



Cambridge IGCSE™

DRAMA

0411/13

Paper 1

October/November 2023

COPY OF PRE-RELEASE MATERIAL

2 hours 30 minutes



INSTRUCTIONS

- The questions in Paper 1 will be based on the **two** play extracts provided in this booklet.
- This copy of the pre-release material is for you to use in your responses.

This document has **24** pages.

EXTRACT 1

Taken from *Flare Path* by Terence Rattigan

These notes are intended to help you understand the context of the drama.

Extract 1 is taken from Terence Rattigan's *Flare Path*. Rattigan's play was first performed in London in 1942 at the height of the Second World War. The play is in three acts, and the extract is taken from the opening section of Act One.

Flare paths were the lights used at remote airstrips to outline aircraft runways after dark.

Flare Path is set at the Falcon Hotel, located on a remote part of the east coast of England but near an airbase. We are introduced to Peter Kyle, a Hollywood film star, who is attempting to check in to the hotel. Peter has had a love affair with Patricia Graham, who appeared with him in a film. Peter was not free to marry Patricia and she subsequently married Teddy Graham, a bomber pilot. She does not know her husband Teddy very well and is planning to leave him to be with Peter. She is not, however, expecting Peter to arrive at the Falcon Hotel.

CHARACTERS

COUNTESS SKRICZEVINSKY (DORIS) (a carelessly dressed woman in her early thirties)

PETER KYLE (a man of about thirty-five, dressed in correct country attire)

MRS OAKES

SERGEANT MILLER (DUSTY)

PERCY

FLYING OFFICER COUNT SKRICZEVINSKY

FLIGHT LIEUTENANT GRAHAM (TEDDY)

PATRICIA WARREN (MRS GRAHAM)

ACT ONE SCENE ONE

The Residents' Lounge of The Falcon Hotel, at Milchester, Lincolnshire, which is also used by RAF personnel from the nearby base.

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You get another cola for that.

EXTRACT 2

Taken from *The Piano Lesson* by August Wilson

These notes are intended to help you understand the context of the drama.

The extract is taken from Act 1, Scene 2 of *The Piano Lesson* by American playwright August Wilson, which was first produced in 1990.

The play is set in Pittsburgh in 1936 in the home of Doaker Charles. The play explores the tensions in the African-American Charles family between brother and sister Boy Willie and Berniece over the potential sale of a family heirloom: an ornate 137-year-old upright piano. The piano has special significance because of its carvings of the family's African ancestors, made by their enslaved grandfather.

The Sutter family were the owners of the Charles family when they were enslaved. Boy Willie dreams of buying the same Mississippi land (Sutter's Land) on which the Charles family were enslaved and wants to sell the piano to pay for it. Berniece, however, refuses to sell the piano since she sees this, rather than the land, as the family's legacy.

The action takes place in the kitchen and parlour of the house where Doaker Charles lives with his niece, Berniece, and her eleven-year-old daughter, Marethia. Although the house is sparsely furnished, the parlour is dominated by an old upright piano with African sculptures and totems carved on its legs.

CHARACTERS

DOAKER CHARLES (Uncle to Boy Willie and Berniece; a tall thin man, aged 47.)

WINING BOY (Doaker's older brother, aged 56; a musician, and penniless.)

BOY WILLIE (Nephew to Doaker Charles, 30 years old; brash and impulsive.)

BERNIECE (Boy Willie's sister, 35 years old; she blames Boy Willie for her husband Crawley's death.)

MARETHA (Berniece's 11-year-old daughter.)

LYMON JACKSON (Boy Willie's business partner, aged 29.)

ACT ONE SCENE TWO

The lights come up on the kitchen. WINING BOY sits at the kitchen table. DOAKER busies himself washing pots. WINING BOY is fifty-six years old. DOAKER's older brother, he tries to present the image of a successful musician, but his music, his clothes, and even his manner of presentation are old. He is a man looking back over his life. He continues to live it with an odd mixture of zest and sorrow.

5

WINING BOY: So the Ghosts of the Yellow Dog got Sutter. That just go to show you I believe I always lived right. They say every dog gonna have his day and time it go around it sure come back to you. I done seen that a thousand times. I know the truth of that. But I'll tell you outright ... if I see Sutter's ghost I'll be on the first thing I find that got wheels on it.

10

DOAKER enters from his room.

