# Topic Exploration Pack

# Theme: Conflict

# The Long and the Short and the Tall – Willis Hall

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This Topic Exploration Pack supports OCR AS and A Level Drama and Theatre.

### 16th May 1944: General Frank D Merrills marauders, waiting to attack a Japanese machine gun nest, in bushes in the Burmese jungle. (Photo by Hulton Archive/Getty Images).Introduction

The Long and the Short and the Tall, written by Willis Hall, won the Evening Standard Best Play of the Year Award in 1959. Willis Hall was a professional soldier and he spent several years in the Far East as part of his military service. While he was posted there, he began his writing career.

The play is set in Malaya in 1942 during the Second World War. The title of the play comes from a WWII song, originally sung as a popular song, but adapted by the British armed forces during the war, with an obscenity replacing the word ‘bless’. The original refrain was, ‘So cheer up, my lads, bless ‘em all!’ The song thus became a bitter diatribe about the war.

The play presents us with a universal perspective about the morality of war as it concerns the plight of a British army patrol as they have to deal with conflicts between themselves as well as facing a moral dilemma about killing the Japanese prisoner they have captured. The conflicts within the patrol stem from the differences between the army ranks, their social backgrounds, their attitudes to war and their differing personalities. The soldiers originate from different regional areas of Great Britain, providing us with a ‘representative’ patrol of our nation and the British army itself.

It is important to remember that it was not Willis Hall’s intention to write an anti-war play. He is concerned with the moral dilemmas that war confronts us with, especially for those involved in active combat. The play’s universal perspective is further emphasised by the fact that the play has been performed all over the world, focusing on different wars and nationalities. Willis Hall himself was informed of a production of the play in Japan with reversed roles, thus the prisoner was a British Soldier.

Although the play is a naturalistic presentation of the stark realities of war with a central moral dilemma, the play still contains a great deal of humour and banter between the men, creating comic relief, which takes place mainly in Act One. The comedic aspects provide a stark counterpoint and dramatic relief from the aspects of conflict in the play. This in turn heightens the atmosphere of conflict, tension and suspense. In Act Two, the humour gradually shifts from being light hearted to serious, bitter and cruel, which marks the dramatic movement of the play, reflecting the deepening, dangerous situation the patrol find themselves immersed in. The humour is undercut by the underlying tension and conflicts which develop through key points in the plot as it progresses.

Willis Hall skilfully creates dramatic conflict through the interaction of the characters, plus key moments of tension and their consequences add to the building conflicts within the British army patrol group.

The play can be interpreted through different levels of focus and context. Some directors prefer to focus on the comedy inherent in the dialogue and exposed through the interactions of the Private soldiers and build tension and conflict through key moments in the play. However, by looking at conflict as the main focus we have a very different dramatic experience and thus the comic banter provides a dramatic counterpoint through shifts of mood, pace and action.

This tension arising from the conflicts within the patrol is heightened at key points in the action through a series of catalysts from the radio battery unable to transmit, a near fight, hearing Japanese voices on the radio and the capture of the Japanese prisoner to the taunting Japanese voice on the radio at the end of Act One. Act Two opens with a sense of tension running beneath the surface despite the somewhat relaxed dialogue. This lull in the proceedings is shot through with moments of tension and conflict between the members of the patrol as they turn on each other. Interspersed with reflective dialogue the tension steadily and subtly mounts and falls as hypocrisies and conflicts continue to be exposed within the group as the play moves towards its inexorable ending.

The jungle itself provides a dimension of tension with its stifling heat together with the sense of the Japanese Army moving closer and closer.

### Suggested activities

### Activity 1 – Introducing the characters

This activity is best explored before the students have read the play. Depending on your students, you may wish to tell them nothing about the characters and the context of the play and treat this as a blind unseen exercise. You may decide to give a brief outline of the dramatic context. These two approaches may both be used for different groups for differentiation purposes.

**Deducing character**

Working in small groups, hand out the character quotes for each character (student activity sheet 1a). Ask students to make deductions about each character from the quotes provided considering the following questions:

What do these quotes reveal about the character’s personality?

Can we deduce their social status?

What do these quotes reveal about their attitudes to other characters?

What is this character’s attitude to war?

Write down their first impressions as a group as a mind map on the sheet. This can be copied or photographed for each student in the group.

Give out the descriptions of the characters (student activity sheet 1c) and ask students to decide which character says each set of quotes.

