

# A Ghost in Love and Other Plays



Do you believe in ghosts? Jerry doesn't. He's a nineteen-year-old American, who just wants a good holiday with his friend, Brad. They are travelling round the north of England by bicycle. But strange things begin to happen in the small hotel where they are staying. First, Brad seems to think that he has been there before. And then a girl called Ellen appears . . .

The first of these three original plays is set in the seventeenth century, and the other two take place in modern times. In each play, a ghost comes back from the dead to change the lives of living people.

[Word count 5,561]

- ◀ STAGE 6
- ◀ STAGE 5
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- ◀ STAGE 3
- ◀ STAGE 2
- ◀ STAGE 1**
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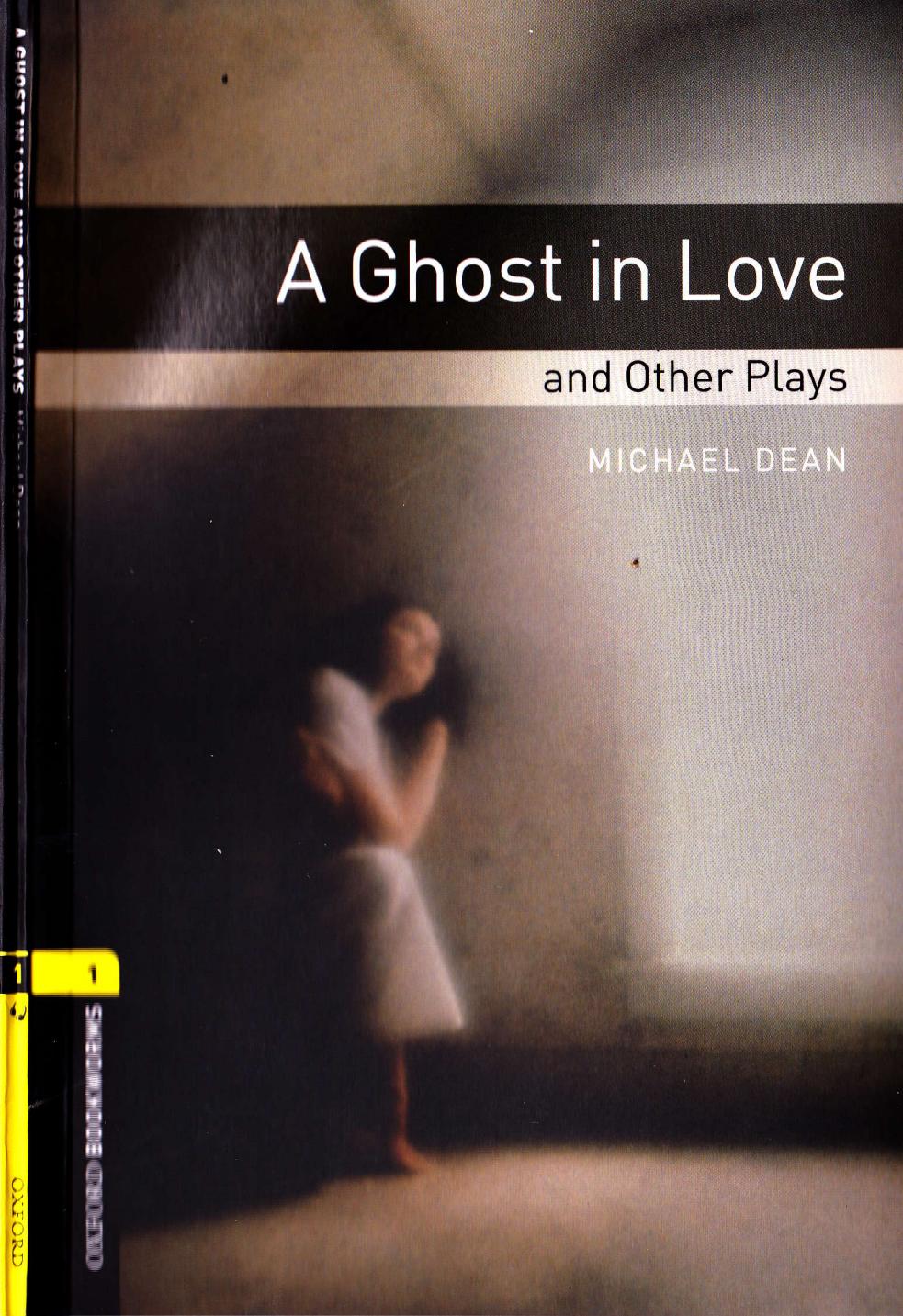
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A GHOST IN LOVE AND OTHER PLAYS