15

DOAKER: Wining Boy!

WINING BOY: And I'll tell you another thing ... Berniece ain't gonna sell that piano.

20

DOAKER: That's what she told him. He say he gonna cut it in half and go on and sell his half. They been around here three days trying to sell them watermelons. They trying to get out to where those folks live but the truck keep breaking down. They go a block or two and it break down again. They trying to get out to Squirrel Hill and can't get around the corner. He say soon as he can get that truck empty to where he can set the piano up in there he gonna take it out of here and go sell it.

25

WINING BOY: What about them boys Sutter got? How come they ain't farming that land?

DOAKER: One of them going to school. He left down there and come North to school. The other one ain't got as much sense as that frying pan over yonder.

30

WINING BOY: Other than seeing Sutter's ghost, how's Berniece doing?

DOAKER: She doing alright. She still got Crawley on her mind. He been dead three years but she still holding on to him. I believe she messing around with Avery. They got something going. He a preacher now. If you let him tell it the Holy Ghost sat on his head and heaven opened up with thunder and lightning. That's what he gonna call his church. The Good Shepherd Church. He trying every little thing to get him a congregation together. They meeting over at his house till he get him a church.

35

WINING BOY: Ain't nothing wrong with being a preacher.

40

DOAKER: How long you been in Kansas City?

WINING BOY: Since I left here.

[Pause].

You know Cleotha died.

45

DOAKER: Yeah, I heard that last time I was down there. I was sorry to hear that.

WINING BOY: One of her friends wrote and told me. I got the letter right here.

[He takes the letter out of his pocket.]

I was down in Kansas City and she wrote and told me Cleotha had died. Name of Willa Bryant. She say she know cousin Rupert.

50

[He opens the letter and reads.]

Dear Wining Boy: I am writing this letter to let you know Miss Cleotha Holman passed on Saturday the first of May she departed this world in the loving arms of her sister Miss Alberta Samuels. I know you would want to know this and am writing as a friend of Cleotha. There have been many hardships since last you seen her but she survived them all and to the end was a good woman. Your cousin Rupert Bates is my friend also and he give me your address and I pray this reaches you about Cleotha. Miss Willa Bryant. A friend.

55

[*He folds the letter and returns it to his pocket.*]

60

I never knew she was sick. I believe it was that yellow jaundice. That's what killed her mama.

DOAKER: Cleotha wasn't but forty-some.

WINING BOY: She was forty-six. I got ten years on her. I met her when she was sixteen. You remember I used to run around there. Couldn't nothing keep me still. Much as I loved Cleotha I loved to ramble. Couldn't nothing keep me still. We got married and we used to fight about it all the time. Then one day she asked me to leave. Told me she loved me before I left. Told me, Wining Boy, you got a home as long as I got mine. And I believe in my heart I always felt that and that kept me safe.

65

DOAKER: Cleotha always did have a nice way about her.

WINING BOY: Man that woman was something. Many a night I sat up and looked out over my life. Said, well, I had Cleotha. When it didn't look like there was nothing else for me, I said, thank goodness, at least I had that. If ever I go anywhere in this life I done known a good woman. And that used to hold me till the next morning.

70

[*Pause.*]

75

You hear from Coreen?

DOAKER: She up in New York. I let her go from my mind.

80

WINING BOY: She was something back then. You got married and snatched her out from under us and we all got mad at you.

DOAKER: She up in New York City. That's what I hear.

The door opens and BOY WILLIE and LYMON enter.

BOY WILLIE: Look here! We was just talking about you. Doaker say you left out of here with a whole sack of money. I told him we wasn't going see you till you got broke.

85

WINING BOY: What you mean broke? I got a whole pocketful of money.

DOAKER: Did you all get that truck fixed?

BOY WILLIE: We got it running and got halfway out there on Centre and it broke down again. Lymon went out there and messed it up some more. Fellow told us we got to wait till tomorrow to get it fixed. Say he have it running like new. Lymon going back down there and sleep in the truck so the people don't take the watermelons.

90

LYMON: Lymon nothing. You go down there and sleep in it.

95

BOY WILLIE: You was sleeping in it down home, I don't know nothing about sleeping in no truck.

LYMON: I ain't sleeping in no truck.

BOY WILLIE: They can take all the watermelons. I don't care. Wining Boy, where you coming from? Where you been?

