Go on.

PAM. Ta.

LEN. Thass yer lot.

PAM. Why?

LEN. No more.

Silence. 1

I still ain' paid me rent this week.

PAM. Me mum won't reckon that.

LEN. Ain' got round to it.

PAM. Surprised she ain' said.

³ Px to window D
(mimed)

Px back to couch

'L puts head
in P's lap.

* Light cue # 3 : Fade up area three

20

SAVED

Slight pause.

LEN. She ever let on?

PAM. 'Bout us?

LEN. Yeh.

PAM. No.

LEN. She don't mind?

PAM. Don't 'ave to. Your money comes in 'andy.

*Silence.*LEN. She ^{lyke} reckon me, yer reckon?

PAM. Never arst.

LEN. Thought she might'a said.

PAM. Never listen.

LEN. O.

PAM. Yer ain't spent it?

LEN. 'Er rent?

PAM. Yeh.

LEN. Nah!

PAM. Juss wondered.

LEN. Don' yer truss me?

PAM. I'm goin' a knit yer a jumper.

LEN. For me?

PAM. I ain' very quick.

LEN. Can't say I noticed.

PAM. Yer'll 'ave t'buy the wool.

LEN. Knew there'd be a catch.

PAM. I got a smashin' pattern.

LEN. You worried about that rent? ²

PAM. I 'ad it give us.

LEN. Yer 'adn't better be one of them niggers.

PAM. What colour's best?

LEN. Thass about one thing your ol' girl *don't* do.

PAM. What?

LEN. Nag 'er ol' man.

PAM. ~~What's yer best colour?~~¹ L sets up² L leans back

SCENE TWO

21

LEN. ~~They all suit me.~~

PAM. ~~I like a red. Or a blue.~~

LEN. ~~Anythin' bright.~~

Slight pause.

PAM. I 'ave t' 'ave an easy pattern.

LEN. Will it be ready for the 'oneymoon?

PAM. We ain' 'avin' 'oneymoon.

LEN. 'Oo's payin'?

PAM. You.

LEN. I can see I'll 'ave t' watch out.

Pause.

PAM. ~~Whass the time?~~

LEN. ~~Don't know.~~

PAM. ~~Gettin' on.~~

LEN. ~~Shouldn't wonder.~~

PAM. Where's the choclit?

LEN. Yer 'ad it all.

PAM. O.

LEN. Sorry.

PAM. There weren't much.

LEN. I'll get some when we go in.

PAM. I 'ad a blinkin' great dinner.

LEN. I reckon yer got a kid on the way.²

PAM. I ain'.

LEN. Never know yer luck.

PAM. ~~Yer'll 'ave t' get up early in the mornin' t' catch me.~~

LEN. ~~Done me best.~~

PAM. ~~Yer got a dirty mind.~~

Slight pause.

LEN. ~~I'm 'andy with me 'ands. Yer know, fix up the ol' decoratin' lark and knock up a few things. Yeh. We'll 'ave a fair little place. I ain' livin' in no blinkin' sty.~~

² L pats her stomach

22

SAVED

PAM. Sounds all right.

LEN. Easy t' kep swep' out an' that. Yer'll be all right.

PAM. I'd better.

He puts his head in her lap. There is a slight pause.

LEN. 'S great 'ere.

Pause.

Pam.

PAM. What?

LEN. Why did yer pick me up like that?

PAM. Why?

LEN. Yeh.

PAM. Sorry then?

LEN. Tell us.

PAM. 'Ow many girls you 'ad?

LEN. No, I tol' yer my life. ³

PAM. 'Old on.

LEN. What?

PAM. Yer got a spot.

LEN. Where?

PAM. 'Old still.

LEN. Is it big?

PAM. 'Old still.

LEN. Go easy!

PAM. Got it!

LEN. Ow!

She bursts a spot on his neck.

PAM. Give us yer 'anky.

LEN. Yer got it?

PAM. Yeh.

LEN. Ow! It d'narf 'urt. ⁴

He gives her his handkerchief. She dips her hand in the water and dries it on the handkerchief. She gives it back to him.

PAM. Yer wan'a wash sometimes.

³ L looks away.
P sees pimple.
L leans forward

⁴ L leans back.
head on her lap.
Pause.

SCENE TWO

23

LEN. Cheeky cow. (*Slight pause. They are both lying down.*)

Yer wouldn't go back with any ol' sod?

PAM. You are rotten.

LEN. I'm sorry. Pam?

PAM. You're 'urtin' me leg.

LEN. I'm sorry.

PAM. No.

LEN. When yer goin' a start me jumper?

PAM. (*still annoyed*). Why d'yer 'ave t' say that?

LEN. Tell us about me jumper.

PAM. Ain' got no wool.

LEN. I'll get it t'morra. An' we'll start lookin' for a place t'morra.

PAM. No places round 'ere.

LEN. Move out a bit. It's better out.

PAM. Yer'll be lucky.

LEN. Bin lucky with you. (*His head is in her lap. He twists so that he can put his arms round her.*) Ain' I bin lucky with you?

PAM. Yer don't deserve it.

LEN. I said I'm sorry — I won't arst no more. It's me goed looks done it.

PAM. It was you. It weren't no one else.

LEN. Less go t' bed early t' night.

PAM. If yer go t' bed much earlier it won't be worth gettin' up.

LEN. Lovely. 'Ow about a sing-song.

PAM. No.

LEN. (*sings*).

Be kind to yer four-footed friends
That duck may be somebody's brother
Yer may think that this is the end
Well it is.

Slight pause.

They must a' forgot us. We bin 'ere 'ours.

PAM. Do the rest.

24

SAVED

LEN. Some mothers!

*Pause.**with yer mom an' dad*
Livin' ~~like that~~ must 'a got yer down.

PAM. Used to it.

LEN. They ought to be shot.

PAM. Why?

LEN. Don't it every worry yer?

PAM. Ow?

LEN. Supposed you turned out like that?

PAM. No.

LEN. 'Ow'd it start?

PAM. Never arst.

LEN. No one said?

PAM. Never listen. It's their life.

LEN. But -

PAM. Yer can't do nothin', yer know. No one'll thank yer.

LEN. 'Ow long's it bin goin' on?

PAM. Longer'n I know.

Pause. He sits and leans towards her.

LEN. Must a' bin bloody rotten when yer was a kid.

PAM. Never know'd no difference. They 'ad a boy in the war.

LEN. Theirs?

PAM. Yeh.

LEN. I ain't seen 'im.

PAM. Dead.

LEN. O.

PAM. A bomb in a park.

LEN. That what made 'em go funny?

PAM. No. I come after.

LEN. What a life.

PAM. I 'ad me moments.

LEN. I won't turn out like that. I wouldn't arst yer if I didn't
know better 'n that. That sort of carry-on ain' fair.

PAM. I know.

unit
three

SCENE TWO

25

LEN. We'll get on all right. I wonder it never sent yer off yer nut.

PAM. Yer don't notice.

LEN. It won't be long now. Why don't yer blow up an' knock their 'eads t'gether?

PAM (*shrugs*). I 'ope I never see 'em again. Thass all.

Slight pause. LEN looks round.

LEN. I ain't got a decent jumper.

Pause.

'Ow'd they manage?

PAM. When?

LEN. They writes notes or somethin'?

PAM. No.

LEN. 'Ow's that?

PAM. No need.

LEN. They must.

PAM. No. *need.*

LEN. Why?

PAM. Nothin' t' say. 'E puts 'er money over the fire every Friday, an' thass all there is. Talk about somethin' else.

LEN. Whass she say about 'im?

PAM. Nothin'.

LEN. But -

PAM. She never mentions 'im an' 'e never mentions 'er. I don' wanna talk about it.

LEN. They never mention each other?

PAM. I never 'eard 'em.

LEN. Not once?

PAM. *No!*

LEN. It's wet down 'ere.

Pause.

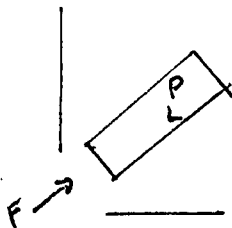
I ain't livin' with me in-laws, thass a fact.

FRED (*off*). Four!

LEN. I never got yer placed till I saw yer ol' people.

Unit
Four

L sits up.
they sit side by
side, no longer
touching.



26

SAVED

PAM. I never chose 'em!

LEN. I never meant that! -

PAM. Don't know why yer wan'a keep on about 'em!

LEN. - I never try an' get at yer!

FRED comes on down right. His back to the audience.

FRED. Number-four-bang-on-the-door!

PAM. Thass us.

FRED. Less 'ave yer!

LEN. Less stay out!

PAM. Why?

FRED. Oi!

PAM (to LEN). Come on.

LEN. We're a pirate ship.

FRED (taking the micky). You devil!

PAM. Yer'll 'ave t' pay.

LEN. Come an' get us!

FRED. Wass up darlin'? 'As 'e got 'is rudder stuck?

PAM (to LEN). I'm 'ungry.

LEN. Why didn't yer say?

LEN starts to pull in. FRED moves towards them as the boat comes in.

FRED. Lovely. 'Elp 'im darlin'. Thass lovely. She 'andles that like a duchess 'andles a navvy's pick.

LEN. All right?

FRED. Lovely.

He leans out and jerks the boat in. PAM stands awkwardly.

LEN. Steady.

FRED. 'Old tight, darlin'.

*He lifts her out.*Yer wanna watch Captain Blood there. Very nice. ⁴

LEN. Okay?

PAM. Ta.

FRED. Very 'ow's yer father.

² F mimes rope,
as if pulling
boat ashore.

⁴ F + P face each
other, F's arms
around P.

⁶ Fixes rope,
gets coats, etc.

SCENE THREE

27

LEN (*stepping out*). Muddy.PAM (*to LEN*). I enjoyed that. ⁵FRED. Same 'ere. ⁶

LEN. We'll do it again.

FRED. Any time.

PAM (*to LEN*). Got everythin'?FRED (*to PAM*). You 'ave.LEN (*clowning*). Watch it!

FRED. 'Oo's bin' 'aving a bash on me duckboards?

PAM (*to LEN*). Less 'ave me bag.

FRED. Bashin's extra.

PAM. Yer wanna get yerself a job.

FRED. I got one.

PAM. 'Irin' out boats!

FRED. I'd rather 'ire you out, darlin'. ⁷LEN (*joking*). Watch it!PAM (*to LEN*). Ready?

LEN. Yeh.

LEN and PAM start to go right. ⁸

FRED. Why, you got a job for us? I wouldn't mind a bit a grind for you.

PAM. Yer'll 'ave t' join the union. ⁹

FRED. I'm in, love. Paid up.

LEN (*joking*). Yer'll be in the splash in a minute.LEN and PAM go out left.FRED (*to himself*). Right up. Like you, darlin'.
*

SCENE THREE

*Park. Bare stage.**PETE, BARRY, MIKE, COLIN. PETE wears a brown suit and suede shoes. The jacket is short in the seat and tight on the shoulders. His tie is black. The others wear jeans and shirts.*

5 P x to L

6 to P.

7 F x to P

8 L + P x DSL

9 P turns back

* Light cue #4: Fade to black.

28

SAVED

unit
oneMIKE. What time they bury the bugger? ¹

PETE. Couldn't tell yer.

COLIN. Don' yer wan'a go?

PETE. Leave off! 'Oo's goin' a make me time up?

COLIN. Why yer goin' then?

PETE. The ol' lady'll ruck if I don't.

MIKE. Yeh, they reckon anythin' like this.

COLIN. Blinkin' morbid.

MIKE. Looks lovely in a black tie don' 'e!

They laugh.

PETE. What a carry on! 'E come runnin' round be'ind the bus. Only a nipper. Like a flash I thought right yer nasty bastard. Only ten or twelve. I jumps right down on me revver an' bang I got 'im on me off-side an' 'e shoots right out under this lorry comin' straight on.

MIKE. Crunch.

COLIN. Blood all over the shop.

MIKE. The Fall a the Roman Empire.

PETE. This lorry was doin' a ton in a built-up street.

BARRY. Garn! Yer never seen 'im. ²

PETE. No?

BARRY. 'It 'im before yer knew 'e was comin'.

PETE (*lighting his pipe*). Think I can't drive? ¹

COLIN. What a giggle, though.

MIKE. Accidents is legal.

COLIN. Can't touch yer.

PETE. This coroner-twit says 'e's sorry for troublin' me.

MIKE. The law thanks 'im for 'is 'elp.

PETE. They paid me for comin'.

MIKE. An' the nip's mother reckons 'e ain' got a blame 'isself.

COLIN. She'll turn up at the funeral.

PETE. Rraammmmmmmmm! ¹

COLIN. Bad for the body work.

MIKE. Can't yer claim insurance?

unit
two² B stands¹ P x to B.² C + M move
between P + B.³ P x up R

SCENE THREE

29

PETE. No.

MIKE. Choked!

COLIN. Ruined 'is paint work.

BARRY. 'E's 'avin' yer on! 4

MIKE. Yer creep. 5

COLIN. Yer big creep. 6

PETE. Let 'im alone. 'E don't know no better.

COLIN. 'E don't know nothin'.

MIKE. Big stingy creep.

COLIN. Yer wouldn't 'ave the guts.

BARRY. No guts? 7

MIKE. Yeh.

BARRY. Me?

COLIN. Not yer grannie. 8

BARRY. I done blokes in.

MIKE. 'Ere we go.

BARRY. More'n you 'ad 'ot dinners. In the jungle. Shootin' up the yeller-niggers. An' cut 'em up after with the ol' pig-sticker. Yeh.

MIKE (*hoots*).

COLIN. Do leave off!

BARRY. You lot wouldn't know a stiff if it sat up and shook 'ands with yer!

MIKE. Aa! Shootin' up the yeller-nigs!

COLIN. Sounds like brothers a your'n.

BARRY. Get stuffed!

PETE (*to them all*). Chuck it, eh?

COLIN. Yeller-niggers! My life! What yer scratchin'? 9

MIKE. 'E's got a dose. 10

PETE. Ain' surprisin'.

COLIN. Ain' it dropped off yet?

MIKE. Tied on with a ol' johnny.

COLIN. It's 'is girl.

MIKE. 'Is what?

PETE. Gunged-up ol' boot.

4 B x 2 steps UL

5 M pushes B.

6 C punches B on arm.

7 B x UR

8 B x CS.

9 C x to B.

10 M x to B

C
B M P

30

SAVED

COLIN. 'E knocked it off in the back a 'is car last night -

MIKE. 'Is what?

PETE. Pile a ol' scrap.

MIKE. Ought a be put off the road.

COLIN. 'E was knockin' it off in the back an' -

MIKE. I 'eard.

PETE. What?

MIKE. The back-bumper fell off.

PETE. Yeh?

COLIN. I's a fact!

PETE. My life!

MIKE. An' what she say?

COLIN. Yer juss drop somethin'.

BARRY. Bollocks!

He laughs at himself.

MIKE. Yeh!

COLIN. 'Aving trouble with yer 'orn?

BARRY. It weren't no bumper! Me fog lamp come off. "

MIKE. 'Is fog lamp!

They roar with laughter.

COLIN. I knew somethin' come off!

MIKE. Flippin' fog lamp!

PETE. Thass what she calls it!

COLIN. Wonder it weren't 'is engine come out.

BARRY. Better'n nothin'.

MIKE. Yer couldn't knock someone down with that!

PETE. It'd come t' a stop.

MIKE. Shootin' up the yeller-niggers!

BARRY. Yeh, yer ain' lived! 1 2

LEN comes on down-right. 1

PETE. Me mum's got a dirty great wreath.

MIKE. Yeh!

10 C X SR TO M

" B X DR

12 B X U C.

1 Enter L U C.

unit
three

SCENE THREE

31

COLIN. Give somethin' for it?

PETE. I ain' a 'ippocrit.

COLIN. Oi - whass-²yer-name!

LEN. Eh?

COLIN. It's - Lenny, ain' it?

LEN. Yeh. - O! 'Ow's it goin', admiral?

COLIN. 'Ow's yerself?

LEN. Not so dodgy. Long time. ³

COLIN. Me and 'im was t'school t'gether.

MIKE. Yeh?

COLIN. What yer bin doin'?

BARRY. Reform school?

MIKE. Don't 'e show yer up! ⁴

COLIN. Take no notice. Creep! - Workin'?

LEN. Worse luck.

COLIN. I couldn't place yer for a minute. (*Slight pause.*) Yeh.

LEN. Yer ain' changed much.

BARRY. What yer doin' now?

LEN. Waitin'.

~~MIKE. I - I!~~~~COLIN. It was in the park, yer 'onour!~~~~MIKE. This girl come up t'me.~~~~COLIN. An' drags me in the bushes~~~~BARRY. Yer 'onour.~~*He laughs.*~~COLIN. I knew she was thirteen.~~~~MIKE. But she twisted me arm.~~~~COLIN. An' 'er ol' dad 'd bin bashin' it off for years.~~~~BARRY. Yer 'onour.~~*He laughs.*~~COLIN. Twisted yer what?~~~~MIKE. Never know yer luck!~~

COLIN. Married?

² C x to L³ B.M.C Group
around L⁴ C pushes B.

32

SAVED

LEN. Gettin' ready.

BARRY. 'Oo with?

LEN. We're waitin' -

COLIN. Pull the other one!

MIKE. What for?

PETE. Till she drops 'er nipper. ⁵

COLIN. Else it looks bad goin' up the aisle.

MIKE. She can 'ide it be'ind 'er flowers.

BARRY. Is that what they carry 'em for?

COLIN. We live an' learn.

MIKE. Takes all sorts.

MARY comes on up right.

LEN. Thass us.

COLIN. That?

LEN goes to MARY.

PETE. One man's meat.

MIKE. More like scrag-end.

BARRY. Bit past it, ain' she?

PETE. She's still got the regulation 'oles.

MIKE. Experience 'elps. Yer get a surprise sometimes.

LEN (to MARY). Less give yer a 'and. ²

MARY. Whew! Ta.

She gives him the shopping bags.

LEN. Okay?

MARY. I was juss goin' ter drop 'em.

MIKE. 'Ear that.

BARRY. Goin' a drop 'em!

COLIN. In the park?

MIKE. At 'alf-past twelve?

PETE (laughing). The dirty ol' scrubber.

LEN and MARY start to cross left. ³⁵ over L's shoulderM
C L P
B

← M

'Enter M DSL

² L x to M³ L & M start to
x SR.Unit
Four

SCENE THREE

33

BARRY (to COLIN). That what they taught yer at school?

COLIN *whistles*.

LEN (*amused*). Put a sock in it.

BARRY. What yer got at the top a your legs? What time 's⁴
breakfast?

MARY. That your mates?

LEN. They're juss 'avin' a laugh.

MARY. You all right with them bags?

LEN. Yeh.

COLIN. Roger the lodger 'ad a bad cough. ⁵

MIKE. 'E sneezed so 'ard.

COLIN. 'Is door knob fell off.

BARRY. 'Is landlady said we'll soon 'ave yer well.

COLIN. So she pulled off 'er drawers.

MIKE. An' polished 'is bell!

MARY. Lot a roughs. ⁶

LEN and MARY go out left.

~~PETE. Makes yer think.~~

~~COLIN. What?~~

~~PETE. Never know what yer missin'.~~

~~MIKE. True.~~

~~PETE. I knew a bloke once reckoned 'e knocked off 'is grannie.~~

~~COLIN. Yeh?~~

~~PETE. All a mistake.~~

~~COLIN. 'Ow's that?~~

~~PETE. There was a power cut at the time an' -~~

~~BARRY. 'E thought it was 'is sister.~~

~~PETE. Ain' yer clever!~~

~~MIKE. Trust the unions!~~

~~COLIN. Makes yer think, though.~~

~~BARRY blows a raspberry.~~

PETE (*smoking his pipe*). Never know 'alf what goes on.