**Alternative deducing character task**

Print all the quotations individually (student activity sheet 1b). Working in groups, the students are told there are six quotations from seven characters.

They have to decide which quotations are likely to be said by the same character and group the quotations accordingly. This exercise can lead to an interesting debate amongst the class as they compare results.

Give out the descriptions of the characters (student activity sheet 1c) and ask students to decide which character says each set of quotes.

**Exploring the physicality of characters**

Describe the context of the play. The scene is the Burma Jungle during WWII and the characters are British soldiers. The context for this scene is a deserted store hut in the jungle.

You may wish to create a sense of the stage setting marking out the dimensions of the hut on the floor, using a door, table, and bench.

Using the character descriptions, create brief three-word character descriptors plus their rank to summarise each character. For example, Whittaker: Young, Vulnerable and scared. Rank: Private.

Ask students to create a tableau, building it up with one character at a time being added into the frozen image. Each new character should consider how they can show their status and relationships with the characters already in the scene. Start with the character with the highest rank (Sgt. Mitchem) and then in rank order.

It might be useful to take a photograph of the created image for future reference.

**Discussion**

Consider the following questions after all the characters are in the scene:

Which aspects of character are being communicated?

How are they being communicated?

Is the differing status of the characters clear?

What is the perceived relationship between the characters?

How could these aspects of character be more usefully expressed?

**Extension**

Repeat the exercise starting at the bottom of the rank order and ending with Sgt. Mitchem to compare the differing dynamics. The exercise can be repeated with other emphasis as a starting point, for example, age, social status or attitude to war.

### Activity 2 – Exploring conflict and tension

**Creating units of action**

Working in groups, divide the first six pages of the text into units. Units will vary considerably in length according to the dramatic focus in the script. A suggested minimum length would be just under half a page and a maximum length for a unit would be a page and a half. (See Stanislavski’s active analysis exercise <http://www.ocr.org.uk/Images/221759-stanislavski-topic-exploration-pack.pdf>)

Criteria for dividing the text into units include:

Entrances and exits

Change of subject matter in the dialogue

Change of focus from one character to another

Shift of pace in the action

Stage directions.

**Discussion**

Ask the groups to justify their choices and allow debates between the groups where differing choices have been made. Decide as a class the final division of the text into units.

In groups, decide on a title for each unit of action. This should summarise the focus of the action/subject matter for that section of text. One word titles can be useful as they encapsulate the succinct focus of the unit, but get the students to avoid obvious or generic titles like ‘Conflict’ or ‘Smith talks about his family’.

**Identifying conflict**

The groups are then asked to identify the source and focus of conflict in the unit. This may be moments in the dialogue or it may be some non-verbal reaction. They should look to find the strongest moment possible. Create a tableau that communicates the expression of conflict at this moment.

Peer assessment can then be used for the other students to evaluate the different groups’ tableaus. They should consider the following criteria:

Blocking

Facial expression

Posture

Gesture

Focus (Where they are looking)

Levels

Proxemics

Spatial Relationships

Status

Rank.

Students are asked to justify their choices by closely referring to the text.

**Extension:** Students create placards on large pieces of paper or use a PowerPoint slide to present the title for their unit. They could also add a key quotation that expresses the high point of conflict in the unit.

**Extension task discussion**

Does the title or caption for the unit effectively encapsulate the aspect of conflict being expressed in the unit?

Does the chosen quotation effectively encapsulate the dramatic focus of conflict in the unit?

**Performance work**

Each group is asked to rehearse a unit of action from the text. Questions to consider:

How is the conflict expressed through vocal delivery?

How is the conflict expressed through physical expression?

How is the conflict expressed through spatial dynamics?

Which character is the instigator of the conflict?

What are their reasons for instigating the conflict?

What is the source of conflict?

What type of conflict is present?

Which other characters assist in developing the conflict?

Where is the peak of the conflict?

Who attempts to diffuse the conflict?

How is this conflict resolved?

What might be the expected audience reaction to this example of conflict?

This approach using a selection of units can be used to explore key moments across the play. Time constraints can be avoided by giving different units to different groups and/or giving three units in a consecutive section to groups and they can then run the three units as one sequence having explored each unit separately first. In turn, more units can be added to this consecutive section of the text. This is particularly important to identify how the sources of conflict rise and fall in the dramatic movement of the play.