100

WINING BOY: I been down in Kansas City.

BOY WILLIE: You remember Lymon? Lymon Jackson.

WINING BOY: Yeah, I used to know his daddy.

BOY WILLIE: Doaker say you don't never leave no address with nobody. Say he got to depend on your whim. See when it strike you to pay a visit. 105

WINING BOY: I got four or five addresses.

BOY WILLIE: Doaker say Berniece asked you for three dollars and you got mad and left.

WINING BOY: Berniece try and rule over you too much for me. That's why I left. It wasn't about no three dollars. 110

BOY WILLIE: Where you getting all these sacks of money from? I need to be with you. Doaker say you had a whole sack of money ... turn some of it loose.

WINING BOY: I was just fixing to ask you for five dollars.

BOY WILLIE: I ain't got no money. I'm trying to get some. Doaker tell you about Sutter? The Ghosts of the Yellow Dog got him about three weeks ago. Berniece done seen his ghost and everything. He right upstairs. 115

[Calls.]

LYMON: Hey Sutter! Wining Boy's here. 120

What ghosts sound like? The wind or something?

BOY WILLIE: You done been there for real, Wining Boy?

WINING BOY: Nineteen thirty. July of nineteen thirty I stood right there on that spot. It didn't look like nothing was going right in my life. I said everything can't go wrong all the time ... let me go down there and call on the Ghosts of the Yellow Dog, see if they can help me. I went down there and right there where them two railroads cross each other ... I stood right there on that spot and called out their names. They talk back to you, too. 125

LYMON: People say you can ask them questions. They talk to you like that? 130

WINING BOY: A lot of things you got to find out on your own. I can't say how they talked to nobody else. But to me it just filled me up in a strange sort of way to be standing there on that spot. I didn't want to leave. It felt like the longer I stood there the bigger I got. I seen the train coming and it seem like I was bigger than the train. I started not to move. But something told me to go ahead and get on out the way. The train passed and I started to go back up there and stand some more. But something told me not to do it. I walked away from there feeling like a king. Went on and had a stroke of luck that run on for three years. So I don't care if Berniece believe or not. Berniece ain't got to believe. I know cause I been there. Now Doaker'll tell you about the Ghosts of the Yellow Dog. 135

DOAKER: I don't try and talk that stuff with Berniece. Avery got her all tied up in that church. She just think it's a whole lot of nonsense.

BOY WILLIE: Berniece don't believe in nothing. She just think she believe. She believe in anything if it's convenient for her to believe. But when that convenience run out then she ain't got nothing to stand on. 145

WINING BOY: Let's not get on Berniece now. Doaker tell me you talking about selling that piano.

BOY WILLIE: Yeah ... hey, Doaker, I got the name of that man Avery was talking about. The man what's fixing the truck gave me his name. Everybody know him. Say he buy up anything you can make music with. I got his name and his telephone number. Hey, Wining Boy, Sutter's brother say he selling the land to me. I got one part. Sell them watermelons get me the second part. Then ... soon as I get them watermelons out that truck I'm gonna take and sell that piano and get the third part. 150

DOAKER: That land ain't worth nothing no more. 155

WINING BOY: How you know Sutter's brother ain't sold it already? You talking about selling the piano and the man's liable to sold the land two or three times. 160

BOY WILLIE: He say he waiting on me. He say he give me two weeks. That's two weeks from Friday. Say if I ain't back by then he might gonna sell it to somebody else. He say he wanna see me with it.

WINING BOY: You know as well as I know the man gonna sell the land to the first one walk up and hand him the money. 165

BOY WILLIE: That's just who I'm gonna be. Look, you ain't gotta know he waiting on me. I know. Okay. I know what the man told me. Stovall already done tried to buy the land from him and he told him no. The man say he waiting on me ... he waiting on me. Wining Boy, what you doing in Kansas City? What they got down there? 170

WINING BOY: Doaker say they had you and Lymon down on the Parchman Farm. Had you on my old stomping grounds.

BOY WILLIE: Me and Lymon was down there hauling wood for Jim Miller and keeping us a little bit to sell. Some fellows tried to run us off of it. That's when Crawley got killed. They put me and Lymon in the prison. 175

LYMON: They ambushed us right there where that road dip down and around that bend in the creek. Crawley tried to fight them. Me and Boy Willie got away but the sheriff got us. 180

BOY WILLIE: They looking for Lymon down there now. They rounded him up and put him in jail for not working.