C

4 B steps in front
of M

C Mike
B L M P

5 they take turns
poking mary.
Circular movement

6 M breaks away
L+M EXIT DR.

Unit
Five

34

SAVED

MIKE. That age she must be 'angin' out for it.

PETE. Stuffin' it all in before it's too late.

COLIN. Yeh.

There is a slight pause.

PETE. Ooorrr! I'll 'ave t' fix up a little bird t'night. 'Ere, wass the time?

COLIN. Time we're back t' work.

They groan.

MIKE (to PETE). Time yer're round the church they'll 'ave 'im down the 'ole or up the chimney or wherever 'e's goin'.

PETE. I reckon they wanna put 'im down the 'ole an' pull the chain. *

'Exit P.M.C.B.
- DSR.

SCENE FOUR

The living room. Dark.

The door opens. MARY comes in. She puts on the light. HARRY is sitting in the armchair. He is partly asleep. MARY puts sauce, salt and pepper on the table and goes out. HARRY gets up. He goes to the door and puts the light out. He goes back to the armchair.

Pause.

The door opens. MARY comes in. She puts on the light. She takes knife, fork, spoon and table napkin to the table. She lays the napkin as a small table cloth. The door opens. PAM comes in. She wears a slip and carries a hair brush and cosmetics. She switches on the TV set. MARY goes out. Without waiting to adjust the set PAM goes to the couch and sits. She makes up her face. The door opens. MARY comes in with a plate of food.

MARY (calls). It's on the table.

She walks towards the table. To PAM.

'Enter M, use

'Enter P.

* Light cue # 5: fast fade to black.
* * Light cue # 6: overhead Light
 (a) Mary - on
 (b) Harry - off
 (c) Mary - on

SCENE FOUR

35

I told you not to walk round like that.

MARY puts the food on the table and goes out. PAM goes to the TV set and adjusts it. She goes back to the couch and sits. She makes up her face. MARY comes in.

(At the door). It's on the table! That's the second time!

She goes to the TV set.

I don't know 'ow they 'ave the nerve to put it on.

She switches to another channel. She steps back to look at the picture. She steps forward to adjust it. She steps back.

Hm.

She steps forward and adjusts it again.

If yer put it in the oven it goes 'ard as nails.

She steps back and looks at the set. She goes to the couch, sits and watches TV. Pause.

PAM. More like one a them daft mirrors at a circus.

MARY. The man'll 'ave to come an' fix it.

She goes to the set and adjusts it.

You don't know 'ow to switch it on. It goes all right when I do it.

LEN comes in. ³

LEN. Smells great.

MARY. You've let it ruin.

LEN. Nah.

MARY. Cold as Christmas.

LEN. Do me.

He sits at the table and eats.

⁴
MARY (goes to the set and re-adjusts it). I don't know. - Did yer put the light out in the scullery?

LEN. Yeh.

³ Enter L, U&R.
L sits at table
U&R enter.

⁴ M sits with
L at table.

unit
two

unit
three

36

SAVED

MARY. We need a new one. That's what's wrong with it.

~~She goes back to the couch and sits. She watches silently. Pause.~~
~~GOES TO TABLE~~

~~PAM. Looks like one a them black an' white minstrels.~~

~~MARY. Well you do it, an' don't sit there pokin' 'oles.~~

~~PAM. I ain' watchin'.~~

~~MARY. Sounds like it.~~

LEN eats. MARY watches. PAM makes up. HARRY is still.

The TV is fairly loud. A very long pause.

* Slowly a baby starts to cry. It goes on crying without a break until the end of the scene. Nothing happens until it has cried a long while. Then MARY speaks.

Can yer see?

LEN. Yeh.

MARY. Move yer seat.

LEN. I can see.

Pause.

Yer a fair ol' cook.

MARY. It's ruined. Yer get no encouragement t' try.

Pause. The baby screams with rage. After a while MARY lifts her head in the direction of the screams.

Pam-laa!

Slight pause. PAM stands and puts her cosmetics in a little bag. She goes to the TV set. She turns up the volume. She goes back to the couch and sits. * *

There's plenty of left-overs.

LEN. Full up.

MARY. An' there's rhubarb and custard.

LEN: O.

Pause. The baby chokes.

Unit
Four

* sound cue; crying baby

* * sound cue: raise volume.

SCENE FOUR

37

PAM. Too lazy t' get up an' fetch it.

MARY. Don't start. Let's 'ave a bit a peace for one night.

Pause.

PAM. 'Is last servant died a over-work.

LEN. I ain' finished this, nosey.

MARY. Why don't yer shut that kid up.

PAM. I can't.

MARY. Yer don't try.

PAM. Juss cries louder when I go near it.

MARY (*watching TV*). I ain' goin' up for yer. (*Still watching TV*.) High time it 'ad a father. (*To LEN*). There's plenty a tea in the pot.

LEN (*watching TV*). Yeh.

MARY (*watching TV*). That's what it needs. No wonder it cries. (*Pause. To LEN*.) Busy?

LEN. Murder.

MARY (*watching TV*). Weather don't 'elp.

LEN (*still watching TV*). Eh? (*The baby whimpers pitifully. Pause. Still watching TV*.) Ha!

*Pause. PAM picks up her things and goes out.*⁵

MARY. About time.

LEN. Wan'a cup?

MARY. No. There's milk in that custard. It'll only get thrown out.

LEN (*stands*). I'll bust.

*He goes out.*⁶

MARY (*calls*). On the top shelf.

LEN (*off*). What?

MARY. It's on the top shelf!

*Pause. LEN comes in. He carries a plate to the table.*⁷

Did yer get it?

⁵ Exit P USL

⁶ Exit L USR

⁷ Enter L, USR

38

SAVED

LEN. Yeh.

*He sits.*MARY. Shut that door, Len. Me 'ead's playin' me up again. ⁸

LEN. Take some a yer anadins.

MARY. I've 'ad too many t'day. Thass what makes it worse.

LEN goes back to the door and shuts it. He goes to the table and eats.

Did yer put the oven out?

LEN. An' the light.

MARY. I ain' made a money, y'know.

Suddenly the baby cries much louder.

Put some sugar on it.

LEN sprinkles the sugar from a teaspoon.

People'll send the police round 'ere next.

LEN. It'll cry itself t'sleep.

PAM comes in. *She wears a dress.* ⁹

MARY. It's still cryin'.

PAM. I thought the cat was stuck up the chimney.

She sits on the couch and pulls up her stockings.

'Ad a good look? - I'm tired a 'im watchin' me all the time.

MARY. I told yer t' get dressed in the scullery like anybody else.

PAM. I can dress where I like in me own 'ome.

LEN (to himself). O no.

PAM. You say somethin'?

LEN (calmly). Yeh - shut up.

PAM. I suppose that's your idea a good manners. ¹⁰*Pause.*

* 8 L X to USL Ent.

* 9 Enter P, USL.

* P stands, impatient.

* smnd: closing door.

Unit
Five

SCENE FOUR

39

When yer leavin' us? I'm sick an' tired a arstin'.

MARY. I don't wanna 'ear all this again t'night.

PAM. 'E gets on me nerves.

LEN. I ain' leavin' that kid.

PAM. Why?

LEN. With you?

PAM. It ain' your kid. ¹¹

LEN. No?

PAM. Yer'll 'ave t' take my word for it.

LEN. Yer don't even know when you're lyin'. ¹²

Pause. The baby cries.

PAM. I don't understan' yer. Yer ain' got no self respect.

LEN. You 'ave like.

PAM. No one with any self respect wouldn't wanna stay.

LEN *pours tea for himself.*

Yer'll 'ave t'go sometime. Yer can't juss 'ang on till yer rot. ¹³

MARY. Pack it up! No wonder that kid cries!

PAM. Why don't you tell 'im t' go? It's your job. 'E's gettin' on me nerves every night. If it goes on much longer I'll be ill.

MARY. That'll teach yer t'bring fellas back.

¹⁴PAM (to HARRY). Why don't you tell im? It's your 'ouse.

There's bin nothin' but rows an' arguments ever since 'e got 'ere. I've 'ad all I can stand! (*Slight pause.*) Dad! **SHOUT**

HARRY. I ain' gettin' involved. Bound t'be wrong.

PAM (to LEN). I don't understan' yer. Yer can't enjoy stayin' 'ere. ¹⁵

LEN *drinks his tea.*

It's bad enough bein' stuck with a kid without 'avin' you 'anging roun' me neck. The 'ole street's laughin' be'ind yer back.

¹¹ P sLts.

¹² P stands.
Reacts to L

¹³ P x to table.
confronts L
over table.

¹⁴ P x SL to H

¹⁵ P x DSC.

40

SAVED

LEN. I ain' leavin' that kid.

PAM. Take it. 16

LEN. With me?

PAM. 'Ow else?

MARY. 'Ow can 'e?

PAM. Thass 'is worry. 17

MARY. 'E can't look after a kid.

PAM. Put it on the council.

MARY (*shrugs*). They wouldn't 'ave it if they've got any sense.*The baby cries.*

PAM. Well? 18

LEN. Kids need proper 'omes.

PAM. Yer see! 19

LEN (*looks in the teapot*). Out a' water.*He goes out.* 20

MARY. Wouldn't yer miss it?

PAM. That racket?

The baby whimpers. There is a ring. PAM goes out. MARY quickly tidies the couch. LEN comes back with the teapot.

MARY. Did the door go?

LEN (*nods*). Juss then.FRED (*off*). All right, all right. I said I'm sorry, ain' I?

PAM is heard indistinctly.

Well let's say 'allo first!

FRED comes in. 22

'Evenin'. 'Evenin', ma.

MARY. We're just watchin' telly.

FRED. Anythin' interestin'?

MARY. Come in.

FRED. 'Lo, Len. 'Ow's life?

LEN. Usual. 'Ow's the job?

16 P x to table,
hits it.

17 P x SL

18 TO L

19 P x to couch,
sits.

20 Exit L, us R

21 Enter L, us R

22 Enter F, us L.
F x cs.23 F x to table,
sits.unit
Six

sound cue: doorbell

SCENE FOUR

41

FRED. Don't talk about it.

PAM comes in. 25

PAM. I still don't see 'ow that makes yer all this late.

FRED. Give it a rest, Pam.

PAM. The same last time.

MARY. Take yer coat off.

PAM. Yer oughta let me know if yer're goin'a be late.

FRED. 'Ow could I? Sorry love. We'll juss 'ave t' make it later in future.

PAM (to MARY). Can I put the kid in your room?

MARY. No wonder it can't sleep. Pushed around like some ol' door mat.

PAM. Can I or can't I? I ain' sittin' there with that row goin' on.

MARY. Do what yer like.

FRED (to PAM). Get plenty a fags? 26

MARY. Yer will anyway.

PAM (to FRED). Ready?

FRED. See yer, Lenny boy.

LEN. Yeh.

PAM. It's all the same if I was meetin' yer outside in the street. I'd be left standin' in the cold.

FRED (following PAM to the door). Got any fags? I left mine be'ind. 27

PAM and FRED go out. LEN stacks the things on the table and takes some of them out. The baby's crying suddenly gets louder.

LEN comes in again. He picks up the sauce and the table napkin and goes out. MARY turns off the TV set and goes out. HARRY goes to the table and pours himself tea. LEN comes back.

LEN. O.

HARRY. Finished.

LEN. Ta.

Pause.

Unit
Six

25 Enter P U&L

26 F stands

27 Exit P+F U&L

Unit
Seven

* Light cue #7: t.v. Light up.
sound cue: t.v. sound.

42

SAVED

Wish t'God I could take that kid out a this.

HARRY (*drinks*). Better.

LEN. No life growin' up 'ere.

HARRY (*wipes his mouth on the back of his hand*). Ah.

LEN. Wish t' God I 'ad some place.

HARRY. Yer wan'a keep yer door shut.

LEN. What?

HARRY. T'night.

LEN. Me door?

HARRY. Yer always keep yer door open when 'e's sleepin' with 'er.

LEN. I listen out for the kid. They ain' bothered.

MARY (*off*). Night, Len.

LEN (*calls*). Night. (*To HARRY*.) More?

HARRY. No.

LEN. Plenty in the pot.

HARRY (*wipes his mouth on the back of his hand*). Yer'll catch cold with it open.

LEN (*holding the teapot*). Night, then.

He goes to the door.

HARRY (*sitting in the armchair*). Put that light out.

LEN *puts the light out and goes. The crying sobs away to silence.* * * * *

* *

SCENE FIVE

unit
one

* * *

LEN's bedroom. It is shaped like the living-room. Furniture: a single bed up right, a wooden chair close to it. PAM is in bed.

LEN stands centre, away from her.

LEN. Did yer take yer medicine?

* Light cue #8: Blackout overhead Lamp.

* * Light cue #9: Fade out generals.

* * * Light cue #10: Fade up area two

* * * * Sound cue: Fade out crying

SCENE FIVE

43

Pause.

Feelin' better?

PAM. I'm movin' down t' me own room t'morra. Yer'll 'ave t' move back up 'ere.

LEN. Quieter up 'ere.

PAM. Like a blinkin' grave.

LEN. Why don't yer 'ave the telly up?

PAM. No.

LEN. Easy fix a plug.

PAM. Did yer see Fred?

LEN. Yer never took yer medicine. *(He pours her medicine and gives it to her.)* 'Ere. *(PAM takes it.)* Say ta. *(She drinks it and gives a small genuine 'Ugh!')* Read yer magazines?

PAM. Did Fred say anythin'?

MARY *(off)*. Pam-laa! She gettin' up, Len?PAM *(to herself)*. O God.MARY *(off)*. The doctor says there's nothin' t' stop yer gettin' up. Yer're as well as I am.~~LEN closes the door but the voice is still heard.~~

Pam-laa! The dinner's on the table.

LEN. Yer better off up 'ere out a 'er way.

PAM. The cow.

LEN straightens the bed.

Leave that.

LEN. You're comin' undone.¹

PAM. Leave it.

LEN. It's all -

PAM. I said leave it!

LEN *(continuing)*. Someone's got a give yer a 'and.

PAM. I won't 'ave yer pullin' me about.

LEN *(walking away)*. Why don't yer sit in a chair for 'alf 'our?²

PAM. Mind yer own business.

unit
two¹ L continues to
fix bed² L backs off sr

44

SAVED

LEN. Yer ain't doin' yerself no good lyin' there.

MARY (*off*). She gettin' up?

LEN. I'm only tryin' a 'elp.

PAM. Don't want yer 'elp.

LEN. Yer got bugger all idea 'ow to look after yerself.

PAM. Go away.

LEN. Some one -

PAM. For Chrissake!

LEN. Someone's got a stick up for yer. (*Slight pause.*) Yer treated me like dirt. But I ain't goin' a carry on like that.

MARY (*off*). Pamm-laa!

PAM (*calls*). Shut up! I'm sick a' the lot of yer! (*Slight pause.*) Shut up!

LEN goes out. 4

PAM. Thank Chriss for that.

MARY (*off*). She up yet?

LEN answers indistinctly. Pause. PAM pulls out the blankets that LEN tucked in. LEN comes back with the baby. 5

LEN (*to baby*). 'Ello then! 'Ello then!

PAM. O no.

LEN. Look-ee that. 'Oo that mummy-there?

PAM. She's got the grub out on the table.

LEN. It'll keep.

PAM. She ain' better row me out for it.

LEN. Take it.

PAM. Put it back.

LEN. Yer ought a take it.

PAM. Don't keep tellin' me what I ought a do.

LEN. Yer ain' even looked at it for weeks.

PAM. Ain' going to.

LEN. Yer'd feel better.

Pause.

'Ello then.

unit
three

2 shouts

4 L Exit SR

5 Enter L SR

SCENE FIVE

45

PAM. Did yer give 'im what I wrote?

LEN. 'E's busy, 'e reckons. It's 'is busy time.

PAM. Ha!

LEN. 'Avin' yourn on a tray?

PAM. If yer like.

LEN. It knows yer voice.

PAM. Put it away before it starts.

LEN. Good for its lungs.

PAM. Yer d'narf annoy me, Len.

LEN. I know.

PAM. Yer're always pesterin' me.

LEN. Someone's got a look after yer.

PAM. There yer are! Thass another annoyin' thing t' say.

(*She sits.*) This dump gives me the 'ump. Put that away.

LEN. Yer can't let it lie on its back all day. Someone's got a pick it up.

PAM (*sitting back*). Why should I worry? It's father don't give a damn. I could be dyin' an' 'e can't find ten minutes.

LEN. I'm blowed if I'm goin' a put meself out if yer can't co-operate.

He tries to put the baby in her arms.

PAM. I tol' yer take it back! Get off a me! Yer bloody lunatic! Bleedin' cheek! (*Calls.*) Mum!

LEN. You 'ave it for a change!

He puts the baby on the bed.

PAM. Yer goin' mad! It's fallin'. Catch it!

LEN puts the baby so that it is safe.

LEN. I ain' your paid nurse!

PAM (*calls*). Mum! - I know why Fred ain' come - yer bin tearin' up me letters.

LEN. 'E did!

PAM. Yer little liar! (*She turns away from the baby.*) I ain' touchin' it.

46

SAVED

LEN. It'll stay there all night!

PAM. Thass what yer call 'elpin' me.

Pause. LEN picks up the baby.

See!

LEN. Can't give it a cold juss because we're rowin'.

He goes towards the door. He stops.

'E said 'e'd look in.

PAM (*she turns round*). When? (*She turns back to the wall.*)

What did 'e say?

LEN. I said yer wanted to see 'im. 'E goes 'e's up to 'is eyes in it. So I said I got a couple of tickets for Crystal Palace.

'E's knockin' off early.

PAM. Saturday?

LEN. T'night.

PAM (*turns*). Yer got 'im downstairs!

LEN. No.

PAM (*calls*). Mum - is Fred there? Fred? - 'E might be early.

LEN. There's a good 'alf 'our yet.

PAM (*excited*). I 'ope 'is lot wins.

LEN. 'E might be late.

PAM. Not for football. Yer can say she's upstairs if yer wan' a go. Put it like that.

LEN (*looks at child*). 'E's well away.

PAM. I ain' cut me nails all the time I bin in bed.

MARY (*off*). Lennie!

LEN. Shall I get the scissors?

PAM. She won't shut up till yer go down. I got me own.

MARY (*off*). Leonard! I keep callin' yer. (*Outside the door.*)'Ow many more times. (*She comes in.*) I bin callin' the last 'alf 'our. Dinner won't be fit r'eat.

LEN. Juss puttin' the nipper back.

MARY. That's the last time I cook a 'ot meal in this 'ouse.

I mean it this time. (*To PAM.*) Yer can make yer own bed

' Enter M. SR.

Unit
Four

SCENE SIX

47

t'morra, you. (To LEN.) I ain' sweatin' over a 'ot stove. No one offers t'buy me a new one. (To PAM.) I can't afford t' keep yer on yer national 'ealth no longer. I'm the one 'oo ought to be in bed. 2

MARY goes out.

PAM. I got all patches under me eyes.

LEN. No.

PAM. I feel awful.

LEN. Yer look nice.

PAM. I'll 'ave t' 'ave a wash.

LEN. Yeh. *

SCENE SIX

**

The Park. A bare stage. FRED holds a fishing-rod out over the stalls. He wears jeans and an old dull leather jacket. LEN sits beside him on a small tin box. On the ground there are a bait box, odds and ends box, float box, milk bottle, sugar bottle, flask and net.

LEN. Round our place t'night?

FRED. No.

LEN. It's Saturday.

FRED. O yeh.

LEN. She won't like it.

FRED. No.

Pause.

Yer wan' a get yerself a good rod.

LEN. Can't afford it.

* Light cue # 11: Fade out.

** Light cue # 12: Fade up area three.

unit
Five

unit
One

F holds rod
pointing in aisle
L sits on box es.

48

SAVED

FRED. Suit yerself.

LEN. Lend us yourn.

FRED. Get knotted.