**Peer assessment**

Students can use the following to peer access the performances.

**Space:** Blocking/Sightlines, Levels, Proxemics, Spatial Relationships

**Physical Expression:** Facial expression, Posture, Gesture, Movement, Gait, Energy, Tempo

**Vocal Expression:** Tone, Pitch, Volume, Intonation, Accent, Emphasis

**Shifts**: In pace, energy, pause, silence

**Plus:** Use of props,Status, Actor/Audience Relationship: Fourth Wall, Non-verbal reactions, Timing, Building of pace/energy, Dramatic Climax.

### Activity 3 – Analysing key extracts

**Starter**

Identify three key extracts from the play that focus on conflict. Examples could include:

Pages 27 and 28. From MacLeish: ‘And I’ll not stand for any of your insubordinations’ to the bottom of page 28

Pages 63, 64 and 65. From Evans: ‘What’s the matter Jock? What’s happened?’ up to Bamforth: ‘What’s the matter Taff? Are your ears bad? I gave him them!’

Pages 75, 76 and 77. From Johnstone: ‘He’s stopping where he is’ up to the shooting of the prisoner.

(Page numbers are in the Samuel French Acting Edition.[[1]](#footnote-1))

This activity can be structured in a variety of different approaches. In groups all students could be working on the same episode or different groups could each be working on a different episode. Also, students within their groups could be working individually on a chosen character from the episode or the group can discuss the range of possibilities.

**Characterisation**

Read one of the chosen extracts as a group. Different groups should be given different scenes so that all three extracts are worked on by the class. Decide what the thoughts of the characters are as they speak out loud throughout the extract.

Not every line that they say/listen to needs a response. The idea is to work through the scene as a whole, picking up on important and relevant moments where the character could have a response in their head and also where there is evidence of sub-text that could also be included.

**Discussion**

Are there contradictions between what they are saying and what they might be thinking?

What do they really wish they could say?

Are there aspects of sub-text that provide us with a greater understanding of the characters’ intentions?

How do these thoughts of the characters provide us with a greater insight into the conflict in the episode?

**Inner monologues**

Each student in the group is allocated a character from the scene. They will create an inner monologue for their character in the first person present tense. Even if a character does not have a great share of the dialogue, they are still present and witnessing the action and thus reacting in their heads.

**Performance of the inner monologues**

There are differing ways to approach and explore this aspect of the work. The inner monologues could be performed by the students from each group one at a time.

Another approach would be for the groups to rehearse the episode with the original text to establish the blocking in the space and how the episode is performed with physical reactions. Once this has been rehearsed and the through lines of action for all the characters in the scene is clear, now rehearse and then perform the scene but without the text, using the text of the inner monologues instead.

Putting two groups together, one group plays the action and the original text of the scene. The other group is standing outside the space. The characters standing outside of the space can interject their thoughts at any given moment or the teacher might clap for the performing characters to freeze and the outside characters can speak lines from their inner monologues.

Ask the group to present their inner monologues, starting with one student and they can be interrupted by the other characters when they feel is appropriate. This could be improvised and/or rehearsed then performed.

**Discussion**

What do the inner monologues reveal to us about the characters?

What new aspects about the character have been revealed and could this activity be applied when performing the text?

Has this activity changed the way we relate to the characters in comparison to previous views?

### Activity 4 – Understanding characters

**Understanding characters**

Working in groups, answer the following questions for one character from the play. Each group should be given a different character.

What are all the known facts about the character?

What does this character say about themselves?

What does this character say about the other characters?

What do the other characters say about this character?

**Improvisation**

Ask the students to improvise a scene with their character(s) based on one of the following suggested dramatic contexts. These scenes can be improvised or rehearsed and then performed. The letters can be performed as monologues.

Receiving news of their posting to Burma. Who are they talking to? What is their reaction?

A monologue set late at night before they depart for their posting in Burma the next morning. What are their hopes/fears?

Saying goodbye to family/friends before heading off to war. What is said? What is unsaid?

Write a letter home to wife/children/girlfriend/friend. What picture do they paint of their war experiences? Imagine this is written before the action of the play.

Write the last letter they sent home. Imagine this letter is written at some point in the play.

**Group activity**

Group students together and ask them to rehearse and perform a creative adaptation of their letters/monologues as a composite/devised piece.

**Discussion**

How has this activity developed their understanding and insight into the characters?