LYMON: Fined me a hundred dollars. Mr Stovall come and paid my hundred dollars and the judge say I got to work for him to pay him back his hundred dollars. I told them I'd rather take my thirty days but they wouldn't let me do that. 185

BOY WILLIE: As soon as Stovall turned his back, Lymon was gone. He down there living in that truck dodging the sheriff and Stovall. He got both of them looking for him. So I brought him up here.

LYMON: I told Boy Willie I'm gonna stay up here. I ain't going back with him. 190

BOY WILLIE: Ain't nobody twisting your arm to make you go back. You can do what you want to do.

WINING BOY: I'll go back with you. I'm on my way down there. You gonna take the train? I'm gonna take the train. 195

LYMON: They treat you better up here.

BOY WILLIE: I ain't worried about nobody mistreating me. They treat you like you let them treat you. They mistreat me I mistreat them right back.

LYMON: That's why you gonna end up back down there on the Parchman Farm. 200

BOY WILLIE: I ain't thinking about no Parchman Farm. You liable to go back before me.

LYMON: They work you too hard down there. All that weeding and hoeing and chopping down trees. I didn't like all that. 205

WINING BOY: You ain't got to like your job on Parchman. Hey, tell him, Doaker, the only one got to like his job is the waterboy.

DOAKER: If he don't like his job he need to set that bucket down.

BOY WILLIE: That's what they told Lymon. They had Lymon on water and everybody got mad at him cause he was lazy. 210

LYMON: That water was heavy.

BOY WILLIE: They had Lymon down there singing:
[Sings.]

O Lord Berta Berta O Lord gal oh-ah
 O Lord Berta Berta O Lord gal well

215

[LYMON and WINING BOY *join in.*]

Go 'head marry don't you wait on me oh-ah
 Go 'head marry don't you wait on me well
 Might not want you when I go free oh-ah
 Might not want you when I go free well

220

BOY WILLIE: Come on, Doaker. Doaker know this one.
 [As DOAKER joins in the men stamp and clap to keep time. They sing in harmony with great fervor and style.]

O Lord Berta Berta O Lord gal oh-ah
 O Lord Berta Berta O Lord gal well

225

Raise them up higher, let them drop on down oh-ah
 Raise them up higher, let them drop on down well
 Don't know the difference when the sun go down oh-ah
 Don't know the difference when the sun go down well

Berta in Meridan and she living at ease oh-ah
 Berta in Meridan and she living at ease well
 I'm on old Parchman, got to work or leave oh-ah
 I'm on old Parchman, got to work or leave well

230

O Alberta, Berta, O Lord gal oh-ah
 O Alberta, Berta, O Lord gal well

235

When you marry, don't marry no farming man oh-ah
 When you marry, don't marry no farming man well
 Everyday Monday, hoe handle in your hand oh-ah
 Everyday Monday, hoe handle in your hand well

When you marry, marry a railroad man, oh-ah
 When you marry, marry a railroad man, well
 Everyday Sunday, dollar in your hand oh-ah
 Everyday Sunday, dollar in your hand well

240

O Alberta, Berta, O Lord gal oh-ah
 O Alberta, Berta, O Lord gal well

245

BOY WILLIE: Doaker like that part. He like that railroad part.
 LYMON: Doaker sound like Tangleye. He can't sing a tune.
 BOY WILLIE: Hey, Doaker, they still talk about you down on Parchman. They ask me, "You Doaker Boy's nephew?" I say, "Yeah, me and him is family." They treated me alright soon as I told them that. Say, "Yeah, he my uncle." Hey, Wining Boy, come on play some piano. You a piano player, play some piano. Lymon wanna hear you.

250

WINING BOY: I give that piano up. That was the best thing that ever happened to me, getting rid of that piano. That piano got so big and I'm carrying it around on my back. I don't wish that on nobody. See, you think it's all fun being a recording star. Got to carrying that piano around and man did I get slow. Got just like molasses. The world just slipping by me and I'm walking around with that piano.

255

DOAKER: What you gonna do when your troubles get like mine?
 LYMON: If I knew how to play it, I'd play it. That's a nice piano. 260

BOY WILLIE: Whoever playing better play quick. Sutter's brother say he waiting on me. I sell them watermelons. Get Berniece to sell that piano. Put them two parts with the part I done saved ...