Slight pause.

~~LEN. I in yer way then?~~

~~FRED. Eh?~~

~~LEN. Sittin' 'ere.~~

~~FRED. Free country.~~

~~LEN. Yer'd never think it.~~

~~FRED. Nippy.~~

~~LEN. Lend us yer jacket.~~

~~FRED. Jump in.~~

~~LEN. 'Ow much yer give for that?~~

~~FRED. Yer get 'em on h.p.~~

~~LEN. Fair bit a work.~~

~~FRED (runs his hand along the rod): Comes in 'andy.~~

Pause.

LEN. She said yer was comin' round for the telly.

FRED. News t' me.

LEN. Don't know whass on.

FRED. Don't care.

LEN. Never looked. (*Slight pause.*) Never bothers me. Easy find out from the paper if yer -

FRED. Don't keep on about it.

LEN. Eh?

FRED. Don't bloody well keep on about it.

LEN. Suits me. (*Slight pause.*) I was agreein' with yer. I thought like -

FRED. Oi - Len, I come out for the fishin'. I don't wanna 'ear all your ol' crap.

Slight pause. LEN turns his head right and stares at the river.

'Onest, Len - yer d'narf go on.

SCENE SIX

49

LEN. I only said I was agreein' with yer. Blimey, if yer can't...

He stops. Pause.

FRED. Sod!

LEN. Whass up?

FRED. Bait's gone.

LEN. Gone? They've 'ad it away.

FRED. Never.

LEN. Must 'ave.

FRED. More like wriggled off.

LEN. I mounted it 'ow yer said.

FRED (*winds in*). Come 'ere. Look.

He takes a worm from the worm box.

Right, yer take yer worm. Yer roll it in yer 'and t' knock it out. Thass first. Then yer break a bit off. Cop 'old o' that.

He gives part of the worm to LEN.

LEN. Ta.

FRED. Now yer thread yer 'ook through this bit. Push it up on yer gut. Leave it. - Give us that bit. Ta. Yer thread yer other bit on the 'ook, but yer leave a fair bit 'angin' off like that, why, t'wriggle in the water. Then yer push yer top bit down off the gut and camer-flarge yer shank. Got it?

LEN. Thass 'ow I done it.

FRED. Yeh. Main thing, keep it neat.

He casts. The line hums.

Lovely.

A long silence.

The life.

Silence.

D

unit
two

'L rises, x DSR
TO F.

FL

unit
three

50

SAVED

~~LEN.~~ Down the labour Monday.

~~FRED grunts.~~

Start somethin'.

~~Silence.~~

~~No life, broke.~~

~~FRED.~~ True.

~~Silence. LEN pokes in the worm box with a stick.~~

~~Feed 'em on milk.~~

~~LEN.~~ Fact?

~~Silence.~~

I'll tell 'er yer ain' comin'.

FRED. Len!

LEN. Well yer got a let 'er know.

FRED. 'Oo says?

LEN. Yer can't juss --

FRED. Well?

LEN. Shut up a minute.

FRED. Listen, mate, shut yer trap an' give us a snout.

LEN. No.

FRED. Yer're loaded.

LEN. Scroungin' git! Smoke yer own. - She'll be up 'alf the night. That'll be great. - I reckon yer got a bloody nerve takin' my fags, yer know I'm broke. - Yer believe in keepin' em waitin' for it.

Slight pause.

FRED. Yer used to knock 'er off, that right?

LEN. Once.

FRED. There yer are then.

LEN. What?

FRED. It's all yourn.

LEN. She don't wan'a know.

unit
three

1 L starts to
X user to box.
stops. turns to F

2 L X DS TO F

3 L X CS to box.
Paces.

SCENE SIX

51

FRED. 'Ow's that?

LEN. Since you 'ad 'er.

FRED. What d'yer expect? No - they're like that. Once they go off, they go right off.

LEN. Don't even get a feel.

FRED. 'Appens all the time. Give us a snout.

LEN. No.

FRED. Tight arse.

*Slight pause.*¹

LEN. Skip?

FRED. Yeh?

LEN. What yer reckon on 'er?

FRED. For a lay?

LEN. Yeh.²FRED. Fair. Depends on the bloke.³~~LEN. Well?~~~~FRED. No - get that any time.~~*Silence.*LEN. Gettin' dark.⁴*Silence.*

FRED. Call it a day.

LEN. In a minute.

FRED. Never know why yer stick that dump.

LEN. Seen worse.

FRED. I ain'.

Slight pause.

LEN. Skip?

FRED. Whass up now?

LEN. Why's she go for you?

FRED. They all do mate.

LEN. No, why's she - ill over it?

unit
Four¹ L hesitates² L x 2 steps to F³ L x UR⁴ L sits on boxunit
Five

52

SAVED

FRED. Come off it, she 'ad a drop a the ol' flu.

LEN. Yeh. But why's she like that?

FRED. It ain' me money.

LEN. They all want the same thing, I reckon. So you must
'ave more a it.

FRED. Thass true! Oil!

LEN. What?

FRED. Still.

Pause.

Thought I 'ad a touch.

Pause.

Nah.

They ease off. FRED looks up at the sky.

Jack it in.

LEN. Anyway, thass what they reckon.

FRED. Eh?

LEN. They all want the same thing.

FRED. O.

LEN. I reckon yer're 'avin' me on.

FRED. Me?

LEN. Like the fish that got away.

FRED. I ain' with yer.

He shakes his head.

LEN. That big! *(He holds his hands eighteen inches apart.)*

FRED *(laughs)*. More like that! *(He holds his hands three feet apart.)*

LEN. Ha! Thass why she's sick.

FRED. Now give us a fag.

LEN. No.

FRED. *(spits)*. 'Ave t' light one a me own.

'e stands

SCENE SIX

53

He takes one of his own cigarettes from a packet in his breast pocket. He does not take the packet from the pocket.

LEN. Mind the moths.

~~FRED. Yer ever 'ad worms up yer nose, in yer ears, an' down yer throat?~~

~~LEN. Not lately.~~

~~FRED. Yer will in a minute.~~

~~LEN. Well give us a snout then.~~

~~FRED. Slimcy ponce!~~

He gives LEN a cigarette. LEN gives FRED a light.

LEN. I used a 'ear, know that? ²

FRED. 'Ear what? - 'E's like a flippin' riddle.

LEN. You an' 'er.

FRED. Me an' 'oo?

LEN. On the bash.

FRED. Do what? ³

LEN. Straight up.

FRED. Chriss. ⁴

LEN. Yeh.

FRED. Yer kiddin'.

LEN. On my life. Kep me up 'alf the night. Yer must a bin trying for the cup.

FRED (*draws his cigarette*). Why didn't yer let on?

LEN. No, it's all a giggle, ain't it?

FRED (*shrugs*). Yeh? Makes yer feel a right charlie.

He drops his cigarette on the floor and treads on it.

Chriss. Thass one good reason for jackin' 'er in.

LEN. Don't start blamin' me.

FRED. An' you was listenin'?

LEN. Couldn't 'elp it.

FRED. O.

He lays his rod on the ground and crouches to pack his things.

~~Yer didn't mind me goin' round 'er's.~~

2 L sits

3 F turns to L

4 F turns back.

54

SAVED

LEN. Same if I did.

FRED. I didn't know like.

LEN. Yer never ruddy thought. Any'ow, I don't mind.

FRED. I thought she was goin' spare.

LEN. Wan'a 'and?

FRED. No. Give us that tin.

He packs in silence.

I reckon it was up t' you t' say. Yer got a tongue in yer 'ead.

Silence. MIKE comes in. He has a haversack slung from one shoulder and carries a rod. He wears a small, flashy hat.

FRED. No luck?

MIKE. Wouldn't feed a cat.

LEN. Waste a time.

MIKE. Same 'ere.

FRED. Got a breeze up.

MIKE. What yer doin'?

FRED. Now?

MIKE. Yeh, t'night.

FRED. Reckon anythin'?

MIKE. Bit a fun.

FRED. Suits me.

MIKE. You're on.

FRED. Up the other end?

MIKE. 'Ow's the cash?

FRED. Broke. You?

MIKE. I'll touch up the ol' lady.

FRED. Get a couple for me.

LEN. That'll pay the fares.

MIKE. Pick yer up roun' your place.

FRED. Not too early. 'Ave a bath first.

MIKE. Never know 'oo yer'll be sleepin' with.

FRED. After eight.

unit
six

'enter M. u. c.

M
↓

F L

SCENE SIX

55

MIKE. I feel juss right for it.

LEN. What?

MIKE. Out on the 'unt.

~~FRED (imitates a bullet). Tschewwwwww!~~

~~MIKE. 'E picks 'em up at a 'undred yards.~~

~~FRED. It's me magnetic cobbiers.~~

¹ PAM. comes in... She pushes the pram. The hood is up. A long blue sausage balloon floats from a corner of the hood...

PAM. 'Ello. ²

FRED. Whass up? ³

PAM. Out for a walk.

MIKE (nods at pram). Bit late for that, ain' it?

PAM (to FRED). What yer got?

FRED. Nothin'.

PAM (tries to look). Less 'ave a look. ⁴

FRED. Nothin' for you!

PAM. Keep yer shirt on.

MIKE. Yer nearly missed us.

PAM (to FRED). Don't get so 'airy-ated. ⁵

MIKE. We was juss off.

FRED. What yer cartin' that about for?

PAM. Felt like a walk.

FRED. Bit late.

PAM. Why?

FRED. That ought a be in bed.

PAM. Fresh air won't kill it.

FRED. Should a done it earlier.

PAM. Never 'ad time. Why didn't you?

FRED. You know best.

PAM. When yer comin' round? ⁶

FRED. I'll look in.

PAM. When?

FRED. I don't know.

PAM. When about?

¹ Enter P use.

² M turns away

³ F stands

⁴ P steps away
from carriage,
to F.

⁵ P steps back,
uncertain

⁶ P to F.
F busies himself
with rod

unit
Seven

56

SAVED

FRED. Later on.

PAM. Shall I get somethin' to eat?

FRED. No.

PAM. No bother.

FRED. The ol' lady'll 'ave it all set up.

PAM. I got two nice chops.

FRED. Shame.

~~PAM. Well see 'ow yer feel. There's no one in now. I got rid
a 'em.~~

~~FRED. Pity yer didn't say.~~

PAM. What time then?

FRED. I'll be there. ⁷

PAM. Sure?

FRED. Yeh.

PAM. Say so if yer ain'.

FRED. I'll be there.

PAM. That means yer won't.

FRED. Up t'you.

PAM. Why don't yer say so?

FRED (*picks up his gear. To MIKE*). Thass the lot.

PAM. It ain' no fun waitin' in all night for nothin'.

MIKE. Ready?

FRED (*takes a look round*). Yeh.PAM. Why can't yer tell the truth for once? ⁸FRED. Fair enough. I ain' comin'. ⁹

LEN. Pam -

PAM. Yer 'ad no intention a comin'. ^A

LEN. Yer left the brake off again.

MIKE (*to FRED*). Okay? ¹⁰PAM (*to LEN*). Put it on, clever.FRED (*to MIKE*). Yeh.PAM (*to FRED*). I knew all along.FRED. Come on, Pam. Go 'ome. ¹¹

PAM. Fred.

FRED. I know.

⁷ F x to box es⁸ Px to F⁹ F stands, faces P.¹⁰ M stands¹¹ F confronts P.

SCENE SIX

57

PAM. I didn't mean t' go off. I was goin' a be nice, I still ain' better.¹³

FRED. Go 'ome an' get in the warm. It's late.

LEN (*putting on the brake*). Yer wan' a be more careful.

PAM (*to FRED*). It's my fault. I never stop t'think.

FRED. Yer wan' a stop thinkin' about yerself, I know that.

PAM. It's them pills they give me.

MIKE (*to FRED*). You comin' or ain' yer.

FRED. Yeh.¹⁴

PAM. No.

FRED. I'll come round one night next week.¹⁵ B

PAM. No.

FRED. Monday night. Ow's that?

PAM. Yer'll change yer mind.

FRED. Straight from work.

PAM. Yer said that before.

FRED. It's the best I can offer.

PAM. I can't go back there now.

FRED. Yer'll be okay.

PAM. If I sit on me own in that room another night I'll go round the bend.

FRED. Yer got the kid.

PAM. Juss t'night. I couldn't stand it on me own no more.¹⁶
I 'ad a come out. I don't know what I'm doin'. That kid ought a be in bed. Less take it 'ome, Fred. It's 'ad new-moanier once.

FRED. You take it 'ome.

PAM. Juss this last time? I won't arst no more. I'll get mum t' stay in with me.

FRED. It's no use.

PAM. Yer ain' seen it in a long time, 'ave yer?¹⁷

She turns the pram round.

It's puttin' on weight.

FRED. Eh?

¹³ P puts arm through F's arm

¹⁴ Fx to Rod, D.S.R.
P stops him

L
F P M

¹⁵ F picks up rod, X to box. P follows.

¹⁶ P puts arms around F

¹⁷ P guides F by the hand to pram

Unit
Eight

58

SAVED

PAM. It don't cry like it used to. Not all the time.

C MIKE. Past carin'.

PAM. Doo-dee-doo-dee. Say da-daa.

FRED. Yeh, lovely.

He looks away.

LEN (*looking at the baby*). Blind.

PAM (*to LEN*). Like a top.

FRED. What yer give it?

PAM. Asprins.

FRED. That all right?

PAM. Won't wake up till t'morra. It won't disturb yer. What time'll I see yer?

FRED. I'll look in. I ain' sayin' definite.¹

PAM. I don't mind. Long as I know yer're comin'.

FRED. All right.

PAM. Pity t' waste the chops. I think I'll do 'em in case².

FRED. Yeh, right. It's all accordin'.

PAM. I'll wait up.

FRED. It'll be late, see.

PAM. Thass all right.

FRED. Pam.³

PAM. I'll treat meself t' box a chocclits.

FRED. There's plenty a blokes knockin' about. Why don't yer pick on someone else.

PAM. No.

MIKE. Yer can 'ave me, darlin'. But yer'll 'ave t' learn a bit more respect.

PAM. 'Ow can I get out with that 'angin' round me neck?

'Oo's goin' a look at me?

FRED. Yer ol' girl'll take it off yer 'ands.

MIKE. Drop 'er a few bob.

FRED. Yer don't try.⁴

PAM. I can't!

FRED. Yer'll 'ave to.

¹ F x to box cs.

² P x to F

³ F turns to P.

⁴ F x to P by pram

L P
D F M

Unit
Nine

SCENE SIX

59

PAM. I can't! I ain' goin' to!

FRED. I ain' goin' a see yer no more. } 1ST PEAK

PAM. No.

FRED. We got a sort this out some time.

PAM. Yer promised!

FRED. It's a waste a time!

PAM. *They* 'eard!

FRED. No.

MIKE. Come on, mate.

FRED. It's finished. ²

MIKE. Thank Chriss. Less shift!

PAM. Juss t'night. I don't care if yer bin with yer girls. Come ³
'ome after. Juss once. I won't bother yer. I'll let yer sleep.
Please.

FRED. Chriss. ⁴

PAM. O what d'you care? I was flat on me back three bloody ⁵
weeks! 'Oo lifted a finger? I could a bin dyin'! No one!

She starts pushing the pram.

MIKE. Good riddance!

PAM (*stops*). You're that kid's father! Yeh! Yer ain't wrigglin' ⁶
out a that!

FRED. Prove it. ⁷

PAM. I *know*!

FRED. You *know*?

MIKE. Chriss.

FRED. 'Alf the bloody manor's bin through you.

PAM. Rotten liar!

FRED. Yeh?

To MIKE. Ain' you 'ad 'er?

MIKE. Not yet.

FRED. Yer'll be next.

Points to LEN.

What about 'im?

² F goes to box

³ P puts arms
around F

⁴ F turns away
roughly

⁵ Px to F

⁶ Px to Pram

⁷ F turns on P.

60

SAVED

To LEN. Eh?

To MIKE. Your's must be the only stiff outside the church-yard she ain' knocked off.

PAM. I 'ate you! ⁸

FRED. Now we're gettin' somewhere.

PAM. Pig! ⁹

FRED. Thass better. Now piss off!

PAM. I will.

MIKE. Ta-ta!

PAM. An' yer can take yer bloody bastard round yer tart's!

Tell 'er it's a present from me! ¹¹

PAM goes out. She leaves the pram.

MIKE. Lovely start t' the evenin's entertainment.

FRED (*calls*). I ain' takin' it! It'll bloody stay 'ere!

MIKE. What yer wan'a let 'er get away with -

FRED. Don't you start! I 'ad enough with 'er!

LEN. I'd better go after 'er.

FRED. Send 'er back.

LEN. See 'ow she is.

LEN goes out after PAM. ¹²

FRED (*calls*). Don't leave 'er kid. Take it with yer.

MIKE *whistles after her*. FRED *throws his gear down*.

Lumbered!

MIKE. 'E'll send 'er back.

FRED. 'E ain' got the gumption. We'll drop it in on the way back.

MIKE. Leave it 'ere. Won't be worth goin' time we're ready.

FRED. Give it five minutes.

MIKE. Yer won't see 'er again.

FRED. That won't be the worst thing in me life.

MIKE. Can't yer arst your Liz t' look after it?

FRED. She'd tear me eyes out.

Pause. They sit.

⁸ P x closer to F

⁹ P spits on F

¹¹ P pushes pram
at F, exits USR.

¹² EXIT L USR

unit
TEN

unit
ELEVEN

SCENE SIX

61

MIKE. They opened that new church on the corner.
 FRED. What?
 MIKE. They got a club.
 FRED. O yeh.
 MIKE. We'll 'ave a quick little case round.
 FRED. T'night?
 MIKE. Yeh.
 FRED. Get stuffed.
 MIKE. Straight up.
 FRED. Pull the other one.
 MIKE. Best place out for'n easy pick up.
 FRED. Since when?
 MIKE. I done it before. There's little pieces all over the shop,
 nothin' a do.
 FRED. Fact?
 MIKE. The ol' bleeder shuts 'is eyes for prayers an' they're
 touchin' 'em up all over the place. Then the law raided
 this one an' they 'ad it shut down.
 FRED. Do leave off.
~~PETE and COLIN come in right.~~¹
 PETE. 'Ow's it then?
 MIKE. Bugged up.
 COLIN. Like your arse.
 MIKE. Like your flippin' ear in a minute.
~~PETE. I - I!~~
 COLIN. Wass on t'night?
 MIKE. Laugh.
~~BARRY comes in after PETE and COLIN.~~²
 BARRY. Fishin'?
 FRED. 'Angin' the Chrissmas decorations.
~~BARRY. 'Oo's bin chuckin' big dog ends?~~
~~MIKE. Where?~~
~~BARRY. 'Ardly bin lit.~~

unit
twelve

¹ P+ C Enter use

² B enters use.

62

SAVED

PETE. 'E's juss waitin' for us t'shift an' 'e'll be on it.

FRED (*holds it out*). On the 'ouse.

MIKE. 'As 'e got a little tin?

COLIN. Like'n ol' tramp?

BARRY. O yeh - 'oo's mindin' the baby? ³

COLIN (*seeing pram*). Wass that for?

MIKE. Pushin' the spuds in.

FRED (*flicks the dog end to BARRY*). Catch!

COLIN. 'Oo left it 'ere?

BARRY. 'E's takin' it for a walk.

PETE. Nice.

FRED. Piss off.

BARRY. We don't wan' the little nipper t'ear that! Oi, come 'ere. ⁴

COLIN and PETE go to the pram. ⁵

Oo's 'e look like?

They laugh.

MIKE. Don't stick your ugly mug in its face!

PETE. It'll crap itself t' death.

BARRY. Dad'll change its nappies.

COLIN (*amused*). Bloody nutter!

FRED. You wake it up an' yer can put it t'sleep.

COLIN and PETE laugh.