What new motivations of the characters are now evident?

What new responses to the text have emerged through this activity?

Do any of these responses provide a deeper insight into the sources of conflict in the play?

### Activity 5 – improvisation beyond the text

**Exploring research**

The following film clip from The Caine Mutiny (1954) may be used as a stimulus for this exercise. From this, the students can determine the formality of a court martial and how their improvised scene may be presented.

<https://www.youtube.com/watch?v=CLUZ0Nv7UH4&feature=youtu.be>

**Improvisation**

Imagine that the British patrol survive the war. However, on their return home, news is leaked that they were responsible for shooting dead a Japanese soldier they had captured. The characters are asked to appear in a court martial.

Improvise and rehearse a scene showing this court martial.

**Points to consider include:**

Who will tell the truth?

Who will have a tendency to lie?

Who will change the truth to their advantage?

Who will attribute blame elsewhere?

Which previous allegiances between the characters will remain intact?

Will conflicts between the characters be expressed in the court martial?

Which conflicts are most likely to arise again?

Who actually leaked this news to the British army?

Do the Private soldiers bear as much responsibility as the Officers?

Has this experience changed the characters’ view of the war?

**Discussion**

How have their views on the characters changed and why?

Which characters do they have the most empathy for and why?

Which character’s view towards war do they most identify with and why?

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# Topic Exploration Pack

# The Long and the Short and the Tall

## Student activity 1a

### Character 1 quotes

You haven’t got no personal matters. Not while you’re out with me.

Reports on him don’t bother me… I’ve got a job to do.

You’re not paid to think.

I’ve got six men and one report to come out of this lot… You reckon I should lose any sleep over him?

So what am I supposed to do? Turn conshi? Jack it in? Leave the world to his lot?

As far as I’m concerned, it’s all these lads or him.

### Character 2 quotes

Watch it. Watch it careful. I’ve had my bellyful of you this time.

One foot wrong, as sure as God I’ll have your guts.

Come on! Come on! I can’t hold on to him forever! Will you ram it in!

What do you think they dish out with bayonets for? Just opening tins of soup?

Prisoner my crutch.

It’s a bloody nip.

### Character 3 quotes

As far as I’m concerned the tape’s not worth it. I’ll jack the tape tomorrow just to drop you one on.

You cannot order men to put a bayonet in an unarmed prisoner.

There’s such a thing as the Geneva Convention!

He doesn’t seem a bad sort of bloke.

He’s human at least.

It’s bloody murder man!

### Character 4 quotes

Why don’t you keep it quiet,… I got something on the set!

I… I was wondering what the time was now.

Just odds and ends, man, a few things I’ve picked up, that’s all.

Sit down, you stupid man or I’ll have to put a bullet into you…

God… God… God… Oh, God!

God!... God!... Mother!

### Character 5 quotes

I don’t see what you got to complain about, Mac. Bammo’s only having you on.

Tell them I’m coming home tomorrow night boyo. Ask them in the cookhouse what’s for supper.

It doesn’t say that, does it?

What the hell are we supposed to be doing anyway? Stuck here in the middle?

If that’s the camp they’re having rice for tea and my name’s Tojo.

I… I can’t do it, Corp.

### Character 6 quotes

Talk about up the creek without a paddle.

When the time comes, Smudge, it’s going to be every man for himself.

I’ve told you – I don’t go a bundle on this death and glory stuff.

It’s what we’re fighting for, loose living and six month’s holiday a year.

No it’s not a crime… It’s not a crime to have a fag case either.

You’re a dirty bastard, Mitchem.

### Character 7 quotes

For god’s sake do it, Taff. Put the poor bastard out of his misery.

You can see when it’s night. It gets dark.

Leave the kid alone, Bammo. There’s no harm in it.

I just take orders. I just do as I am told. I just plod on.

I’ve got a wife and two kids myself. Drop it Bammo.

It’s him or us.