WINING BOY: Berniece ain't gonna sell that piano. I don't see why you don't know that. 265

BOY WILLIE: What she gonna do with it? She ain't doing nothing but letting it sit up there and rot. That piano ain't doing nobody no good.

LYMON: That's a nice piano. If I had it I'd sell it. Unless I knew how to play like Wining Boy. You can get a nice price for that piano.

DOAKER: Now I'm gonna tell you something, Lymon don't know this ... but I'm gonna tell you why me and Wining Boy say Berniece ain't gonna sell that piano. 270

BOY WILLIE: She ain't got to sell it! I'm gonna sell it! Berniece ain't got no more rights to that piano than I do.

DOAKER: See, now ... to understand why we say that ... to understand about that piano ... you got to go back to old time. See, our family was owned by a fellow named Robert Sutter. That was Sutter's grandfather. Alright. The piano was owned by a fellow named Joel Nolander. He was one of the Nolander brothers from down in Georgia. It was coming up on Sutter's wedding anniversary and he was looking to buy his wife ... Miss Ophelia was her name ... he was looking to buy her an anniversary present. Only thing with him ... he ain't had no money. They made a trade off and Miss Ophelia was so happy with that piano that it got to be just about all she would do was play on that piano. 275

WINING BOY: Just get up in the morning, get all dressed up and sit down and play on that piano. 280

DOAKER: Alright. Time go along. Time go along. Miss Ophelia got to missing my grandmother ... the way she would cook and clean the house and talk to her and what not. And she missed having my daddy around the house to fetch things for her. Miss Ophelia took sick to the bed one day. Wouldn't get out of the bed in the morning. She just lay there. The doctor said she was wasting away. 285

WINING BOY: That's when Sutter called our granddaddy up to the house.

DOAKER: Now, our granddaddy's name was Boy Willie. That's who Boy Willie's named after ... only they called him Willie Boy. Now, he was a worker of wood. He could make you anything you wanted out of wood. He'd make you a desk. A table. A lamp. Anything you wanted. Them fellows around there used to come up to Mr Sutter and get him to make all kinds of things for them. Then they'd pay Mr Sutter a nice price. Now ... am I telling it right, Wining Boy? 290

WINING BOY: You telling it.

DOAKER: Sutter called him up to the house and told him to carve my grandmother and my daddy's picture on the piano for Miss Ophelia. And he took and carved this ... 295

[DOAKER crosses over to the piano.]

WINING BOY: See that right there? That's my grandmother, Berniece. She looked just like that. And he put a picture of my daddy when he wasn't nothing but a little boy the way he remembered him. He made them up out of his memory. Only thing ... he didn't stop there. He carved all this. He got a picture of his mama ... Mama Esther ... and his daddy, Boy Charles. 300

WINING BOY: That was the first Boy Charles. 305

WINING BOY: 310

DOAKER: Then he put on the side here all kinds of things. See that? That's when him and Mama Berniece got married. Then he got here when my daddy was born ... and here he got Mama Esther's funeral ... and down here he got Mr Nolander taking Mama Berniece and my daddy away down to his place in Georgia. He got all kinds of things what happened with our family. When Mr Sutter seen the piano with all them carvings on it he got mad. He didn't ask for all that. But see ... there wasn't nothing he could do about it. When Miss Ophelia seen it ... she got excited. She took back to playing it and played on it right up till the day she died. Alright ... now see, our brother Boy Charles ... that's Berniece and Boy Willie's daddy ... he was the oldest of us three boys. He's dead now. But he would have been fifty-seven if he had lived. He died in 1911 when he was thirty-one years old. Boy Charles used to talk about that piano all the time. He never could get it off his mind. Two or three months go by and he be talking about it again. He be talking about taking it out of Sutter's house. Say it was the story of our whole family enslaved. Me and Wining Boy tried to talk him out of it but it wouldn't do any good. Soon as he quiet down about it he'd start up again. We seen where he wasn't gonna get it off his mind ... so, on the Fourth of July, 1911 ... when Sutter was at the picnic what the county give every year ... me and Wining Boy went on down there with him and took that piano out of Sutter's house. We put it on a wagon and me and Wining Boy carried it over into the next county with Mama Ola's people. Boy Charles decided to stay around there and wait until Sutter got home to make it look like business as usual. Now, I don't know what happened when Sutter came home and found that piano gone. But somebody went up to Boy Charles's house and set it on fire. But he wasn't in there. He must have seen them coming cause he went down and caught the 3:57 Yellow Dog. He didn't know they was gonna come down and stop the train. Stopped the train and found Boy Charles in the boxcar with four of them vagrants. Must have got mad when they couldn't find the piano cause they set the boxcar afire. Now, nobody know who done that. Some people say it was Sutter cause it was his piano. Some people say it was Sheriff Carter. Some people say it was Robert Smith and Ed Saunders. But don't nobody know for sure. It was about two months after that that Ed Saunders fell down his well. Just upped and fell down his well for no reason. People say it was the ghost of them men who burned up in the boxcar that pushed him in his well. They started calling them the Ghosts of the Yellow Dog. Now, that's how all that got started and that why we say Berniece ain't gonna sell that piano. Cause her daddy died over it.