BARRY. Put it t'sleep? ⁶

COLIN. 'E'll put it t'sleep for good.

PETE. With a brick.

MIKE. 'E don't care if it's awake all night.

BARRY. 'Oo don't? I'm like a bloody uncle t' the kids round our way. (*He pushes the pram.*) Doo-dee-doo-dee-doo-dee.

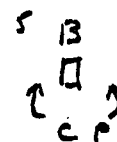
MIKE (*to FRED*). Jack it in eh?

FRED. Give 'er another minute.

MIKE. We should a made Len stay with it.

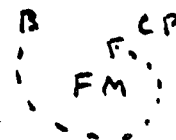
³ B x to pram

⁴ B peers into pram



⁶ Aimed at F

⁷ B pushes pram in circles around F & M



unit
thirteen

SCENE SIX

63

FRED. Slipped up. 'E dodged off bloody sharpish.

MIKE. Sly bleeder.

FRED. I don't know - bloody women!

MIKE. Know a better way?

~~FRED and MIKE are sitting down left. PETE and COLIN are right. BARRY pushes the pram.~~

BARRY. 'I

Rock a bye baby on a tree top
When the wind blows the cradle will rock
When the bough breaks the cradle will fall
And down will come baby and cradle and tree
an' bash its little brains out an' dad'll scoop
'em up and use 'em for bait.

They laugh.

FRED. Save money.

BARRY *takes the balloon. He poses with it.* ²

COLIN. Thought they was pink now.

BARRY (*pokes at COLIN's head*). Come t' the pictures t'night
darlin'? (*He bends it.*) It's got a bend in it.

MIKE. Don't take after its dad.

BARRY (*blows it up*). Ow's that then? ¹

COLIN. Go easy.

BARRY (*blows again*). Thass more like it. (*Blows again.*)

COLIN. Do leave off.

MIKE. That reminds me I said I'd meet the girl t'night.

BARRY *blows. The balloon bursts.*

COLIN. Got me! ⁴

He falls dead. BARRY pushes the pram over him. ⁵

Get off! I'll 'ave a new suit out a you.

BARRY (*pushing the pram round*). Off the same barrer?

PETE. Ain' seen you 'ere before, darlin'. ⁶

BARRY. 'Op it!

Unit
Fourteen

Unit
Fifteen

'B begins alone.
Others join song.
Directed at F.
During song, B
makes circle
around F + M.
Stops to meet
C use.

B C
MF

² B holds balloon
as phallic

³ Colin on knees
in front of
balloon

⁴ C falls d.r

⁶ P x to stop B

C
B → x ← P
MF

⁵ C --- B
x

64

SAVED

PETE. 'Ow about poppin' in the bushes?

COLIN. Two's up.

BARRY. What about the nipper?

PETE. Too young for me.

He 'touches' BARRY.

BARRY. 'Ere! Dirty bastard!

He projects the pram viciously after COLIN. It hits PETE.

PETE. Bastard!

PETE and BARRY look at each other. PETE gets ready to push the pram back - but plays at keeping BARRY guessing. MIKE and FRED are heard talking in their corner.

MIKE. If there's nothin' in the church, know what?

FRED. No.

MIKE. Do the all-night laundries.

FRED. Yer got a 'and it to yer for tryin'.

MIKE. Yer get all them little 'ousewives there.

FRED. Bit past it though.

MIKE. Yeh, but all right.

PETE pushes the pram violently at BARRY. He catches it straight on the flat of his boot and sends it back with the utmost ferocity.

PETE sidesteps. COLIN stops it.

PETE. Stupid git!

COLIN. Wass up with 'im?

BARRY. Keep yer dirty 'ands off me!

PETE. 'E'll 'ave the little perisher out!

BARRY. O yeh? An' 'oo reckoned they run a kid down?

PETE. Thass different.

BARRY. Yeh - no one t' see yer.

PETE pulls the pram from COLIN, spins it round and pushes it violently at BARRY. BARRY sidesteps and catches it by the handle as it goes past.

2 P slaps B in groin,
PX SL.

9 B pushes pram at P.

B ← P
MF

2 B → P
MF

3 B ← P
MF

4 B → X

P C

MF

unit
sixteen

unit
seventeen

SCENE SIX

65

BARRY. Oi - oi!

He looks in the pram.

COLIN. Wass up?

COLIN and PETE come over.¹

It can't open its eyes.

BARRY. Yer woke it.

PETE. Looks at its fists.

COLIN. Yeh.

PETE. It's tryin' a clout 'im.

COLIN. Don't blame it.

PETE. Goin' a be a boxer.

BARRY. Is it a girl?

PETE. Yer wouldn't know the difference.

BARRY. 'Ow d'yer get 'em t'sleep?

PETE. Pull their 'air.

COLIN. Eh?

PETE. Like that.

He pulls its hair.

COLIN. That 'urt.

They laugh.

MIKE. Wass 'e doin'?

COLIN. Pullin' its 'air.

FRED. 'E'll 'ave its ol' woman after 'im.

MIKE. Poor sod.

BARRY. 'E's showin' off.

COLIN. 'E wants the coroner's medal.

MIKE (comes to the pram). Less see yer do it.²*PETE pulls its hair.*

O yeh.

BARRY. It don't say nothin'.³

COLIN. Little bleeder's 'alf dead a fright.

E

Unit
Eighteen¹ C + P x to pram

² M x to pram³ ALL hunched
over pram
except F.

66

SAVED

MIKE. Still awake.

PETE. Ain' co-operatin'.

BARRY. Try a pinch. ³

MIKE. That ought a work.

BARRY. Like this.

He pinches the baby.

COLIN. Look at that mouth.

BARRY. Flippin' yawn.

PETE. Least it's tryin'.

MIKE. Pull its drawers off.

COLIN. Yeh!

MIKE. Less case its ol' crutch.

PETE. Ha!

BARRY. Yeh!

He throws the nappy in the air.

Yippee!

COLIN. Look at that!

They laugh.

MIKE. Look at its little legs goin'.

COLIN. Ain' they ugly!

BARRY. Ugh!

MIKE. Can't keep 'em still!

PETE. 'Avin' a fit.

BARRY. It's dirty.

They groan.

COLIN. 'Old its nose.

MIKE. Thass for 'iccups.

BARRY. Gob its crutch.

He spits.

MIKE. Yeh!

COLIN. Ha!

'at Pete. When B
pinches baby, all
four hunch over pram
to see effect.

SCENE SIX

67

He spits.

MIKE. Got it!

PETE. Give it a punch.⁴

MIKE. Yeh less!

COLIN. There's no one about!

PETE *punches it*.⁵

Ugh! Mind yer don't 'urt it.

MIKE. Yer can't.

BARRY. Not at that age.

MIKE. Course yer can't, no feelin's.

PETE. Like animals.

MIKE. 'It it again.

COLIN. I can't see!

BARRY. 'Arder.⁶

PETE. Yeh.

BARRY. Like that!

He hits it.⁷

COLIN. An' that!

He also hits it.⁸

MIKE. What a giggle!

PETE. Cloutin's good for 'em. I read it.⁹

BARRY (to FRED). Why don't you clout it?

FRED. It ain' mine.

PETE. Sherker. Yer got a do yer duty.

FRED. Ain' my worry. Serves 'er right.

BARRY. 'Ere, can I piss on it?

COLIN. Gungy bastard!

MIKE. Got any matches?

They laugh.

PETE. Couldn't yer break them little fingers easy though?

COLIN. Snap!

PETE. Know what they used a do?

⁴ at Barry

⁵ a bit weakly

⁶ at Pete

⁷ hit baby harder
than Pete

⁸ still harder

⁹ re-assuring
each other.

68

SAVED

MIKE. Yeh.

PETE. Smother 'em.

BARRY. Yeh. That'd be somethin'.

COLIN. Looks like a yellor-nigger.

BARRY. 'Onk like a yid.

FRED. Leave it alone. ¹⁰

PETE. Why?

11 { FRED. Yer don't wan' a row.

PETE. What row?

MIKE. What kid?

COLIN. I ain' seen no kid.

BARRY. Not me!

PETE. Yer wouldn't grass on yer muckers?

FRED. Grow up.

BARRY. D'narf look ill. Stupid bastard.

He jerks the pram violently. ¹²

PETE. Thass 'ow they 'ang yer - give yer a jerk.

MIKE. Reckon it'll grow up an idiot.

PETE. Or deformed.

BARRY. Look where it come from.

PETE. Little bleeder.

He jerks the pram violently.

That knocked the grin off its face.

MIKE. Look! Ugh! ¹³

BARRY. Look!

COLIN. What?

*They all groan.*PETE. Rub the little bastard's face in it! ¹⁴

BARRY. Yeh!

PETE. Less 'ave it!

He rubs the baby. They all groan.

BARRY. Less 'ave a go! I always wan'ed a do that!

¹⁰ still seated¹¹ all x between
F and Pram.¹² Directed at F¹³ M Looks into pram¹⁴ all hunched
over pram except
F.

SCENE SIX

69

PETE. Ain' yer done it before?

BARRY does it. He laughs.

COLIN. It's all in its eyes.

Silence.

FRED. There'll be a row.¹

MIKE. It can't talk.

PETE. 'Oo cares?

FRED. I tol' yer.

COLIN. Shut up.

BARRY. I noticed 'e ain' touched it.

COLIN. Too bloody windy.

FRED. Yeh?

PETE. Less see yer.

BARRY. Yeh.

PETE. 'Fraid she'll ruck yer.

FRED. Ha! ²

He looks in the pram.

Chriss.³

PETE. Less see yer chuck that.

PETE throws a stone to FRED. FRED doesn't try to catch it. It falls on the ground. COLIN picks it up and gives it to FRED.

MIKE (quietly). Reckon it's all right? ⁴

COLIN (quietly). No one around.

PETE (quietly). They don't know it's us.

MIKE (quietly). She left it.

BARRY. It's done now.

PETE (quietly). Yer can do what yer like.

BARRY. Might as well enjoy ourselves.

PETE (quietly). Yer don't get a chance like this everyday.

FRED throws the stone.

unit
nineteen

¹ F stands

² F x to Pram

³ F x use as if to
exit. P stops
F with Line.

⁴ They point
Pram at F

F
M
B C P

70

SAVED

COLIN. Missed.

PETE. That ain't! 5

He throws a stone.

BARRY. Or that! 6

He throws a stone.

MIKE. Yeh!

COLIN (*running round*). Where's all the stones?MIKE (*also running round*). Stick it up the fair!

PETE. Liven 'Ampstead 'eath! Three throws a quid! Make a packet.

MIKE (*throws a stone*). Ouch!

COLIN. 'Ear that?

BARRY. Give us some.

*He takes stones from COLIN.*COLIN (*throws a stone*). Right in the lug 'ole. 7FRED *looks for a stone.*

PETE. Get its 'ooter.

BARRY. An' its slasher!

FRED (*picks up a stone, spits on it*). For luck, the sod.*He throws.* 8

BARRY. Yyooowwww!

MIKE. 'Ear it plonk!

A bell rings. *

MIKE. 'Oo's got the matches?

He finds some in his pocket.

BARRY. What yer doin'?

COLIN. Wan'a buck up!

MIKE. Keep a look out.

5 P throws stone into Pram.

6 B does same.

7 Havoc: all scrambling for stones. Circle pram like dive bombers. throw stones.

8 throws stone into pram.

9 throws stone very hard.

* sound cue: electric bell.

SCENE SIX

71

He starts to throw burning matches in the pram. BARRY throws a stone. It just misses MIKE.

Look out, yer bleedin' git!

COLIN. Guy Fawkes!

PETE. Bloody nutter! Put that out! ¹⁰

MIKE. No! You 'ad what you want!

PETE. Yer'll 'ave the ol' bloody park 'ere!

*A bell rings.**

BARRY. Piss on it! Piss on it!

COLIN. Gungy slasher.

MIKE. Call the R.S.P.C.A.

A bell rings.

FRED. They'll shut the gates.

PETE (*going*). There's an 'ole in the railin's.

BARRY. 'Old on.

He looks for a stone.

PETE. Leave it! ¹

BARRY. Juss this one!

He throws a stone as PETE pushes him over. It goes wide.

Bastard!

To PETE. Yer put me off!

PETE. I'll throttle yer!

BARRY. I got a get it once more!

The others have gone up left. He takes a stone from the pram and throws it at point blank range. Hits.

Yar!

COLIN. Where's this 'ole! ²

MIKE. Yer bleedin' gear! ³

FRED. Chriss.

He runs down to the rod and boxes. He picks them up.

¹⁰ P tries to stop M.

¹ B still scrambling for stones.
Bell very loud

² Exit C use

³ Exit M use

unit
twenty

* sound: continuous bell

72

SAVED

BARRY. Bleedin' little sod!

He hacks into the pram. He goes up left. 4

PETE. Come on! 3

A bell rings. FRED has difficulty with the boxes and rod. He throws a box away.

FRED. 'Ang on! 1

*He goes up left.**They go off up left, making a curious buzzing. A long pause. ***PAM comes in down left. 7*

PAM. I might a know'd they'd a left yer. Lucky yer got someone t' look after yer. Muggins 'ere.

She starts to push the pram. She does not look into it. She speaks in a sing-song voice, loudly but to herself.

'Oo's 'ad yer balloon. Thass a present from grannie. Goin' a keep me up 'alf the night? Go t' sleepies. Soon be 'ome. Nice an' warm, then. No one else wants yer. Nice an' warm. Soon be 'omies. 8 **

SCENE SEVEN

*A cell. Left centre a box to sit on. Otherwise, the stage is bare.**A steel door bangs. FRED comes in from the left. He has a mach over his head. He sits on the case. After a slight pause he takes off the mach.*

Silence. A steel door bangs. PAM comes in left. 1

PAM. What 'appened?

FRED. Didn't yer see 'em?

PAM. I 'eard.

4 Exit B USC

5 Exit P USC

6 Exit F USC

7 Enter P USC

8 Exit P USC,
Pulling pram1 Enter P.
Fred seated R.

* Light cue # 13: dim general to 1/2

** Light cue # 14: slow fade out

*** Light cue # 15: Fade up area 4

SCENE SEVEN

73

FRED. Bloody 'eathens. Thumpin' and kickin' the van.

PAM. Oo?

FRED. Bloody 'ousewives! 'Oo else? Ought a be stood up an' shot!

PAM. You all right?

FRED. No. I tol' this copper don't open the door. He goes we're 'ere, the thick bastard, an' lets 'em in. Kickin' an' punchin'.

He holds up the mack.

Look at it! Gob all over.

He throws it away from him.

'Course I ain' all right!

Mimicking her. 'Are yer all right?'

PAM. They said I shouldn't be 'ere. But 'e was ever so nice. Said five minutes wouldn't matter.

FRED. Right bloody mess.

PAM. They can't get in 'ere.

FRED. I can't get out there!

PAM. I ain't blamin' yer.

FRED. Blamin' me? Yer got bugger all t'blame me for, mate! Yer ruined my life, thass all! ²

PAM. I never meant -

FRED. Why the bloody 'ell bring the little perisher out that time a night?

PAM (*fingers at her mouth*). I wanted a -

FRED. Yer got no right chasin' after me with a pram! Drop me right in it!

PAM. I was scared t' stay -

FRED. Never know why yer 'ad the little bleeder in the first place! Yer don't know what yer doin'! Yer're a bloody menace! ³

PAM. Wass it like?

FRED. They wan' a put you in, then yer'll find out. Bring any burn?

² F stands

³ F x DRC

74

SAVED

PAM. No.

FRED. Yer don't think a nothin'! Ain' yer got juss one?

PAM. No.

FRED. Yer're bloody useless.

PAM. What'll 'appen!

FRED. 'Ow do I know? I'll be the last one a know. The 'ole thing was an accident. Lot a roughs. Never seen 'em before. Don't arst me. Blokes like that anywhere. I tried to chase 'em off.

PAM. Will they believe that?

FRED. No. If I was ten years older I'd get a medal. With a crowd like our'n they got a knock someone. *(He goes right.)* Right bloody mess.

PAM. Yer never bin in trouble before. Juss one or two woundin's an' that.

FRED. 'Alf murdered with a lot a 'and bags!

PAM. Yer wan' a arst t' see the doctor.

FRED. Doctor! They shouldn't let him touch a sick rat with a barge pole. *(He walks a few steps.)* It's supposed a be grub. A starvin' cat 'ld walk away. *(He walks a few more steps.)* Wass bin 'appening? S

PAM. Don't know.

FRED. On yer own?

PAM. What about them others?

FRED. What about 'em?

PAM. I could say I saw 'em.

FRED. That'd make it worse. Don't worry. I'm thinkin' it all out. This way they don't know what 'appened. Not definite. Why couldn't I bin tryin' a 'elp the kid? I got no cause t' 'arm it.

He sits on the box.

PAM. I tol' 'em.

FRED *(he puts his arms round her waist and leans his head against her)*. Yer'll 'ave t' send us letters.

4 FXR

S F SITS

P x to F,
Sits on his Lap.

Unit
two

SCENE SEVEN

75

PAM. I'm buyin' a pad on me way 'ome.

FRED. Pam. I don't know what'll 'appen. There's bloody gangs like that roamin' everywhere. The bloody police don't do their job.

PAM. I'll kill meself if they touch yer. *

A steel door bangs. LEN comes in left. ¹

I tol' yer t' wait outside. ²

LEN. I got 'im some fags. (To FRED.) I 'ad a drop 'em 'alf.

PAM. 'E still won't leave me alone, Fred.

LEN. I only got a minute. They're arstin' for a remand.

FRED. Chriss. That bloody mob still outside?

LEN. They've 'emmed 'em off over the road.

FRED. Bit bloody late.

PAM. Tell 'im t' go.

LEN. We both got a go. That inspector wants you.

FRED. Where's the snout?

LEN. Put it in yer pocket.

FRED (to PAM). See yer after.

She puts her arms round him before he can take the cigarettes. ³

PAM. I'll wait for yer.

FRED (pats her back). Yeh, yeh. God 'elp us.

LEN (to PAM). Yer'll get 'im into trouble if yer don't go.

FRED nods at PAM. She goes out crying. ⁴

FRED. 'Ow many yer got?

LEN. Sixty. I 'ad a drop 'em 'alf. ¹

FRED. Will it be all right?

LEN. Give 'em a few like, an' don't flash 'em around.

FRED. She never 'ad none. I'll do the same for you sometime.

LEN. Put 'em in yer pocket.

FRED. I don't know what I'll get. ²

LEN. Manslaughter. (Shrugs.) Anythin'.

FRED. It was only a kid.

unit
three

unit
four

¹ Enter L UL

² P stands, x DSR

³ P x to F

⁴ P exit UL

¹ L x to F

² F x DR

* sound cue: door clang

Unit
Five

76

SAVED

LEN. I saw.

FRED. What?

LEN. I come back when I couldn't find 'er.

FRED. Yer ain't grassed? '

LEN. No.

FRED. O.

LEN. I was in the trees. I saw the pram.

FRED. Yeh.

LEN. I saw the lot.

FRED. Yeh.

LEN. I didn't know what t'do. Well, I should a stopped yer.

FRED. Too late now.

LEN. I juss saw.

FRED. Yer saw! Yer saw! Wass the good a that? That don't
'elp me. I'll be out in that bloody dock in a minute!

LEN. Nothin'. They got the pram in court.

FRED. Okay, okay. Reckon there's time for a quick burn?

LEN. About. ✓

He gives FRED a light. *

INTERVAL **

SCENE EIGHT

The living-room. ***

HARRY irons, LEN sits.

LEN. Yer make a fair ol' job a that.

Pause.

Don't yer get choked off.

HARRY. What?

1 F x to L

2 F turns away,
x DSC.

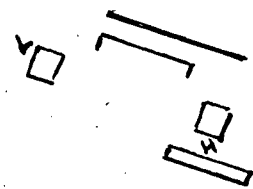
3 F turns on L.