# A Ghost in Love and Other Plays

MICHAEL DEAN



## A GHOST IN LOVE AND OTHER PLAYS

Most people do not believe in ghosts, until they see one with their own eyes. In these three plays, Richard, Jenny and Brad all have their lives changed completely by the ghosts who appear to them.

Richard Little is surprised and very afraid when he sees the ghost of his dead brother-in-law. He knows that he must help the ghost to find peace, although he himself will be in great danger.

When Jenny Lawson meets the ghost of her dead husband, she understands that he has a special message for her – something that he did not manage to tell her when he was alive.

And finally, in the title play, Brad Davis meets the ghost of the girl he loved and left three hundred years ago. Is he going to stay with her and make her happy, or return to twentieth-century America?

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*Playscripts*

A Ghost in Love and Other Plays

Stage 1 (400 headwords)

Playscripts Series Editor: Clare West

MICHAEL DEAN

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# A Ghost in Love

and Other Plays



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## INTRODUCTION

Richard Little is at home on a dark night in 1653. Two years ago, his sister Beth's husband, James, died. She found a new husband. But the man at the window in the dark night is James Heston. And he is angry with Richard . . .

## CHARACTERS IN THE PLAY

Richard Little

Mary Little, Richard's wife

The ghost of James Heston, Richard's brother-in-law

David Keech, Beth's second husband

Judge Timms

Oliver Barker, who speaks for Richard in court

Philip Reynolds, who speaks against Richard in court

Six women and six men

## PERFORMANCE NOTES

Scene 1: A room with a book, a table, chairs and a dress for Mary to have in her hand.

Scene 2: In court, with the judge's chair, chairs for six men and six women, something to eat, a bag, money.

Scene 3: The same room as Scene 1, with a knife, table and chairs.

Scene 4: In prison, with a bed, table, chair and book.

You will need black clothes for the men, long dresses for the women. The tables and chairs only move in Scenes 1 and 4 in the character's head; they do not move on the stage. In Scene 2 we hear Heston's ghost, but we cannot see him.

# One Ghost for the Day, One Ghost for the Night

## SCENE 1

### A ghost comes to Richard Little

*The year is 1653. It is a cold, dark winter night and Richard Little, a man of forty, is sitting in his chair. He is reading a book. He hears something. He goes to the window, looks out and then goes back to the chair. His wife, Mary, comes in. She is making a dress. She has the dress in her hand.*

RICHARD Mary, I can hear something outside.

MARY There's nothing there. Read your book, Richard.

RICHARD Come and sit with me.

MARY No. I'm making a dress. I'm going upstairs.

RICHARD Mary, please. There's something out there.

MARY Oh, Richard!

*Mary goes out and James Heston's ghost comes in.*

HESTON Hello, Richard.

RICHARD Aaaagh! You! James! James Heston! But you – you're dead!

HESTON Yes. I am dead. But I can't find peace because of you.

RICHARD Because of me? Why – why because of me?



'My boy gets my money at twenty-one and not before.'

HESTON Beth had a new husband after me. That animal, Keech.

RICHARD Yes. Beth was a good woman. And a good sister to me. I said to her, 'Don't go with Keech. Think of James. He's dead now.'

HESTON She was Keech's wife for only three months. Then she died. And now Keech has my son. And he has my son's money.

RICHARD Ah. I understand now.

HESTON Oh, you remember now? Before I died, I said to you, 'My boy gets my money at twenty-one and not before'. He is eight now. Eight. And Keech has his money.

### *One Ghost for the Day, One Ghost for the Night*

---

RICHARD I'm sorry about that, but what can I do?