BOY WILLIE: All that's in the past. If my daddy had seen where he could have traded that piano in for some land of his own, it wouldn't be sitting up here now. He spent his whole life farming on somebody else's land. I ain't gonna do that. See, he couldn't do no better. When he come along he ain't had nothing he could build on. His daddy ain't had nothing to give him. The only thing my daddy had to give me was that piano. And he died over giving me that. I ain't gonna let it sit up there and rot without trying to do something with it. If Berniece can't see that, then I'm gonna go ahead and sell my half. And you and Wining Boy know I'm right.

DOAKER: Ain't nobody said nothing about who's right and who's wrong. I was just telling the man about the piano. I was telling him why we say Berniece ain't gonna sell it.

LYMON: Yeah, I can see why you say that now. I told Boy Willie he ought to stay up here with me.

BOY WILLIE: You stay! I'm going back! That's what I'm gonna do with my life! Why I got to come up here and learn to do something I don't know how to do when I already know how to farm? You stay up here and make your own way if that's what you want to do. I'm going back and live my life the way I want to live it.

375

WINING BOY *gets up and crosses to the piano.*

WINING BOY: Let's see what we got here. I ain't played on this thing for a while. DOAKER: You can stop telling that. You was playing on it the last time you was through here. We couldn't get you off of it. Go on and play something.

380

WINING BOY *sits down at the piano and plays and sings. The song is one which has put many dimes and quarters in his pocket, long ago, in dimly remembered towns and way stations. He plays badly, without hesitation, and sings in a forceful voice.*

385

WINING BOY: [Singing.]

I rambled this wide world over
I rambled this world around
I had my ups and downs in life
And bitter times I saw
But I never knew what misery was
Till I lit on old Arkansas.

390

I started out one morning
to meet that early train
He said, "You better work for me
I have some land to drain.
I'll give you fifty cents a day,
Your washing, board and all
And you shall be a different man
In the state of Arkansas."

395

400

I worked six months for the rascal
He fed me old corn dodgers
They was hard as any rock
My tooth is all got loosened
And my knees begin to knock
In the state of Arkansas.

405

Traveling man
I've traveled all around this world
Traveling man
I've traveled from land to land
Traveling man
I've traveled all around this world
Well it ain't no use
writing no news
I'm a traveling man.

410

415

The door opens and BERNIECE enters with MARETHA.

BERNIECE: Is that ... I know that ain't Wining Boy sitting there.
 WINING BOY: Hey, Berniece.
 BERNIECE: You all had this planned. You and Boy Willie had this planned. 420
 WINING BOY: I didn't know he was gonna be here. I'm on my way down home. I stopped by to see you and Doaker first.
 DOAKER: I told him he left out of here with that sack of money, we thought we might never see him again. Boy Willie say he wasn't gonna see him till he got broke. I looked up and seen him sitting on the doorstep asking for two dollars. Look at him laughing. He know it's the truth. 425

BERNIECE: Boy Willie, I didn't see that truck out there. I thought you was out selling watermelons.
 BOY WILLIE: We done sold them all. Sold the truck too. 430
 BERNIECE: I don't want to go through none of your stuff. Wining Boy, when you get here?
 WINING BOY: A little while ago. I took the train from Kansas City.
 BERNIECE: Let me go upstairs and change and then I'll cook you something to eat. 435
 BOY WILLIE: You ain't cooked me nothing when I come.
 BERNIECE: Boy Willie, go on and leave me alone. Come on, Marethia, get up here and change your clothes before you get them dirty.