### Student activity 1b

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| --- | --- | --- | --- |
| You haven’t got no personal matters. Not while you’re out with me. | Reports on him don’t bother me… I’ve got a job to do. | You’re not paid to think. | I’ve got six men and one report to come out of this lot… You reckon I should lose any sleep over him? |
| So what am I supposed to do? Turn conshi? Jack it in? Leave the world to his lot? | As far as I’m concerned, it’s all these lads or him. | Watch it. Watch it careful. I’ve had my bellyful of you this time. | One foot wrong, as sure as God I’ll have your guts. |
| Come on! Come on! I can’t hold on to him forever! Will you ram it in! | What do you think they dish out with bayonets for? Just opening tins of soup? | Prisoner my crutch. | It’s a bloody nip. |
| As far as I’m concerned the tape’s not worth it. I’ll jack the tape tomorrow just to drop you one on. | You cannot order men to put a bayonet in an unarmed prisoner. | There’s such a thing as the Geneva Convention! | He doesn’t seem a bad sort of bloke. |
| He’s human at least. | It’s bloody murder man! | Why don’t you keep it quiet,… I got something on the set! | I… I was wondering what the time was now. |
| Just odds and ends, man, a few things I’ve picked up, that’s all. | Sit down, you stupid man or I’ll have to put a bullet into you… | God… God… God… Oh, God! | God!... God!... Mother! |
| I don’t see what you got to complain about, Mac. Bammo’s only having you on. | Tell them I’m coming home tomorrow night boyo. Ask them in the cookhouse what’s for supper. | It doesn’t say that, does it? | What the hell are we supposed to be doing anyway? Stuck here in the middle? |
| If that’s the camp they’re having rice for tea and my name’s Tojo. | I… I can’t do it, Corp. | Talk about up the creek without a paddle. | When the time comes, Smudge, it’s going to be every man for himself. |
| I’ve told you – I don’t go a bundle on this death and glory stuff. | It’s what we’re fighting for, loose living and six month’s holiday a year. | No it’s not a crime… It’s not a crime to have a fag case either. | You’re a dirty bastard, Mitchem. |
| For god’s sake do it, Taff. Put the poor bastard out of his misery. | You can see when it’s night. It gets dark. | Leave the kid alone, Bammo. There’s no harm in it. | I just take orders. I just do as I am told. I just plod on. |
| I’ve got a wife and two kids myself. Drop it Bammo. | It’s him or us. |  |  |

### Student activity 1c

**Character 1**

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| **465 Sgt. Mitchem, R. (Mitch)**He is the experienced officer in charge of the patrol, exerting authority over his men when the situation arises. He is not afraid to be blunt and sarcastic in this functioning role and his dry sense of humour is often directed at Bamforth. He is also clear and unemotional about the situation his patrol find themselves in. His intelligence allows him to quickly assess situations as they unfold. His job is to ensure he keeps his men ready to do their duty, calming them, ordering them, reassuring them as necessary. Mitchem possesses a cool, military intelligence as he quickly realises the importance of not immediately killing the Japanese prisoner. He appreciates that this enemy is a fellow human being but will kill him if he presents a threat to the patrol. Despite his experience and good judgement, Mitchem clearly accepts that much of his job is unpleasant, but he refuses to let his personal views influence his decisions or take the easy way out. He has a cynical attitude to the war but uses logic and ignores his personal feelings when he has to make decisions, especially when considering the Japanese prisoner’s fate. |

**Character 2**

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| **839 Cpl. Johnstone, E. (Johnno)**Johnstone is the character in the play for whom we have the least empathy. A regular soldier who possesses a particularly ruthless and sadistic streak, Johnstone lacks the leadership skills of Mitchem and he relies on pulling rank to exert his authority. He has a strongly expressed dislike of Bamforth and is clearly out to get him. Unlike Mitchem, Johnstone has no respect for the rules of war and seems to take pleasure in inflicting pain on others. He has a real hatred for the enemy and is keen to kill the Japanese soldier. Johnstone displays his cruelty towards the prisoner by callously ripping up the prisoner’s family photographs and refusing him water. As the least likeable member of the British patrol, it is perhaps ironic that he is the only survivor at the end of the play as he offers his surrender to the Japanese Army. His survival as the last man standing in the play leaves us to question our view of him as a member of an army patrol in conflict. |

**Character 3**

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| **594 L./Cpl. Macleish, A. J. (Mac)**Macleish is Scottish and he has a brother who is also fighting in Burma with the British army. He has recently been promoted to lance-corporal, a role which he is keen to undertake seriously. He can be quick to turn his allegiances according to the situation he finds himself in. He is friendly towards the prisoner but later takes part in attacking him. Macleish does possess some principles with him firmly believing in the rules of warfare and is even willing to give up his status as lance-corporal as he is against killing the prisoner. Even so, he can still appreciate Mitchem’s point of view towards the prisoner and the dilemma it creates for the patrol. Much conflict is derived from his relationship with Bamforth and he refuses to help Bamforth protect the prisoner at the end of the play despite his previous convictions towards him as a human being. |