4 L x to F

Unit
One

* Light cue # 15: Fade out.

** Light cue # 16: up House Lights

*** Light cue # 17: House Lights out.
Fade up area 1.

SCENE EIGHT

77

LEN. That every Friday night.

HARRY. Got a keep clean.

LEN. Suppose so.

Pause.

Yer get used t' it.

HARRY. Trained to it in the army.

LEN. O.

HARRY. Makes a man a yer.

MARY comes in. She looks around.

MARY to LEN. I wish yer wouldn't sit around in yer ol' work-clothes an' shoes. Yer got some nice slippers.

MARY goes out.²

LEN. She won't let Pam.

HARRY. Eh?

LEN. She won't let Pam do that for yer.

HARRY. Don't take me long.

Long pause.

LEN. Yer could stop 'er money.

Slight pause.

Then she couldn't interfere.

HARRY. Don't take long. Once yer get started.

LEN. Why don't yer try that?

HARRY. That Pam can't iron. She'd ruin 'em.

LEN. Ever thought a movin' on?

HARRY. This stuff gets dry easy.

LEN. Yer ought a think about it.

HARRY. Yer don't know what yer talking about, lad.

LEN. No. I don't.

HARRY. It's like everthin' else.

LEN. 'Ow long yer bin 'ere?

unit
two

unit
three

¹ Enter M. usm.

² Exit M. usm.

¹ H stops ironing
looks at L for
first time in
scene.

78

SAVED

HARRY. Don't know. (*He stretches his back. He irons again.*)

Yer mate's comin' out.

LEN. Yeh. Why?

HARRY. Pam's mate. (*He spits on the iron.*) None a it ain' simple.

LEN. Yer lost a little boy eh?

HARRY. Next week, ain't it?

LEN. I got a shirt yer can do. (*Laughs.*) Any offers?

HARRY. She meet 'im?

LEN. Ain' arst.

HARRY. You?

LEN (*shrugs*). I'd 'ave t' get time off.

HARRY. O.

LEN. 'Ow d'yer get on at work?

HARRY (*looks up*). It's a job.

LEN. I meant with the blokes?

HARRY (*irons*). They're all right.

LEN. Funny, nightwork.

PAM comes in. *She has her hair in a towel. She carries a portable radio. Someone is talking. She sits on the couch and finds a pop programme. She tunes in badly. She interrupts this from time to time to rub her hair.*

LEN (*to HARRY*). 'Ow about doin' my shirt?

He laughs. PAM finishes tuning. She looks round.

PAM. 'Oo's got my *Radio Times*? You 'ad it?

HARRY *doesn't answer. She turns to LEN.*

You?

LEN (*mumbles*). Not again.

PAM. You speakin' t' me?

LEN. I'm sick t' death a yer bloody *Radio Times*.

PAM. Someone's 'ad it. (*She rubs her hair vigorously.*) I ain' goin' a get it no more. Not after last week. I'll cancel it. It's the last time I bring it in this 'ouse. I don't see why I

Unit
Four

¹ Enter P. Use.
P sits on sofa c

² L leans forward.

SCENE EIGHT

79

'ave t' go on paying for it. Yer must think I'm made a money. It's never 'ere when I wan'a see it. Not once. It's always the same. (*She rubs her hair.*) I notice no one else offers t' pay for it. Always Charlie. It's 'appened once too often this time.

LEN. Every bloody week the same! ³

PAM (*to HARRY*). Sure yer ain' got it?

HARRY. I bought this shirt over eight years ago. ⁴

PAM. That cost me sixpence a week. You reckon that up over a year. Yer must think I was born yesterday.

Pause. She rubs her hair. ⁵

Wasn't 'ere last week. Never 'ere. Got legs.

She goes to the door and shouts. ⁶

Mum! She 'eard all right.

She goes back to the couch and sits. She rubs her hair.

Someone's got it. I shouldn't think the people next door come in an' took it. Everyone 'as the benefit a it 'cept me. It's always the same. I'll know what t' do in future. Two can play at that game. I ain' blinkin' daft. (*She rubs her hair.*) I never begrudge no one borrowin' it, but yer'd think they'd have enough manners t' put it back.

Pause.

She rubs her hair.

Juss walk all over yer. Well it ain' goin' a 'appen again. They treat you like a door mat. All take and no give. Touch somethin' a their'n an' they go through the bloody ceilin'. It's bin the same ever since -

LEN. I tol' yer t' keep it in yer room! ⁷

PAM. Now yer got a lock things up in yer own 'ouse.

LEN. Why should we put up with this week after week juss because yer too -

² To himself

⁴ oblivious

⁵ Harry's lack of response angers her

⁶ Px to use ent.
Px to couch, sit

⁷ working herself up

⁸ explodes, provides focus for P's anger.

80

SAVED

PAM. Yer know what yer can do.

LEN. Thass yer answer t' everythin'.

PAM. Got a better one?

HARRY. They was a pair first off. Set me back a quid each.

Up the market. One's gone 'ome, went at the cuffs. Worth a quid.

LEN. Chriss.

Pause.

PAM. I mean it this time. I'm goin' in that shop first thing

Saturday mornin' an' tell 'im t' cancel it. I ain' throwin' my money down the drain juss to -

LEN. Wrap up!

PAM. Don't tell me what t' do!

LEN. Wrap up!

PAM. Thass typical a you.

*She goes to the door and calls. Mum!**To LEN. I ain' stupid. I know 'oo's got it.**Calls. Mum! - She can 'ear. ?*

HARRY. Ain' worth readin' any'ow.

LEN. Don't start 'er off again.

PAM (*to LEN*). You ain' sittin' on it, a course! 10

LEN. No.

PAM. Yer ain' looked.

LEN. Ain' goin' to.

PAM. 'Ow d'yer know yer ain' sittin' on it?

LEN. I ain' sittin' on it.

PAM (*to HARRY*). Tell 'im t' get up! '

HARRY. Waste a good money.

PAM (*to LEN*). Yer'll be sorry for this. 2

LEN. I'll be sorry for a lot a things.

HARRY. Cuffs goin' on this one.

PAM (*by LEN's chair*). I ain' goin' till yer move.

HARRY. Lot a lies an' pictures a nancies.

PAM. Yer dead spiteful when yer wan'a be.

' cuts her off

' Px to uer ent

10 Px to L

' Px to H

2 Px to L

unit
five

SCENE EIGHT

81

LEN. Thass right.

PAM (*goes to the couch, rubbing her hair*). ¹⁵ 'E'oo laughs last.

Fred's coming 'ome next week.

LEN. 'Ome?

PAM. 'Is ol' lady won't 'ave 'im in the 'ouse.

LEN. Where's 'e goin'?

PAM. Yer'll see.

LEN. 'E ain' 'avin' my room.

PAM. 'Oo said?

LEN. She won't let yer.

PAM. We'll see.

LEN. Yer ain' even arst 'er.

PAM. O no?

LEN. No.

PAM (*rubs her hair*). We'll see.LEN. I'll 'ave one or two things t' say. Yer too fond a pushin' people about.¹

PAM. Must take after you.

LEN. I thought 'e'd be sharin' your room.

PAM. I ain' rowin' about it. 'E'll 'ave t' 'ave somewhere t' come out to. Chriss knows what it's like shut up in them places. It'll be nice an' clean 'ere for 'im when yer're gone.

LEN. 'Ave yer arst 'im yet? ²PAM. I ain' rowin' about it. If 'e goes wanderin' off 'e'll only end up in trouble again. I ain' goin' a be messed around over this! We ain' gettin' any younger. 'E's bound a be different. (*She rubs her hair.*) Yer can't say anythin' in letters.

Yer can't expect 'im to.

LEN. 'Ave yer arst 'im? ³

PAM. I don' wan' a talk about it.

LEN. You meetin' 'im?

PAM. Why? - You ain' comin'!

LEN. 'Oo said? ⁴

PAM. 'E don't want you there!

LEN. 'Ow d'yer know?

F

unit
SIX17 P needs new
weapon.quick
succession

1 L on defensive

2 L counter-attack

3 Repeat attack

4 L takes offensive

82

SAVED

PAM. O let me alone!

LEN. 'E's my mate, ain' 'e?

PAM. I'm sick t' death a you under me feet all the time! Ain' yer got no friends t' go to! What about yer people? Won't they take yer in either?

LEN. Yer arst some stupid questions at times.

PAM. Yer can't 'ave no pride. Yer wouldn't catch me 'angin' round where I ain' wanted.

LEN. 'Oo ain' wanted?

PAM. I don't want yer! They don't want yer! It's only common sense! I don't know why yer can't see it. It's nothin' but rows an' arguments.

LEN. 'Oo's fault's that?

PAM. Anybody else wouldn't stay if yer paid 'em! Yer caused all the trouble last time.

LEN. I knew that was comin'.

PAM. None a that 'ld a 'appened if yer ain' bin 'ere. Yer never give 'im a chance.

LEN. Yeh, yeh.

PAM. Yer live on trouble!

LEN. That ain' what 'e told everyone.

PAM. Same ol' lies.

LEN. Listen 'oo's talkin'!

PAM. Yer start off gettin' 'im put away -

LEN. Don't be bloody stupid!

PAM. Jealous! An' now 'e's comin' out yer still can't let 'im alone!

LEN. You can't leave 'im alone yer mean!

PAM. Yer laughed yer 'ead off when they took 'im away.

LEN. Bloody stupid! You arst 'im!

PAM. Comin' 'ere an' workin' me up!

LEN. Yer wan'a listen t' yerself!

PAM. So do you.

LEN. Shoutin'.

PAM. 'Oo's shoutin'?

5 P X DL

1 P turns to L,
P x 2 steps R.2 semicircle
around table.
Repeat movement

8 Build

9 confrontation

SCENE EIGHT

83

LEN. You are!

PAM. Yer 'ave t' shout with you!

LEN. Thass right!

PAM. Yer so bloody dense!

LEN. Go on!

PAM. Yer 'ave t' shout!

LEN. Yer silly bloody cow!

PAM. Shoutin' 'e says! 'Ark at 'im! 'Ark at 'im! ¹¹LEN. Shut up! ¹²

13 { PAM. We ain' carryin' on like this! Yer got a stop upsettin' me night after night!

LEN. You start it!

PAM. It's got a stop! It ain' worth it! Juss round an' round.

*A very long silence.*Yer can't say it's the kid keepin' yer. ¹⁴*A long silence.*

It certainly ain' me. Thass well past.

Silence.

Yer sit there in yer dirty ol' work clothes. (To HARRY.)

Why don't yer turn 'im out? Dad. ¹HARRY. 'E pays 'is rent. ²

PAM. Fred'll pay.

HARRY. 'As 'e got a job?

PAM. 'E'll get one.

HARRY. Will 'e keep it?

PAM. Thass right! ³

LEN. Now 'oo's startin' it?

PAM. You are.

LEN. I ain' said a word.

PAM. No - but yer sat there!

LEN. I got some rights yer know!

PAM. Yer're juss like a kid.

unit
Sevenunit
Eight

11 Px PL

12 L stands, hits
table.

13 confrontation

14 quiet. Exhausted.
contrast.

1 Px to H

2 Build.

3 confrontation

4

84

SAVED

LEN. I'm glad I ain' yourn.
 PAM. I wouldn't like t' 'ave your spiteful nature.
 LEN. I certainly wouldn't like yourn!
 PAM. Thass right! I know why yer sittin' there!
 LEN. Yer know a sight bloody too much!
 PAM. I know where my *Radio Times* is!
 LEN. Stick yer bloody *Radio Times*!
 PAM. I know why yer sittin' there!
 LEN. That bloody paper!
 PAM. Why don't yer stand up?
 LEN. Yer don't even want the bloody paper!
 PAM. As long as yer causin' trouble -
 LEN. Yer juss wan' a row!
 PAM. - then yer're 'appy!
 LEN. If yer found it yer'd lose somethin' else!
 PAM. (*goes to LEN's chair*). Stand up then! 2
 LEN. No!
 PAM. Can't it a got there accidentally?
 LEN. No!
 PAM. Yer see! 2
 LEN. I ain' bein' pushed around.
 PAM. Yer see!
 LEN. Yer come too much a it!
 PAM. No yer'd rather stay stuck!
 LEN. A sight bloody too much!
 PAM. An' row! 5
 LEN. Shut up! 6
 PAM. Thass right!
 LEN. I tol' yer t' shut up!
 PAM. Go on!
 LEN. Or I'll bloody well shut yer up!
 PAM. O yeh!
 LEN. Yer need a bloody good beltin'. 4
 PAM. Touch me!
 LEN. You started this! 10

1 Similar build
to unit 6

2 P x to table.

3 P x DL TO H

5 P x to L

6 L stands,
L x around
table to P.

7 L threatens
P with fist

10 L begins to
back down.

SCENE EIGHT

85

PAM. Go on! ⁸LEN (*he turns away*). Yer make me sick! ⁹

PAM. Yeh - yer see. Yer make me sick!

She goes to the door. ¹⁰I ain' lettin' a bloody little weed like you push me around!
Calls. Mum.*She comes back.* ¹¹I wish I 'ad a record a when yer first come 'ere. Butter
wouldn't melt in yer mouth.

Calls. Mum!

HARRY (*finishing ironing*). Thass that, thank Chriss.PAM (*calls*). Mum! - She can' 'ear.

Calls. You 'eard?

HARRY. Put the wood in the 'ole.

LEN. I'd like t' 'ear what they're sayin' next door.

PAM. Let 'em say!

LEN. 'Ole bloody neighbour'ood must know!

PAM. Good - let 'em know what yer're like!

LEN. 'Oo wen' on about pride?

PAM (*calls through door*). I know yer can' ear.MARY (*off*). You callin' Pam?PAM (*to LEN*). One thing, anythin' else goes wrong I'll know
'oo t' blame.MARY (*off*). Pam!

PAM. Let 'er wait.

MARY (*off*). Pam!LEN (*calls*). It's all right! One a 'er fits!PAM (*calls*). 'E's sittin' on the chair.MARY (*off*). What?PAM (*calls*). 'E's got my paper! ¹²MARY (*off*). What chair?PAM (*calls*). 'E 'as! ¹³MARY (*off*). I ain' got yer paper!⁸ Triumphant⁹
L sits at table
as before.¹⁰ Px to use Ent.¹¹ Px to table.¹² Louder¹³ still Louder.

86

SAVED

PAM (*calls*). It don't matter!MARY (*off*). What paper's that?PAM (*calls*). It don't matter! You bloody deaf? ¹²

LEN. Now start on 'er!

HARRY (*piling his clothes neatly*). Didn't take long.PAM (*to LEN*). Yer're so bloody clever!LEN. If I upset yer like this why don't *you* go?

PAM. Thass what you want!

LEN (*shrugs*). You want *me* t' go!

PAM. I ain' bein' pushed out on no streets.

LEN. I'm tryin' t' 'elp.

PAM. Yer wouldn't 'elp a cryin' baby.

LEN. Yer're the last one a bring that up!

PAM. 'Elp? - after the way yer carried on t'night.

LEN. I lost me job stayin' out a 'elp you when yer was sick!

PAM. Sacked for bein' bloody lazy!

LEN (*stands*). Satisfied? ¹⁴PAM (*without looking at the chair*). Yer torn it up or burnt it!

Wouldn't put that pass yer!

PAM *goes out*. Silence. HARRY *finishes folding his clothes*. ¹⁵MARY (*off*). Found it yet? ¹⁶*Pause.*

HARRY. Wan'a use it?

LEN. No.

HARRY *folds the board*. *

SCENE NINE

The living-room. * *LEN *has spread a paper on the floor. He cleans his shoes on it.*MARY *comes in. She is in her slip. She walks about getting ready.*

MARY. 'Ope yer don't mind me like this.

P x USE ENT.
Shouts.¹⁴ L stands,
Lifts chair.¹⁵ Exit P, USE.¹⁶ L sits¹ M enters USE.
MX to table to
get purse.

* Light cue # 17: Fade out.

** Light cue # 18: Fade up area 1.

SCENE NINE

87

LEN. You kiddin'?

MARY. It's such a rush. I don't really wan'a go.

LEN. Don't then.

MARY. I said I would now.

LEN. Say yer don't feel up to it.

MARY. Yes. (*She goes on getting ready.*) Makes a change I suppose.

LEN. Never know, it might be a laugh.

MARY. Yer got a do somethin' t' entertain yerself.

Pause.

I 'ope yer ain' usin' 'er *Radio Times*.

LEN. Ha!

MARY. She's got no patience. It'll land 'er in trouble one a these days. Look at that pram. I told 'er t'wait. She should a got two 'undred for that.

LEN. Easy.

MARY (*looks at her shoes*). This ain' nice. No, she 'as t' let it go for fifty quid, the first time she's arst. Can't be told. Yer couldn't give these a little touch up for me?

LEN. Sling 'em over.

MARY. Ta, dear.

LEN. What yer put on these?

MARY. That white stuff.

LEN *polishes her shoes in silence.*

Thinkin'?

LEN. No.

MARY. Whass worryin' yer?

LEN. Nothin'.

MARY. I expect yer're like me. Yer enjoy the quiet. I don't enjoy all this noise yer get.

LEN. She said somethin' about my room?

MARY (*amused*). Why?

LEN. What she say?

MARY. That worried yer?

unit
two

² M x to chair SL

³ M x to L

¹ M x to table,
puts on one
stocking.

² M x to sofa.

M sits on arm,
puts on other
stocking.

88

SAVED

LEN. I ain' worried.

MARY. She's not tellin' me 'ow t' run my 'ouse.

*She pulls on her stockings.*LEN. O. (*Holds up her shoes.*) Do yer?

MARY. Very nice. Juss go over the backs dear. I like t' feel nice be'ind. I tol' 'er there's enough t' put up with without lookin' for trouble.

LEN. Better?

MARY. Yes. I 'ad enough a that pair last time.

She steps into one shoe.

We're only goin' for the big film. She can do what she likes outside.

LEN (*gives her the other shoe*). Thass yer lot.

MARY. 'E wants lockin' up for life. Ta, dear. I don't expect yer t' understand at your age, but things don't turn out too bad. There's always someone worse off in the world.

LEN (*clearing up the polishing things*). Yer can always be that one.

MARY. She's my own flesh an' blood, but she don't take after me. Not a thought in 'er 'ead. She's 'ad a rough time a it. I feel sorry for 'er about the kid -

LEN. One a them things. Yer can't make too much a it.

MARY. Never 'ave 'appened if she'd a look after it right. Yer done a lovely job on these. What yer doin' t'night?

LEN (*sews a button on his shirt*). Gettin' ready for work.

MARY. Yer don't go out so much.

LEN. I was out Tuesday.

MARY. Yer ought a be out every night.

LEN. Can't afford it.

MARY. There's plenty a nice girls round 'ere.

LEN. I ain' got the energy these days. They want - somethin' flash.

MARY. Yer can't tell me what they want. I was the same that age.

'L packs shoe
polish, etc into
drawer at table.
sits at table.
Begin to sew
button on shirt

unit
three

SCENE NINE

89

LEN. I ain' got time for 'alf a 'em. They don't know what they got it for.

MARY. I thought that's what you men were after.

LEN. 'Alf a 'em, it ain' worth the bother a gettin' there. Thass a fact.

MARY. What about the other 'alf? ² *PAUSE*

LEN. Hm!

MARY (*having trouble with her suspender*). Yer 'ave t' go about it the right way. Yer can't stand a girl in a puddle down the back a some ol' alley an' think yer doin' 'er a favour. Yer got yer own room upstairs. That's a nice room. Surprised yer don't use that. I don't mind what goes on, yer know that. As long as yer keep the noise down. ³

LEN. Ta.

MARY. It's in every man. It 'as t' come out. ⁴

Pause.

We didn't carry on like that when I was your age.

LEN. Pull the other one.