BERNIECE exits up the stairs, followed by MARETHA. 440

WINING BOY: Marethia sure getting big, ain't she, Doaker.
 BOY WILLIE crosses to the piano.
 BOY WILLIE: Hey, Lymon ... get up on the other side of this piano and let me see something.
 WINING BOY: Boy Willie, what is you doing?
 BOY WILLIE: I'm seeing how heavy this piano is. Get up over there, Lymon. 445
 WINING BOY: Go on and leave that piano alone. You ain't taking that piano out of here and selling it.
 BOY WILLIE: Just as soon as I get them watermelons out that truck.
 WINING BOY: Well, I got something to say about that.
 BOY WILLIE: This my daddy's piano. 450
 WINING BOY: He ain't took it by himself. Me and Doaker helped him.
 BOY WILLIE: He died by himself. Where was you and Doaker at then? Don't come telling me nothing about this piano. This is me and Berniece's piano. Am I right, Doaker?
 DOAKER: Yeah, you right.
 BOY WILLIE: Let's see if we can lift it up, Lymon. Get a good grip on it and pick it up on your end. Ready? Lift! 455

As they start to move the piano, the sound of Sutter's ghost is heard. DOAKER is the only one to hear it.
With difficulty they move the piano a little bit so it is out of place. 460

BOY WILLIE: What you think?
 LYMON: It's heavy ... but you can move it. Only it ain't gonna be easy.
 BOY WILLIE: It wasn't that heavy to me. Okay, let's put it back. 465

The sound of Sutter's ghost is heard again. They all hear it as BERNIECE enters on the stairs.

BERNIECE: Boy Willie ... you gonna play around with me one too many times. Now set that piano back over there. I done told you a hundred times I ain't selling that piano.

BOY WILLIE: I'm trying to get me some land. I need that piano to get me some money so I can buy Sutter's land. 470

BERNIECE: Money can't buy what that piano cost. You can't sell your soul for money. It won't go with the buyer. It'll shrivel and shrink to know that you ain't taken on to it. But it won't go with the buyer.

BOY WILLIE: I ain't talking about all that. I ain't talking about selling my soul. I'm talking about trading that piece of wood for some land. Get something under your feet. Land the only thing they ain't making no more of. You can always get you another piano. I'm talking about some land. What you get something out the ground from. That's what I'm talking about. You can't do nothing with that piano but sit up there and look at it. 475

BERNIECE: That's just what I'm gonna do. Wining Boy, you want me to fry you some pork chops? 480

BOY WILLIE: Now, I'm gonna tell you the way I see it. The only thing that make that piano worth something is them carvings Papa Willie Boy put on there. That's what make it worth something. That was my great-granddaddy. Papa Boy Charles brought that piano into the house. Now, I'm supposed to build on what they left me. You can't do nothing with that piano sitting up here in the house. That's just like if I let them watermelons sit out there and rot. I'd be a fool. Alright now, if you say to me, Boy Willie, I'm using that piano. I give out lessons on it and that help me make my rent or whatever. Then that be something else. I'd have to go on and say, well, Berniece using that piano. She building on it. Let her go on and use it. I got to find another way to get Sutter's land. But Doaker say you ain't touched that piano the whole time it's been up here. So why you wanna stand in my way? See, you just looking at the sentimental value. See, that's good. That's alright. I take my hat off whenever somebody say my daddy's name. But I ain't gonna be no fool about no sentimental value. You can sit up here and look at the piano for the next hundred years and it's just gonna be a piano. 485

You can't make more than that. Now I want to get Sutter's land with that piano. I get Sutter's land and I can go down and cash in the crop and get my seed. As long as I got the land and the seed then I'm alright. I can always get me a little something else. Cause that land give back to you. I can make me another crop and cash that in. I still got the land and the seed. But that piano don't put out nothing else. You ain't got nothing working for you. Now, the kind of man my daddy was he would have understood that. I'm sorry you can't see it that way. But that's why I'm gonna take that piano out of here and sell it. 490

BERNIECE: You ain't taking that piano out of my house. 495

BERNIECE: You ain't taking that piano out of my house. 500

BERNIECE: You ain't taking that piano out of my house. 505

BERNIECE: You ain't taking that piano out of my house. 510

She crosses to the piano.

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