**Character 4**

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| **632 Pte. Whitaker, S. (Sammy)**Private Whitaker is a young, scared and vulnerable soldier who has little experience of life. His role is the radio operator. He is often the brunt of Bamforth’s banter and teasing and is unable to respond in kind. His nervous vulnerability is also shown through his anxieties and he looks to Smith for reassurance. They develop a friendly rapport which is important to Whitaker as he knows he is not a particularly popular member of the patrol. Although Whitaker has a girlfriend back home, these somewhat weak aspects of character are emphasised by the fact that she has not written to him for some time. This creates a feeling of emotional sadness towards Whitaker and increases our sense of his insecurities. He also has a secretive side which is revealed by Bamforth when he admits he has a vast collection of Japanese military souvenirs. So although quite cowardly in reality, he hopes that when he returns home he can show off his spoils of war. Whitaker’s weak character is also reflected in the fact that he is easily frightened, which highlights his lack of experience. It is Whitaker who panics and shoots the prisoner. He dies calling for his mother. |

**Character 5**

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| **777 Pte. Evans, T. E. (Taff)**On first reading, Evans may be perceived as a simple, easy-going Welshman but his honesty shines through. His affable nature is shown through his friendship with Bamforth, although he is often the butt of Bamforth’s comic repartee and teasing. He is able to establish easy conversation with the other privates in the patrol which reflects his gentle and empathetic character. Evans displays a harmless naivety and he is also sensitive and easily ashamed. He is completely honest and therefore believes everything he is told. Evans presents views of family life that are largely sentimental which harks back to the somewhat idealised life they have left behind. His natural sense of empathy shows him helping the prisoner collect the ripped fragments of his family photographs. He can be light hearted even when the outlook is bleak, however he also sides against Bamforth towards the end of the play. |

**Character 6**

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| **877 Pte. Bamforth, C. (Bammo)**In addition to the Japanese prisoner creating a catalyst of conflict within the patrol, it is clearly Bamforth who is the main source of conflict in the play from the start due to his uncompromising interaction with most of the other characters in the play. Bamforth is also, importantly, the major source of comic repartee in the play with his cockney humour. The comedic aspects provide a stark counterpoint and dramatic relief from the aspects of conflict in the play. This in turn heightens the atmosphere of conflict, tension and suspense. He possesses a natural dislike, indeed contempt, for authority. He is also contemptuous of army life. However, he is clever enough not to quite overstep the mark (most of the time), particularly with Johnstone. Bamforth can be amusing, sharp, lively, and cruel in turn. Initially he is quite prepared to kill the Japanese prisoner, but as the play progresses, he develops a rapport with him as the prisoner shows Bamforth his family photographs. In Act Two, Bamforth’s dialogue, always sharp, comic and clever, increasingly develops, now dangerously bitter and powerful. It is ironic that as the mood and tone of the humour progresses, Bamforth himself is changing and becoming more resolute, serious and determined, ignoring the status of his rank. Towards the end, it is Bamforth who stands up for the prisoner against the rest of the patrol. |

**Character 7**

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| **611 Pte. Smith, P. (Smudger)**After a first read through, Smith might seem to be the least well-developed character in the play. Private Smith, a Tynesider, is defined by his ordinariness and with his surname being one of the most prevalent in Great Britain, he may, therefore, be seen to represent the common man, even an Everyman character, with whom many might relate to. These aspects of his character thus raise his importance equally alongside the others. He is the only married man in the British patrol with a son and a daughter and is older than the other characters. He lives in a council house with a garden where he plants a few vegetables. This presents us with a sense of nostalgia for the world the Private soldiers have left behind. Smith possesses a certain reserve but he can be kindly. He displays a Northern dourness and has a matter of fact approach to his life as a soldier in the war. He is seen as an ‘ordinary’ man who follows orders from his superiors but his reasoned, down to earth observations provide us with a steady counterpoint to Bamforth’s lively range of moods. This is an important consideration when analysing the conflict in the play. |

1. Hall, W. (1982) *The Long and the Short and the Tall (Acting Edition)*, Samuel French Ltd. ISBN 978-0573040160. [↑](#footnote-ref-1)