MARY. Not till yer was in church. Anyway, yer 'ad t' be engaged. I think it's nicer in the open. I do. ⁵

LEN. I bet yer bin up a few alleys.

MARY. You enjoy yerself. I know what I'd be doin' if I was you.

LEN. You meetin' a fella?

MARY. No! I'm goin' out with Mrs Lee.

LEN. Waste.

MARY. Don't be cheeky.

LEN. Yer look fair when yer all done up.

MARY. What you after? Bin spendin' me rent money?

LEN. Wass on?

MARY. Don't know. Somethin' daft.

LEN. Shall I look it up?

MARY. They're all the same. Sex. Girls 'angin' out a their ⁶ dresses an' men bendin' over 'em.

² M x to sofa,
Sits on arm,
adjusts garters

³ M puts on dress

⁴ Pause.

⁵ M puts on
make-up.

90

SAVED

LEN. It's one of them nudes. 'Eard the fellas talkin'.

MARY. Shan't go in.

LEN. Don't know what yer missin'.

MARY. Different for men.

LEN. Always full a tarts when I bin.

MARY. Thass where yer spend yer money.

LEN. Very nice. Big ol' tits bouncin' about in sinner-scope.

MARY. Don't think Mrs Lee'd fancy that.

LEN. I'll 'ave t' take yer one a these nights.

MARY. I'd rather see Tarzan.

LEN. Thass easy, come up next time I 'ave a bath.

MARY. Count the 'airs on yer chest?

LEN. For a start.

MARY. Sounds like a 'orror film.

LEN. I enjoy a good scrub. On me back.

MARY. Thass the regular carry-on in China.

LEN. No 'arm in it.

MARY. No.

Slight pause.

Pam's very easy goin' for a nice girl. I suppose yer miss that.

LEN. Takes a bit a gettin' used to.

MARY. 'Ow'd yer manage?

LEN. Any suggestions?

Slight pause.

MARY. Bugger!

LEN. Eh?

MARY. Thass tore it!

LEN. Wass up?

MARY. O blast! I caught me stockin'.

LEN. O.

MARY. That would 'ave to 'appen.

LEN. 'Ow'd yer do it?

MARY. Juss when I'm late. Bugger it.

⁶ M closes purse,
make-up.

⁷ M sits on SL
chair. Puts on
shoes.

⁸ M x to table.

⁹ M searches
in drawer.

SCENE NINE

91

She looks in the table drawer.

'Ardly worth goin' in a minute. Excuse my language. Never find anythin' when yer want it in this place. ²

LEN. What yer lost?

MARY. It's the only decent pair I got.

LEN. Thass a shame.

~~MARY. It'll run.~~

~~LEN. Less 'ave a shufflies.~~

MARY. Caught on that blasted chair. It's bin like that for ages.

LEN. Yeh. Thass a big one.

MARY. Pam's got 'er nail-varnish all over the place except when yer wan'a find it.

LEN (*offers her the needle*). 'Ave a loan of this. ³

MARY. It'll run, y'see.

LEN. Less do the cotton.

MARY. I certainly can't afford new ones this week.

LEN (*threading the needle*). Not t' worry.

MARY. I'm no good at that.

LEN. Well, 'ave a bash.

MARY. It'll make it worse.

LEN. No it won't.

MARY (*puts her foot on the chair seat*). You do it.

LEN. Me?

MARY. I never could use a needle. I should a bin there by now.

LEN. I don't know if I -

MARY. Get on. It's only doin' me a good turn. ¹

LEN. It ain' that. I -

MARY. Mrs Lee's waitin'. I can't take 'em off. I'm in ever such a 'urry. They'll run.

LEN. Yeh. It's dodgy. I don't wan'a prick -

MARY. Yer got steady 'ands your age. ²

LEN (*kneels in front of her and starts darning*). Yeh. (*He drops the needle*). O. ³

MARY. All right?

² M x C to chair

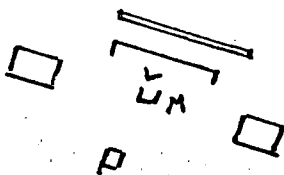
³ L stands, offers needle.

¹ Pulls skirt up.

² L kneels between sofa and chair.

³ L drops needle.

unit
Five



92

SAVED

LEN. It's dropped.

MARY. What?

LEN. Me needle.

MARY. Yer're 'oldin' me up.

LEN (*on his hands and knees*). 'Ang on.

MARY. That it?

LEN. No.

MARY (*she helps him to look*). Can't a got far.

LEN. It's gone.

MARY. What's that?

LEN. Where?

MARY. That's it. There.

LEN. O. Ta. ⁴MARY (*puts her foot back on the chair*). I ain' got all night.

LEN. I'll 'ave t' get me 'and inside.

MARY. You watch where yer go. Yer ain' on yer 'oneymoon yet. Yer 'and's cold!

LEN. Keep still, or it'll jab yer.

MARY. You watch yerself.

LEN. I'll juss give it a little stretch.

MARY. All right?

LEN. Yer got lovely legs. ⁵

MARY. You get on with it.

LEN. Lovely an' smooth. ⁶

MARY. Never mind my legs.

LEN. It's a fact.

MARY. Some people'd 'ave a fit if they 'eard that. Yer know what they're like.

LEN. Frustrated.

MARY. I'm old enough t' be yer mother.

⁷
HARRY *comes in. He goes straight to the table.*

To LEN. Go steady!

LEN. Sorry. ⁸

MARY. You watch where yer pokin'. That 'urt.

⁴ NERVOUS.⁵ change in tone.⁶ L must pull dress up more to get hand under stocking.⁷ Enter H W.R.

H x to table.

Looks in drawer.

⁸ L does not see H enter.

SCENE NINE

93

LEN. I tol' yer t' keep still.

MARY. Yer'll make it bigger, not smaller.

HARRY takes ink and a Pools coupon from the table drawer. He puts them on the table.

LEN. That'll see yer through t'night.

He ties a knot in the thread.²

MARY. Wass up now?

LEN. Scissors.

MARY. Eh?

LEN. I 'ad 'em juss now.

MARY. Bite it.³

LEN. Eh?

MARY. Go on.

LEN (leans forward). Keep still.

MARY. I can't wait all night.

LEN bites the thread off. HARRY goes out.⁴

Took yer time.

LEN (stands). Ow! I'm stiff.

MARY (looks). Ta, very nice.

LEN. Ain' worth goin' now.

MARY. 'Ave I got me cigarettes?

LEN. Might be somethin' on telly.

MARY. I can't disappoint Mrs Lee.

LEN. I 'ad a feelin' 'e'd come in.

MARY. Yer'll be in bed time I get back.

LEN. She won't wait this long.

MARY. I'll say good night. Thanks for 'elpin'.

LEN. Stay in an' put yer feet up. I'll make us a cup of tea.

MARY. Can't let yer friends down. Cheerio.²

LEN. Okay.

MARY goes. LEN takes a handkerchief from his pocket. He switches the light off and goes to the couch.²

*

*#

² L looks for
Scissors, sees H
Stops.

³ Aimed at H.

⁴ Exit H, USR.

¹ Very fast.
M now anxious
to leave.

² Exit M, USL.

³ L x to chair, SL.
Sits.

Unit
Seven

* Light cue # 19: out overhead Lamp.

* * Light cue # 20: Fade out area light

SCENE TEN

*A café.**

Furniture: chairs and three tables, one up right, one right and one down left. Apart from this the stage is bare.

LEN and PAM sit at the table up right.

LEN (*drinks tea*). Warms yer up.

Pause.

These early mornin's knock me out. 'Nother cup?

Pause.

PAM. Wass the time?

LEN. Quarter past.

PAM. Why ain't they got a clock?

Pause.

LEN. 'Ave another one.

PAM. Thass the fourth time yer keep arstin.

LEN. Warm yer up.

PAM. Go an' sit on yer own table.

Pause.

LEN. Sure yer wrote the name right?

PAM. We'll look bloody daft when 'e finds you 'ere. Wass 'e goin' to say?

LEN. 'Ello.

Pause.

Let me go an' find 'im.

PAM. No.

LEN. There's no use -

unit
one

* Light cue # 21: Fade up area three.

SCENE TEN

95

PAM. No!

LEN. Suit yerself. ³

PAM. Do I 'ave t' say everythin' twice?

LEN. There's no need t' shout.

PAM. I ain' shoutin'. ⁴

LEN. They can 'ear yer 'alf way t' -

PAM. I don't wan'a know.

LEN. Yer never do.

Silence.

⁵
PAM. Len. I don't want a keep on at yer. I don't know what's the matter with me. They wan'a put the 'eat on. It's like death. Yer'd get on a lot better with someone else.

LEN. Per'aps 'e ain' comin'.

PAM. They must 'ave all the winders open. It's no life for a fella. Yer ain' a bad sort.

LEN. Yeh. I'm goin' a be late in.

PAM. Don't go. ¹

LEN. You make me money up?

PAM. (after a slight pause). Why can't yer go somewhere?

LEN. Where?

PAM. There's lots a places.

LEN. 'Easy t' say.

PAM. I'll find yer somewhere.

LEN. I ain' scuttlin' off juss t' make room for you t' shag in.

PAM. Yer're a stubborn sod! Don't blame me what 'appens ² t' yer! Yer ain' messin' me about again.LEN. I knew that wouldn't last long! ³

PAM. I'm sick t' death a yer. Clear off!

⁴
She goes to the table down-left and sits. LEN goes out left. Pause.

He comes back with a cup of tea. He puts it on the table in front of ⁵

PAM. He stands near the table.

LEN. It'll get cold.

Pause.

² shrugs.⁴ shouts⁵ tries another tactic¹ Impt. Line. P hates L, but needs him.² Gives up tactic³ L stands.

⁴ P x to use table.
L exit use.

⁵ Enter L.
Lx use Table.
L gives tea to P.

unit
two

96

SAVED

Did 'e say 'e'd come?

Pause.

Did 'e answer any a your letters?

She re-acts. ⁶

I juss wondered!

PAM. I tol' yer before!

LEN. Thass all right then. ⁷

Pause.

PAM. It's like winter in 'ere.

There are voices off right. Someone shouts. A door bangs open.

MIKE, COLIN, PETE, BARRY, FRED and LIZ come in. ¹

COLIN. 'Ere we are again.

BARRY. Wipe yer boots.

MIKE. On you!

BARRY. Where we sittin'?

MIKE. On yer 'ead.

BARRY. On me arse!

LIZ. Don't know 'ow 'e tells the difference.

She laughs.

FRED. This'll do.

PETE. All right?

LIZ. Can I sit 'ere?

MIKE. Sit where yer like, dear.

BARRY. What we 'avin'?

PETE (to FRED). What yer fancy?

FRED. What they got?

PETE (looks left). Double egg, bacon, 'am, bangers, double bangers, sper-gety - ²

BARRY. Chips.

FRED. Juss bring the lot.

⁶ shrugs him off.

⁷ L sits beside P.

¹ Enter C, P, B, M, F, L, E.

B sits at table Dr.

F forces B to stand.

L sits in B's chair

F sits on other chair

^M Gets vacant chairs from other table. All seated except B.

² looks through use Entrance.

unit
three

SCENE TEN

97

3 { PETE. Oi, ease off.
 FRED. An' four cups a tea.
 PETE. I'm standin' yer for this!
 FRED. Make that twice.
 BARRY. An' me!
 PETE (to LIZ). Wass yourn, darlin'?
 FRED. Now or later?
 PETE. Now, t' start with.
 BARRY. Tea and crumpet.
 LIZ. Could I 'ave a coffee?
 FRED. 'Ave what yer like, darlin'.
 BARRY. Cup a tea do me!
 COLIN. Wass she 'avin' later!
 LIZ. Dinner.
 MIKE. Teas all round then.
 BARRY. Right.
 MIKE (to FRED). Sit down, we'll fix it.
 PETE, MIKE and COLIN go off left.
 FRED. Where's all the burn?
 LIZ. I only got one left.
 FRED (calls). Get us some snout.
 MIKE. Five or ten?
 FRED makes a rude gesture. LIZ offers him her cigarette.
 FRED. Keep it, darlin'. I'm okay.
 He turns to LEN and PAM. Oi, 'ello then. 'Ow's it goin'?
 He stands and goes down to their table. LEN has already sat.
 PAM. 'Ello.
 FRED. Thass right, yer said yer'd be 'ere. (Calls.) That grub ready? (To PAM.) Yeh.
 BARRY (to FRED). Big gut!
 COLIN (off). Give us a chance!
 PETE (off). They didn't teach yer no manners inside.
 FRED. Yer're arstin' for trouble. I don't wan'a go back juss yet.

H

3 F has status over P.

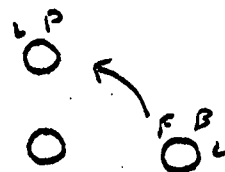
4 P x to LIZ.

5 M stands

6 Exit P, M, C use.

Unit
Four

7 F stands, x to UR table.



98

SAVED

PAM. You all right?

FRED. Yeh. You look all right.

LIZ. Don't yer reckon 'e looks thin?

PAM. I can't -

LIZ. Like a rake. I tol' yer, didn't I? Yer wan'a get some meat on yer.

FRED. I will when that grub turns up.

BARRY and LIZ are sitting at the table up right. BARRY bangs the table.

BARRY. Grub!

COLIN (off). Ease up, louse!

BARRY (calls). Make that two coffees. (He puts on an accent.)

I feel like a cup.

LIZ. Ain' what yer sound like.

PETE (off). Shut 'im up!

BARRY makes a gesture.

FRED. Why did the policewoman marry the 'angman?

LIZ. Eh?

FRED. They both liked necking.

They laugh.

PETE (off). Why was the undertaker buried alive?

LIZ. 'Is job got on top a 'im.

They laugh.

BARRY. Why did the woman with three tits 'ave quads?

MIKE. We 'eard it!

The rest groan.

COLIN (off). What about the sailor 'oo drowned in 'is bath?

FRED. 'Is brother was the fireman 'oo went up in smoke.

They laugh.

PETE (off). Didn't know they let yer 'ave jokes inside.

'Liz stands,
X to F'Liz leads F
back to table.unit
Five

SCENE TEN

99

LIZ. Wass it like? ¹

FRED. In there?

LIZ. Yeh. ²FRED (*shrugs. To LEN*). 'Ow's the job?

LEN. Stinks.

FRED. It don't change. (*He sits at their table.*) ¹ Long time.LIZ. Got a light? ²FRED (*to PAM*). I got yer letters didn't I.

PAM. Yeh.

FRED. I ain' good at writin'.

PETE, COLIN and MIKE *shout and laugh, off.*

PAM. Where yer goin'?

FRED. I'm goin' to 'ave the biggest nosh-up a me life.

BARRY (*to FRED*). Did yer be'ave yerself inside?PAM (*to FRED*). No, after that.

FRED. O yer know.

PAM. Yer fixed up?

FRED. 'Ow?

PAM. I'll take yer roun' our place.

FRED. O -

LEN. Yer can muck in with me a couple a nights. Give yerself time t' get straight.

FRED. Ta, I don't wan' a put -

LEN. Yer won't be in the way for a couple of days.

PAM. Mum'll shut up. It'll be nice and quiet. Thass what yer need.

FRED. Yer must be kidding! ³BARRY (*to LIZ*). Arst 'im if 'e be'aved issself.LIZ (*to FRED*). 'Ear that?FRED. Yer know me. ¹

BARRY. Not 'arf.

FRED. One day.

LIZ. Yeh.

FRED. This padre 'as me in. ²¹ F conscious of other table.² F stands, F x use table.¹ F sits ² P F² LIZ tries to divert F³ incredulous.¹ Responds to B.² F stands, performs joke centre area.unit
sixunit
seven

100

SAVED

BARRY. O yeh.

FRED. Wants t' chat me up. 'E says nothin that comes out a
a man can be all bad.

BARRY. Whass that?

FRED. Then 'e 'ops out an' I 'as a little slash in 'is tea. ³LIZ and BARRY *laugh* - LIZ *very loudly*.

LIZ. What 'appened?

FRED. 'E reckoned they ain' put the sugar in.

They laugh.

Another bloke -

LIZ. Yeh. ⁴FRED. Stares at me. Keeps starin' at me. All day. It's 'is first
day, see.

BARRY. Go on.

FRED. So I gets 'im on the landin' an' clobbers 'im.

BARRY. Bang!

FRED. An' it only turns out 'e'd got a squint!

They laugh.

LIZ. Wass it like inside?

FRED. I got chokey for the clobberin'. Bread and water! ⁵

BARRY. On yer jack.

FRED. Only good thing there's no one t' scrounge yer grub.

BARRY. Yer d'narf tell 'em.

FRED. Ain' my sort a life. Glad I done it once, but thass their
lot. Ain' pinnin' nothin' on me next time. ⁶LIZ. Wass it like? ⁷

FRED. In there?

LIZ. Yeh.

FRED. Cold.

LIZ. Eh?

FRED. Cold.

*Silence. MIKE comes in a few paces from the left. ⁸*³ F x DE table,
mimes urinating
in cup.⁴ F x to Liz & B.⁵ F stands es.⁶ F sits with Liz.⁷ Repetition.
F annoyed.⁸ Enter M, use.unit
seven

SCENE TEN

101

MIKE. Won't be 'alf a jik.

FRED. 'Bout time.

COLIN (*off*). 'E still moanin'?

COLIN *comes on and stands with MIKE.*¹

FRED. Eh?

COLIN. Bet yer couldn't carry-on in there.

FRED. Lot I couldn't do in there, if yer like t' look at it.

MIKE. We ain' got a treat yer everyday.

FRED. I'll pay for this if you like. (*To LIZ.*) Lend us ten bob.

PETE *comes in.*²

PETE. 'Oo arst yer t' pay?

FRED. I reckon it's worth one lousy meal.³

PETE. Yer made yer own decisions, didn't yer?

BARRY (*comes down*). Wass up?

PETE. We ain' got a crawl up yer arse.

COLIN. Grub smell all right, don't -

PETE. 'Ang on a minute, Col.

MIKE (*to PETE*). Nah, it's 'is first day out, Pete. Let 'im settle down.

COLIN. Come on.

He starts to go left.

PETE. 'E ain' swingin' that one on me.

PETE and COLIN *go out left.*⁴

MIKE (*to FRED*). 'E got out the wrong bed this mornin'.

MIKE *follows them off. Slight pause.*⁵

FRED (*laughs*). It's the ol' lag comin' out a me! (*Shouts.*)
Whoopce!⁶

BARRY. Ha-ha! Whoopce!

FRED.

She was only a goalkeeper's daughter⁷
She married a player called Jack

unit
NINE

¹ enter C, use.

² Enter P, use.

³ F stands.

⁴ Exit P, C use.

⁵ Exit M, use.

⁶ F stands,
slams chair
on floor. Show

⁷ F uses CS
area again.

102

SAVED

It was great when 'e played centre forward
But 'e liked to slip round to the back.

(*He laughs.*) I used a lie in me pit thinkin' a that.

COLIN (*off*): What?

FRED: Nosh.

LIZ: That all?

FRED: An' tryin' a remember whass up your legs.

LIZ: I'll draw yer a picture. Give us a light.

FRED (*to PAM*). Give 'er a light. ⁹

He gives her a box of matches. She takes them to LIZ. To
LEN. Wass 'er game?

LEN. I don't wan'a get involved, mate.

FRED: Yeh?' Yer should a read them crummy letters she
keeps sendin'. She ain' goin' a catch me round 'er place.

LEN. No. What was it like?

FRED. No, talk about somethin' else.

LEN. No, *before*.

FRED. Yer 'eard the trial.

PAM *comes back to the table.* ²

Go away, Pam.

PAM. I wan' a finish me tea.

LEN. Thass cold.

FRED. Can't yer take a 'int? Take yer tea over there.

PAM. Wass goin' on?

LEN. Nothin'!

FRED. No one's talkin' about you.

PAM (*going to sit down at the table*). I'd rather -

FRED. O Pam! ³

She goes to the unoccupied table and watches them.

'Er ol' people still alive? If yer can call it that.

LEN. Yeh.

FRED. Yer ain' still livin' there?

LEN. I'm goin' soon.

⁸ F x to P.

⁹ P x to LIZ.

¹ F sits opp. L.

² P x to F

³ P x to table DR.

⁴ F

⁵ P

⁶ L

unit
ten

SCENE TEN

103

FRED. Yer're as bad as them. She won't get me there in a month a Sundays.

LEN. What was it like?

FRED. I tol' yer.

LEN. No, before.

FRED. Before what?

LEN. In the park.

FRED. Yer saw.

LEN. Wass it feel like?

FRED. Don't know.

LEN. When yer was killin' it.

FRED. Do what? ⁴

LEN. Wass it feel like when yer killed it?

BARRY (to LIZ). Fancy a record?

LIZ. Wouldn't mind.

BARRY. Give us a tanner then.

LIZ. Yer're as tight as a flea's arse'ole.

BARRY. An 'alf as 'andsome. I know. - Out a change.

LIZ gives him sixpence. He goes off down right. MIKE brings on two cups. ⁶

MIKE. Comin' up.

FRED. Very 'andy.

BARRY (off). 'Ow about 'I Broke my 'Eart'? ⁷

LIZ. Yeh. Thass great.

BARRY (off). Well they ain' got it.

LIZ. Funny! What about 'My 'Eart is Broken'?

MIKE (to LIZ). One coffee.

BARRY (off). They got that.

LIZ (to MIKE). The sugar in it?

MIKE. Taste it.

MIKE goes off left. ⁸

LEN. Whass it like, Fred?

FRED (drinks). It ain' like this in there. ⁹

⁴ F surprised, upset

⁵ Pause, confrontation between L & F.

⁶ Exit B use
Enter M use.

⁷ B at entrance.
Titles of songs aimed at P.

⁸ Exit M D.C.

⁹ F tries to ignore L

unit
ELEVEN

unit
TWELVE

104

SAVED

LEN. Fred.

FRED. I tol' yer.

LEN. No yer ain'.

FRED. I forget.

LEN. I thought yer'd a bin full a it. I was -

FRED. Len!

LEN. - curious, thass all, 'ow it feels t' -

FRED. No! ²*He slams his fist on the table.*

LEN. Okay.

FRED. It's finished.

LEN. Yeh.

FRED (*stands*). What yer wan' a do?*The juke box starts.*

LEN. Nothin'.

FRED. Wass 'e gettin' at?

LEN. It's finished.

PETE, MIKE, COLIN and BARRY *come on*. PAM *stands*. LIZ *still sits*.FRED. I were'n the only one. ³

LEN. I ain' gettin' at yer, skip.

PETE. Wass up?

FRED. Nothin' a do with you. ¹PAM. 'E was rowin'. ²

FRED. It's nothin'. Where's that grub?

PAM. I knew 'e'd start somethin'.

FRED. Forget it.

PAM. I tol' 'im not t' come.

FRED. Where's that flippin' grub? Move. ³COLIN and MIKE *go off left*. ³PAM. 'E won't let me alone. ⁴

FRED. I'm starvin' I know that.

PAM. 'E follers me everywhere.

² violent³ Enter p, m, c, b, use.¹ fx to sl table, sits.² p stands, x es.³ c, m exit es.⁴ px to F. Ignores her.unit
Thirteen

L
 O
 P
 C P B M
 F L I Z

SCENE TEN

105

FRED. Ain' you lucky.

PAM. Tell 'im for me! 'It 'im! 'It 'im! ⁵

FRED. It's nothin' a do with me!

PAM. It is! It is!

BARRY. She's started. ⁶

FRED. 'Ere we go!

He sits and puts his head in his hands. ⁷

PAM (to LEN). See what yer done?

FRED. Didn't take 'er long.

PAM. It's your place t' stick up for me, love. I went through all that trouble for you! Somebody's got a save me from 'im.

FRED. Thanks. Thanks very much. I'll remember this.

~~He stands and starts back to his own table.~~

LIZ (starting to click her fingers). I can't 'ear the music!

PAM (to LEN). Don't bloody sit there! Yer done enough 'arm! ⁹

PETE 'Oo brought 'er 'ere?

FRED. Chriss knows!

PAM (pointing to LEN). 'E started this! ¹⁰

FRED. I don't care what bleedin' wet started it. You can stop it! ¹¹

PAM (to LEN). I 'ate yer for this!

FRED. BELT UP! ¹²

PAM (goes to FRED, who sits at his table). I'm sorry. Fred, 'e's goin' now. It'll be all right when 'e's gone. ¹³

LEN does not move. ^{13 P x to F}

FRED. All right.

PAM (looks round). Where's 'is grub? 'E's starvin' 'ere. ¹⁴ (She goes to touch his arm.) I get so worked up when 'e -

FRED. Keep yer 'ands off me! So 'elp me I'll land yer so bloody 'ard they'll put me back for life! ¹⁵

PETE (moving in). Right. Less get ourselves sorted out.

COLIN comes on left. ¹⁶

⁵ increase volume.
P becoming hysterical

⁶ to Liz. Laugh.

⁷ P x to L

⁸ P x to F

⁹ P x to L

¹⁰ P x to F

¹¹ F faces P.

¹² F grabs P by arm
throws P roughly
toward L.

¹⁴ P wanders. Goes
to put arms
around F.

¹⁵ F stands

¹⁶ Enter c, use.

106

SAVED

PAM. It don't matter. I juss got excited. (*Calls.*) Where's 'is breakfast? It'll be time for - 17

FRED. Breakfast? I couldn't eat in this bloody place if they served it through a rubber tube. 18

PETE. Come on! (*Calls.*) Mike!

FRED. All I done for 'er an' she 'as the bloody nerve t' start this!

PETE. Come on, less move.

BARRY. She wants throttlin'.

MIKE *comes on left.* COLIN and FRED *go out right.* The door bangs. 19

LIZ. I ain' drunk me coffee.

PETE. I said move!

MIKE. Flippin' mad'ouse.

MIKE *goes out right.* The door bangs. 20

LIZ. We paid for it!

PETE. Move!

LIZ and BARRY *go out right.* The door bangs. 21

You come near 'im again an' I'll settle yer for good. Lay off. 22

PETE *goes out right.* The door bangs. LEN still sits. PAM stands. 23
Pause.

LEN. I'll see yer 'ome. I'm late for work already. I know I'm in the way. Yer can't go round the streets when yer're like that. (*He hesitates.*) They ain' done 'im no good. 'Es gone back like a kid. Yer well out a it. (*He stands.*) I knew the little bleeder 'ld do a bunk! Can't we try an' get on like before? (*He looks round.*) There's no one else. Yer only live once. *

17 P wanders.

18. F starts to exit DSR.

19, 20, 21
Exit DSR.

Diagram showing positions of characters (P, F, B, L, C) and arrows indicating movement.

22 to P, then exit DR.

23. P stands, facing USL

SCENE ELEVEN

107

SCENE ELEVEN

The living-room. *

On the table: bread, butter, breadknife, cup and saucer and milk.

MARY sits on the couch.

HARRY comes in with a pot of tea. He goes to the table. ¹ He cuts and butters bread. Pause while he works.

MARY goes out. HARRY goes on working. MARY comes back with a cup and saucer. She pours herself tea. She takes it to the couch and sits. ² She sips. ³

HARRY moves so that his back is to her. He puts his cup upright in his saucer. He puts milk in the cup. He reaches to pick up the teapot. ⁴

MARY stands, goes to the table, and moves the teapot out of his reach. She goes back to the couch. Sits. Sips. ⁵

MARY. My teapot.

Sips. Pause.

HARRY. My tea.

He pours tea into his cup. MARY stands and goes to the table. She empties his cup on the floor. ⁶

HARRY. Our'n. Weddin' present.

MARY (goes to the couch and sits). From my mother.

HARRY. That was joint.

MARY. Don't you dare talk to me!

HARRY goes out. ⁷

MARY (loudly). ⁸ Some minds want boilin' in carbolic. Soap's too good for 'em. (Slight pause.) ⁹ Dirty filth! Worse! Ha! (She goes to the door and calls). Don't you dare talk to me! ¹⁰
She goes to the couch and sits. HARRY comes in. ¹²

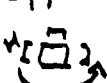
unit
one

unit
two

¹ Enter H.
H x to table, sits R

² M exit UR.

³ M enter, x to couch, sits.

⁴ H sits opp end table 

⁵ M x to table
M x to couch, sits.

⁶ M x to table. stand
M x to couch, sits.

⁷ H exit, UR.

⁸ M x UR. shouts.

⁹ M x to couch, sits

¹⁰ M x UR. shouts.

¹¹ M x to couch, sits

¹² Enter H UR. stand
Speaks, then
Exit UR.

* Light cue # 23: Fade up area,

108

SAVED

HARRY. I'll juss say one word. I saw yer with yer skirt up.
Yer call me filth?

HARRY goes out. Slight pause. MARY goes to the table and empties his slices of bread on to the floor. She goes back to the couch and drinks her tea. ¹³

MARY. Mind out of a drain! I wouldn't let a kid like that touch me if 'e paid for it!

HARRY comes in. He goes straight to the table. ¹

HARRY. I don't want to listen.

MARY. Filth!

HARRY. There's bin enough trouble in this 'ouse. Now yer wan'a cause trouble with 'im!

MARY. Don't talk t' me! You! ²

HARRY (sees his bread on the floor). Yer juss wan'a start trouble like there was before! (He stoops and picks up the bread.) ³
Middle-age woman - goin' with 'er own daughter's left-overs - 'alf 'er age - makin' 'erself a spectacle - look at this!
- No self control.

MARY. Filth!

HARRY. Like a child - I pity the lad - must want 'is 'ead tested.

MARY. There'll be some changes in this 'ouse. I ain' puttin' up with this after t'day. Yer can leave my things alone for a start. All this stuff come out a my pocket. I worked for it! I ain' 'avin' you dirtyin' me kitchin. Yer can get yerself some new towels for a start! An' plates! An' knives! An' cups! Yer'll soon find a difference!

HARRY. Don't threaten me - ²

MARY. An' my cooker! An' my curtains! An' my sheets! ³

HARRY. Yer'll say somethin' yer'll be sorry for! ⁴

He comes towards her. There is a chair in the way. He trips over it. The leg comes off.

¹³ M sits on couch

¹ Enter H, ussr.

² H x to table.

³ H picks up bread
moves chair L

¹ M x to H

² H stands

³ M x L

⁴ H x to M.

M puts chair
between them.

H falls over chair

unit
three

unit
Four

SCENE ELEVEN

109

MARY. Don't you touch me!

HARRY. Two can play at your game! Yeh! I can stop your money t'morra! ⁵

MARY. Don't yer raise yer 'and t' me!

HARRY goes back to the table...He starts cutting bread...Pause.

I knew yer was stood outside when 'e was there. I 'eard yer through the door. I'd a bet my life you'd come in!

HARRY. Old enough t' be 'is mother. Yer must be 'ard up!

MARY. I seen you stuck 'ere long enough! You couldn't pick an' choose!

HARRY. One was enough.

MARY. No one else would a put up with yer!

HARRY. I can do without! Yer ain' worth it!

MARY. Ha! I saw yer face when yer come through that door.

I bin watchin' yer all the week. I know you of old, Harry! ²

HARRY. Yer'll go out a yer mind one day!

MARY. Filth! ³

HARRY. I 'ad enough a you in the past! I ain' puttin' up with your lark again. I'm too old. I wan' a bit a peace an' quiet.

MARY. Then why did yer come in?

HARRY. Me pools was in that table.

MARY. Yer was spyin'! Yer bin sniffin' round ever since!

I ain' puttin' up with your dirt! (*She picks up the teapot.*) ⁴

Yer can bloody well stay in yer room!

PAM comes in. ⁵

PAM. Chriss. (*Calls.*) It's them!

HARRY (*cutting bread*). I ain' sunk so low I'll bother you!

MARY. Yer jealous ol' swine! ⁶

HARRY. Of a bag like you?

MARY. 'E don't think so! I could a gone t'bed, an' I will next time 'e arsts me!

HARRY. Now 'e's caught a sniff a yer 'e'll be off with 'is tail between 'is legs?

Unit
Five

Unit
Six

⁵ H stands

¹ H x to table, sits

² M x to H

³ M backs away

⁴ M x to table.
M gets teapot
M x DL

110

SAVED

She hits him with the teapot. The water pours over him. PAM is too frightened to move.

Ah!

MARY. 'Ope yer die!

HARRY. Blood! ²

MARY. Use words t' me!

HARRY. Blood!

PAM. Mum!

HARRY. Ah!

LEN (off). Whass up?

HARRY. Doctor.

MARY. Cracked me weddin' present. 'Im.

LEN comes in.

LEN. Blimey!

HARRY. Scalded!

PAM. Whass 'appenin'?

HARRY. She tried t' murder me!

MARY. Yer little liar!

PAM. Are yer all right?

HARRY. Yer saw 'er.

MARY. 'E went mad.

LEN. It's only a scratch.

PAM (to MARY). Why?

MARY. 'Effin an' blindin'.

LEN. Yer'll live.

HARRY. Blood.

PAM (to MARY). Whass 'e done?

LEN. 'E's all wet.

MARY. Swore at me!

PAM. Why?

HARRY. Doctor.

MARY. There's nothin' wrong with 'im.

HARRY. Scalded.

MARY. I 'ardly touched 'im. 'E needs a good thrashin'!

² M screams,
x to H, hits
with teapot.
H slumps
M backs off

³ H stands

¹ Enter L.
Lx behind couch
to H.

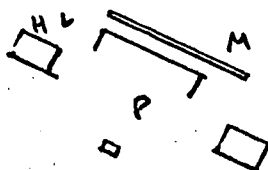
² Px cs.

³ a jumble.

⁴ Px to M

⁵ M x behind couch

unit
seven



SCENE ELEVEN

III

LEN (to PAM). Get a towel.

HARRY. I ain' allowed t' touch the towels.

MARY. I kep' this twenty-three years. Look what 'e's done to it!

PAM. *What 'appened?* ¹

LEN. Nothin'. They 'ad a row.

PAM. 'E called 'er a bag. ²LEN. It's nothin'. I'd better be off t' work. They'll give us me cards. We juss seen Fred. 'E looks all right, well 'e don't look bad. It ain' Butlins. (To PAM.) Get 'im up t' bed. Put the kettle on. Yer could all do with a cup a tea. ³

PAM (to MARY). What made yer start talkin'?

MARY. Yer 'eard 'im call me a bag. (To LEN.) 'E went mad over catchin' you last week.

LEN (looking at HARRY's head). Yer'll 'ave t' wash that cut. It's got tealeaves in it.

HARRY dabs at it with the tail of his shirt.PAM. Caught 'oo last week? ²MARY (pointing to HARRY). 'Is filth. (Points to LEN.) Arst 'im! ³

PAM (to LEN). What 'appened?

LEN. Nothin'.

HARRY. I was cuttin' bread. (He picks up the knife.) She flew at me! ⁴

PAM (to LEN). I knew it was you! (To HARRY.) Whass 'e done?

LEN. Nothin'.

MARY. Filth!

HARRY. I found 'em both. ⁵He points with the knife to the spot.LEN (pulling at HARRY). Nol ⁶

HARRY. She'll 'ave t' 'ear.

LEN (he pulls at him). Nol ¹

HARRY. She 'ad 'er clothes up.

PAM. Nol

¹ To Len² to Len³ L backs off¹ L tends to H.² P x to table.³ M x towards L⁴ Points at M⁵ H x to P.⁶ L tries to stop H⁷ L x between H + P.unit
Eight

II2

SAVED

LEN. Yer bloody fool! Yer bloody, bloody fool!

LEN *shakes* HARRY. *The knife waves through the air.*⁸

HARRY. Ah!

PAM. That knife!

MARY. Filth!

PAM. 'E'll kill 'im!

LEN. Bloody fool.

PAM (*screams*). Oh! No! - Whass 'appenin' to us?*She sits on the couch and cries. Pause.*⁹

HARRY. 'Im an' 'er.

PAM (*crying*). Why don't 'e go? Why don't 'e go away?

All my friends gone. Baby's gone. Nothin' left but rows.

Day in, day out. Fightin' with knives.

HARRY. I'm shakin'.

PAM (*crying*). They'll kill each other soon.LEN (*to* PAM). Yer can't blame them on me!PAM (*crying*). Why can't 'e go away!HARRY (*removes his shirt*). Wet.PAM (*crying*). Look at me. I can't sleep with worry.MARY. Breakin' me 'ome.¹PAM (*crying*). 'E's killed me baby. Taken me friends. Broken me 'ome.

HARRY. More blood.

MARY. I ain' clearin' up after 'im. 'E can clear 'is own mess.

PAM (*crying*). I can't go on like this.LEN (*to* PAM). There was nothin' in it!PAM (*crying*). I'll throw myself somewhere. It's the only way.

HARRY. Cold.

LEN *goes to* HARRY.²PAM (*sitting and crying*). Stop 'im! They'll kill each other!³LEN (*stops*). I was goin' a 'elp 'im.⁴PAM (*crying*). ~~Take that knife.~~ The baby's dead. They're all gone. It's the only way. I can't go on.

8

L shakes H.

M Falls cs.

P backs to couch

9 P sits on couch

unit
nine

'M x to table

2 L x to H

3 P stands

4 L stops

SCENE TWELVE

113

MARY. Next time 'e won't be so lucky.

PAM (crying). Yer can't call it livin'. 'E's pullin' me t' pieces.
Nothin' but trouble.

LEN. I'm tryin' t' 'elp! 'Oo else'll 'elp? If I go will they come
back? Will the baby come back? Will 'e come back? I'm
the only one that's stayed an' yer wan'a get rid a me!

PAM (crying). I can't stand any more. Baby dead. No friends.
LEN. I'll go.

PAM (crying). No one listens. Why don't 'e go? Why don't
they make 'im go?

MARY. 'E can stay in 'is own room after t'day.

LEN. I'll find somewhere dinnertime.

HARRY. Me neck's throbbin'.

PAM (crying). No 'ome. No friends. Baby dead. Gone. Fred
gone.

*.

SCENE TWELVE

LEN's bedroom. * *

*LEN lies face down on the floor. The side of his face is flat
against the floorboards. He holds a knife. There is an open
suitcase on the bed. In it are a few things. Pause.*

*The door opens. HARRY comes in. He wears long white com-
binations. He wears pale socks. No shoes. His head is in a skull
cap of bandages. He comes up behind LEN. LEN sees him slowly.*

HARRY. Evenin'.

LEN. Evenin'.

HARRY. Get up. Yer'll catch cold down there.

LEN. 'Ow's yer 'ead? ²

HARRY (touches it). Don't know.

LEN. Thass a good sign.

HARRY. All right now?

LEN. I was listenin'. ³

G

¹ Lx to P

⁶ Px DL

⁷ P sits DL

⁸ Lines must be
separate &
distinct.

¹ Enter H, SR.

² L rises to elbows

³ Lies down again

* Light cue #24: Fade to black

* * Light cue #25: Fade up area two

114

SAVED

He draws the knife between two boards.

Clears the crack. Yer can 'ear better.

HARRY. Thass a good knife. ⁴

LEN. She's got someone with 'er.

HARRY. Thought yer might like someone t' say good night.

LEN. Yer can 'ear 'er voice.

HARRY. No.

LEN. She's picked someone up. I couldn't get anywhere with me packin'.

HARRY. No, I saw 'er come in.

LEN. Could a swore I 'eard someone. ⁵

HARRY. Not with 'er!

LEN. She's still good lookin'.

HARRY. 'Er sort's two a penny. Lads don't 'ave-t' put up with 'er carry-on.

LEN. I used t' 'ear Fred an' her down there.

HARRY. No more.

LEN. Kep' me awake.

HARRY (*sits on the bed*). Tired. Nice 'ere. ⁶

LEN. Seen worse.

HARRY. Quiet.

LEN. Sometimes. ⁷

Pause.

HARRY. She's cryin'.

LEN. O.

HARRY. In bed. I passed 'er door.

LEN. I knew I 'eard somethin'.

HARRY. Thass what yer 'eard.

LEN *puts a pair of socks in the case.*

Won't be the last time.

LEN. Eh? ⁸

HARRY. 'Owlin in bed.

LEN. O. ⁹

H x toward L

⁵ L gets up.

⁶ H sits on bed

¹ stops packing
² Resumes packing

Unit
Two

SCENE TWELVE

115

HARRY. She'll pay for it.

LEN. What? ²

HARRY. 'Er ways. Yer'll get yer own back.

LEN. I lost me case keys. ⁴

HARRY. Yer'll see.

LEN. Long time since I used it.

HARRY. Where yer goin'?

LEN. 'Ad enough.

HARRY. No different any other place.

LEN. I've heard it all before. ⁵

Pause.

HARRY. Thought yer'd like t' say good night.

LEN. Yeh. Ta.

HARRY. They're all in bed.

LEN. I get in the way, don't I?

HARRY. Take no notice.

LEN. Sick a rows. ⁶

HARRY. They've 'ad their say. They'll keep quiet now.

LEN. I upset every - ⁷

HARRY. No different if yer go. They won't let yer drop.

LEN. Different for me.

He puts a shirt in the case.

I never put a finger on your ol' woman. I juss give 'er a 'and. ¹

HARRY. I known 'er longer'n you. ²

LEN. She reckoned she was late.

HARRY. Ain' my worry.

LEN. But yer 'ad a row.

HARRY. She 'ad a row.

LEN. You shouted.

HARRY. It ain' like that.

LEN. I 'eard yer.

HARRY. It clears the air. Sometimes. It's finished. - You shouted. ³

³ Looks up

⁴ change subject

⁵ pause. stop
looking for keys

⁶ Looks at case.
Packs absently

⁷ stops

¹ L looks at H

² H looks away

³ H & L confront.
Pause.

unit
three

116

SAVED

Pause.

LEN. I'll 'ave t' look for that key.

HARRY. I left 'er once.

LEN. You?

HARRY. I come back.

LEN. Why?

HARRY. I worked it out. Why should I soil me 'ands washin' an' cookin'? Let 'er do it. She'll find out.

LEN. Yer do yer own washin'.

HARRY. Eh?

LEN. An' cookin'.

HARRY. Ah, *now*.*Pause.*

LEN. I can do without the key. I ain' goin' far.

HARRY. Bin in the army?

LEN. No.

HARRY. Yer can see that. Know where yer goin'?

LEN. Someplace 'andy. For work.

HARRY. Round Fred?

LEN. No.

HARRY. She won't see 'im again.

LEN. Best thing, too. Yer ain' seen what it done t' 'im. 'E's like a kid. 'E'll finished up like some ol' lag, or an' ol' soak. Bound to. An' soon. Yer'll see.

He moves the case along the bed.

That'll keep till t'morrow.

HARRY. It's a shame.

LEN. Too tired t'night. Wass a shame?

HARRY. Yer stood all the rows. Now it'll settle down an' yer -

LEN. I 'ad my last row, I know that.

HARRY. Sit 'ere.

LEN (*sits on the bed*). It's bin a 'ard day.

HARRY. Finished now.

5 impt. line

'moves case to foot of bed.

6 sits on bed, opp. H. Pause

unit
Four

SCENE TWELVE

117

A long pause.

LEN. I'd like t' get up t'morrow mornin' and clear right out.
There's nothin' t' keep me 'ere. What do I get out a it?
Jack it in. Emigrate.

HARRY. Yer're too young t' emigrate. Do that when yer past fifty.

LEN. I don't give a damn if they don't talk, but they don't even listen t' yer. Why the 'ell should I bother about 'er?

HARRY. It's juss a rough patch. We'ad t' sort ourselves out when you joined us. But yer fit in now. It'll settle down.

LEN. No one tells yer anything really.

Slight pause.

Was she all right?

HARRY. Eh?

LEN. In bed.

HARRY. Yer know.

LEN. No.

HARRY. Up t' the man.

LEN. Yeh?

HARRY. I 'ad the best.

LEN. Go on.

HARRY (*quietly*). I 'ad 'er squealing like a pig.

LEN. Yeh.

HARRY. There was a little boy first.

LEN. In the war.

HARRY. Then the girl.

LEN. On leave.

HARRY. An' back t' the front.

LEN. Go on.

HARRY. I saw the lot.

LEN. What was it like?

HARRY. War?

*Slight pause.*³ Fatherly advice⁴ L Looks at H¹ H Looks up² H Looks away³ smiles⁴ slight laugh⁶ Reminiscenceunit
Five

118

SAVED

Most I remember the peace an' quiet. Once or twice the 'ole lot blew up. Not more. Then it went quiet. Everythin' still. Yer don't get it that quiet now.

LEN. Not 'ere.

HARRY. Nowhere.

LEN. Kill anyone?

HARRY. Must 'ave. Yer never saw the bleeders, 'ceptin' prisoners or dead. Well, I did once. I was in a room. Some bloke stood up in the door. Lost, I expect. I shot 'im. 'E fell down. Like a coat fallin' off a 'anger, I always say. Not a word.

Pause.

Yer never killed yer man. Yer missed that. Gives yer a sense a perspective. I was one a the lucky ones.

Pause.

LEN. 'Oo tied your 'ead?

HARRY. I managed. I never arst them.

LEN. I'm good at that.

HARRY. No need.

Pause.

Nigh on midnight.

LEN. Gone.

~~He takes off his shoes and stands. He drops his trousers.~~

HARRY. Yer don't wan'a go. ²

LEN. Eh? ³

HARRY. Don't go. No point.

LEN. (*his trousers round his ankles*). Why?

HARRY. Yer'd come back.

LEN. No use sayin' anythin' t'night - ⁴

HARRY. Don't let 'em push yer out.

LEN. Depends 'ow I feel in the mornin'.

~~He sits on the bed and pulls off his trousers.~~

¹⁰ Breaks focus from memory to L.

"chats. Enjoying conversation."

¹ They sit, not looking at each other.

² H looks at L

³ L looks up

⁴ starts to clear bed.

unit
SIX

SCENE TWELVE

119

HARRY. Choose yer own time. Not when it suits them.

LEN. I don't know anythin' t'night.

HARRY. I'd like yer t' stay. If yer can see yer way to.

LEN. Why?

HARRY (after a slight pause). I ain' stayin'.

LEN. What?

HARRY. Not always.

LEN. O, yeh.

He puts the case on the floor.

HARRY. Yer'll see. If I was t' go now she'd be laughin'. She'd soon 'ave someone in my bed. She knows 'ow t' be'ave when she likes. An' cook.

LEN. Yeh, yeh.

He slides the case under the bed and sits on the bed.

HARRY. I'll go when I'm ready. When she's on 'er pension. She won't get no one after 'er then. I'll be out. Then see 'ow she copes.

LEN. Ain' worth it, pop.

7 { HARRY. It's only right. When someone carries on like 'er, they 'ave t' pay for it. People can't get away with murder. What 'd 'appen then?

LEN. Don't arst me.

HARRY. She thinks she's on top. I'll 'ave t' fall back a bit - buy a few things an' stay in me room more. I can wait.

LEN. 'Ead still 'urt?

HARRY. She'll find out.

LEN. I can let yer 'ave some aspirins.

HARRY. Eh?

LEN. Can yer move up.

Harry stands.

No, I didn't mean that.

HARRY. Yer should be in bed. We don't wan'a waste the light. 10

5 L stops. looks up.

6 Goes back to case. closes case. Puts case on floor.

7 Impt. line: people have gotten away with murder.

8 change subject: L realizes fut. ility of H's dream

9 H stands

10 H starts to exit

unit
Seven

120

SAVED

LEN. I won't let on what yer said.

HARRY. Eh? ²

LEN. You leavin'.

HARRY. She knows.

LEN. Yer told 'er?

HARRY. We don't 'ave secrets. They make trouble.

He goes to the door. ³

Don't speak to 'em at all. It saves a lot a misunderstandin'.

LEN. O.

HARRY. Yer'll be all right in the mornin'.

LEN. No work t'night?

HARRY. Saturday.

LEN. I forgot.

HARRY. Night. ⁴

LEN. Funny we never talked before.

HARRY. They listen all the time.

LEN. Will yer come up next Saturday night?

HARRY. No, no. Cause trouble. They won't stand for it.

LEN. I'd like t' tell 'er t' jump off once more.

HARRY. Sometime. Don't upset 'er. It ain' fair. Thass best all round.

LEN (*looks round*). It's like that.

HARRY. Listen!

LEN. What?

HARRY *holds up his hand. Silence.*

Still cryin'?

HARRY. She's gone quiet.

Silence.

There - she's movin'.

Silence.

LEN. She's 'eard us.

² H stops³ H x to edge light
Turns.H does not move.
ReluctantRemainder
of scene spoken
in a whisper.unit
Eight

SCENE THIRTEEN

121

HARRY. Best keep away, yer see. Good night.

LEN. But -

HARRY. Sh!

He holds up his hand again. They listen. Silence. Pause.

HARRY. Good night.

LEN. 'Night.

HARRY goes.

*

'Exit H. U.S.R

SCENE THIRTEEN

*The living-room. ***

PAM sits on the couch. She reads the Radio Times.

MARY takes things from the table and goes out. Pause. She comes back. She goes to the table. She collects the plates. She goes out.

Pause. The door opens. HARRY comes in. He goes to the table and opens the drawer. He searches in it.

PAM turns a page.

MARY comes in. She goes to the table and picks up the last things on it. She goes out.

HARRY's jacket is draped on the back of the chair by the table. He searches in the pockets.

PAM turns a page.

There is a loud bang (off).

Silence.

HARRY turns to the table and searches in the drawer.

* Light cue # 26: Fade out

** Light cue # 27: Fade up area 1.

122

SAVED

MARY comes in. She wipes the table top with a damp cloth.

There is a loud bang (off).

MARY goes out.

HARRY takes ink and envelope out of the drawer. He puts them on the table. He sits on the chair. He feels behind him and takes a pen from the inside pocket of his jacket. He starts to fill in his football coupon.

A short silence.

PAM quickly turns over two pages.

Immediately the door opens and LEN comes in. He carries the chair that HARRY tripped over and broke. He takes it down right and sets it on the floor. He crouches. His head is below the level of the seat. He looks under the chair. He turns it upside down. He fiddles with the loose leg.

MARY comes in. She straightens the couch. She takes off her apron and folds it neatly. She sits on the couch and pushes the apron down the side of the couch.

Silence.

Stop.

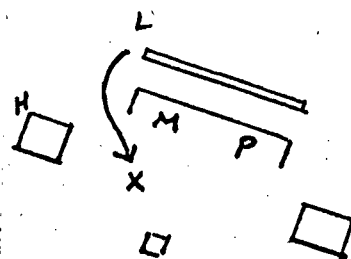
LEN turns the chair upright. He still crouches. He rests his left wrist high on the chair back and his right elbow on the chair seat. His right hand hangs in space. His back is to the audience. His head is sunk into his shoulders. He thinks for a moment.

PAM stands and goes to the door.

LEN. Fetch me 'ammer.

PAM goes out. HARRY writes. MARY sits. LEN presses his hand on the seat and the chair wobbles. MARY takes up the Radio Times and glances at the back page. HARRY takes a small leather folder out of the inside pocket of his jacket. He places the folder on the table.

'Enter L with chair



SCENE THIRTEEN

123

PAM comes in and sits on the couch.

LEN turns the chair upside down and looks at it.

MARY puts the Radio Times back on the couch. She pats the pillow. PAM picks up the Radio Times. In one connected movement LEN turns the chair upright and stands to his full height. He has grasped the seat at diagonally opposite corners, so that the diagonal is parallel with the front of his body. He brings the chair sharply down so that the foot furthest from him strikes the floor first. It makes a loud bang. Still standing upright he turns the chair upside down and looks at the leg. He turns the chair upright and sets it down. He crouches. He places the flat of his palm on the seat. The chair still has a little wobble.

PAM folds the Radio Times and puts it down.

HARRY takes a stamp from the folder. LEN sits on the chair and faces front. He puts his head between his knees to peer under the chair. HARRY licks the stamp and silently stamps the envelope. He reaches behind him and puts the folder and the spare coupon in the inside pocket of his jacket.

LEN gets off the chair and crouches beside it. His back is to the audience. He bends over the chair so that his stomach or chest rests on the seat. He reaches down with his left hand and pulls the loose rear leg up into the socket.

HARRY reaches behind him and puts his pen into the breast pocket of his jacket. He puts the ink in the table drawer.

LEN slips his left arm round the back of the chair. His chest rests against the side edge of the seat. The fingers of his right hand touch the floor. His head lies sideways on the seat.

MARY sits. PAM sits.

HARRY licks the flap on the envelope and closes it quietly.

*The curtain falls quickly. **

** Light Cue # 28:
Fast fade to black.*

APPENDIX C*

PRODUCTION PHOTOGRAPHS

*Page references refer to text as noted in Bibliography.



SCENE ONE, PAGE 13

LEN: Lucky.

PAM: What?

LEN: Bumpin' into you.



SCENE THREE, PAGE 28

MIKE: Accidents is legal.

COLIN: Can't touch yer.

PETE: This coroner twit says 'e's sorry
for troublin' me.

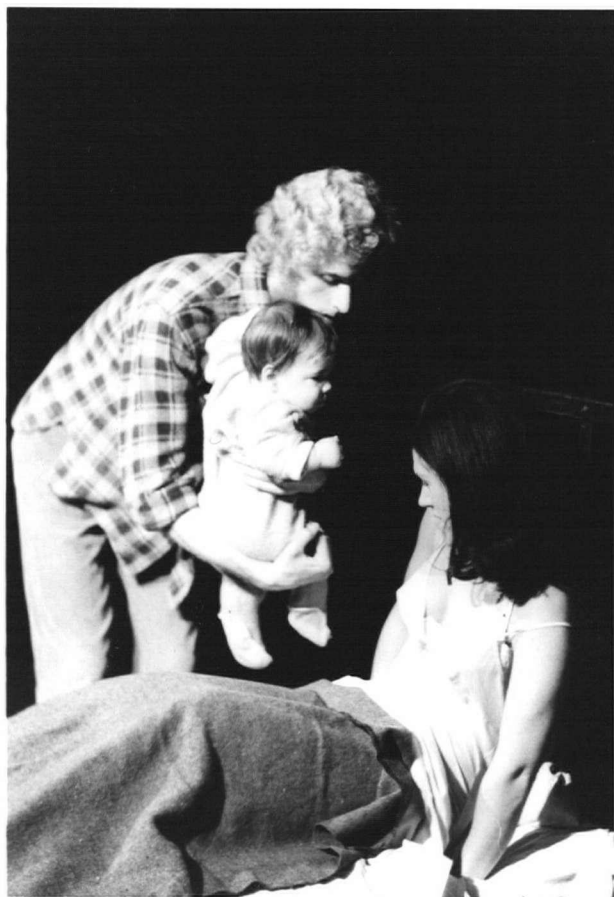


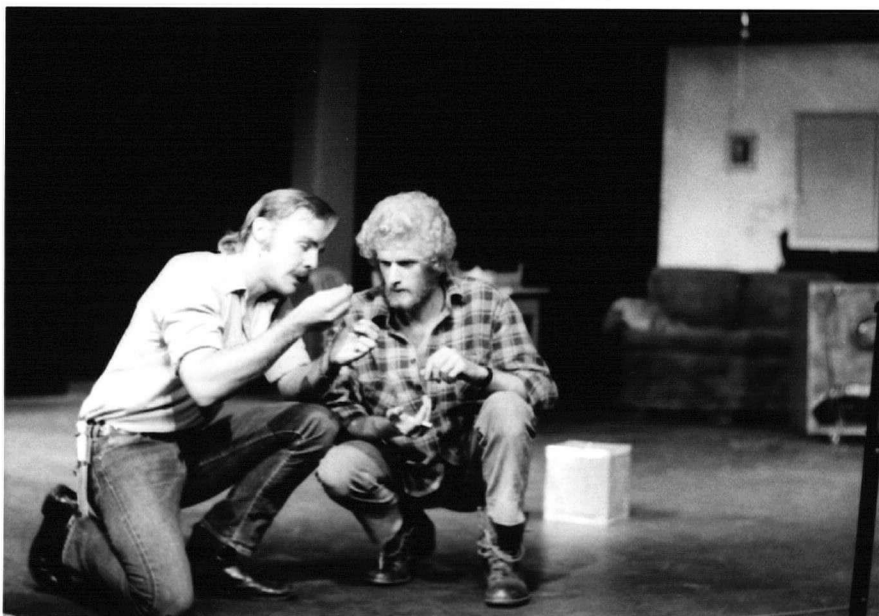
SCENE FOUR,
PAGE 41

Mary and Harry

SCENE FIVE, PAGE 45

PAM: I told yer t' take
it back! Get off
me! Yer bloody
lunatic! Bleedin'
cheek!





SCENE SIX,
PAGE 49

FRED: Right.
Yer take
worm.
Yer roll
it in ye
yer 'and
't' knock
it out.
Thass
first.

SCENE SIX, PAGE 65

COLIN: 'E wants the
coroner's
medal.





SCENE SIX, PAGE 69

BARRY: I noticed 'e ain' touched it.

COLIN: Too bloody windy.

FRED: Yeh?

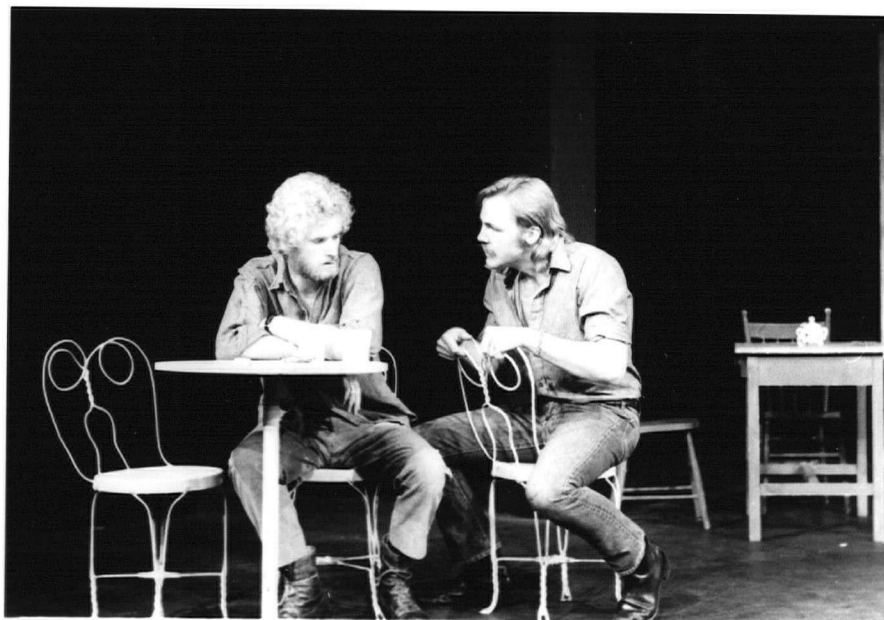
PETE: Less see yer.



SCENE EIGHT, PAGE 84

LEN: Yer need a bloody good beltin'!!

PAM: Touch me!



SCENE TEN, PAGE 103

LEN: Wass it feel like when yer
killed it?



SCENE ELEVEN, PAGE 108

MARY: There'll be some changes in this 'ouse.
I ain' puttin' up with this after t'day.