HESTON You must get my boy's money. Get it from Keech.

RICHARD No! Keech can kill me with one hand. He's big – he always has a knife in his pocket. Last year he killed a man with that knife. I'm afraid of him, James.

HESTON Are you afraid of me?

RICHARD No. Oh! Yes, a little. You're a ghost!

HESTON Only a little, eh? Look at the table.

RICHARD (*Looking at the table*) Oh no! The table is moving! (*He stands up and walks to the table.*) Oh no! Oh, the chair is moving now! And now my chair is moving! James! Don't do this to me!

HESTON At this minute, Keech is building a new home in a village near here with my son's money. Stop him!

RICHARD I'm sorry, James. I can't. (*He gets a book and throws it across the room.*) I didn't want – that was my hand but – James, can you get in my head? Can you tell my hand—  
*He looks at his hand and at the book.*

HESTON (*Laughing*) Yes, Richard. And your answer is going to be 'Yes'. Or you are going to do this again and again and again and—  
*Richard gets a book and throws it across the*

room again. Then he runs across the room. Then he moves the table, the chairs and his chair. Heston laughs. Richard stops.

RICHARD I'm going mad! Why does my hand throw a book, when I don't want to? Can all dead people do this? Can they get in a man's head, so he moves a chair or throws a book?

HESTON Oh yes. Now, I can do it to you again or you can say 'Yes' and get my son's money. Which?

RICHARD But how? How can I get the money from Keech?

HESTON Sit down. I'm going to tell you.



'I'm going mad!'

**SCENE 2**  
**David Keech in court**

*In the court we can see Judge Timms, Keech, Barker, Reynolds, Richard and Mary. There are six women and six men behind Keech. They are from the village and they are watching the trial. Judge Timms is in a big chair in front of the court.*

BARKER (Standing) My name is Oliver Barker. And I speak for Richard Little here today.  
He sits. Reynolds stands up.

REYNOLDS Judge Timms. I speak for David Keech here today. My name is Philip Reynolds. (He sits.)

WOMAN 1 That Keech took the boy's money. You can see it in his face.

WOMAN 2 Oh Lil, we must listen to Oliver Barker and Philip Reynolds first.

MAN 1 Keech is the boy Tom's father now.

MAN 2 A good father doesn't take his son's money and build a new house with it.

TIMMS Be quiet in my court!

WOMAN 1 Sorry!

TIMMS Oliver Barker. You can begin.

BARKER (Standing) Judge Timms. Before James Heston died, he said this to Richard Little. He said, 'My

boy gets my money at twenty-one and not before.'  
TIMMS (Writing) 'At twenty-one and not before . . .'



The trial of David Keech.

BARKER Yes, judge. But Keech has this money now. The boy's money. He is building a big house with it. We all know that.

MAN 1 (Starting to eat something) Put Keech in prison, I say.

MAN 6 (Eating) Five years.

WOMAN 6 (Eating) No, ten.

TIMMS You! Don't eat in my court! Philip Reynolds. Speak.

REYNOLDS (Standing) Judge Timms. Yes, there is a house in a village near here. And, yes, it is Keech's house. But the money for it is not young Tom's money.

TIMMS (Writing) Not Tom's money.

REYNOLDS No, Judge Timms. It is David Keech's money. *Reynolds sits.*

BARKER (Standing) So one day Keech is not rich and the next day he is rich? He has money for a house? *Men and women laugh. Barker sits.*

REYNOLDS (Standing) Call David Keech.

*Keech stands in front of Judge Timms.*

REYNOLDS David Keech. Where is the boy Tom's money? Do you have it at home?

KEECH No.

WOMAN 3 Keech took the money! It was Keech!

WOMAN 6 I said, 'Keech took the money!' I said that yesterday!

KEECH I have the money here. In this court.

MEN AND WOMEN 1-3 (*All talking*) No! Never! Keech didn't take the money then! The money's here! Here in this court!

KEECH The money is under my chair. You! Woman! Bring me the money!

WOMAN 1 Me?

KEECH Yes, you! (*There is a bag under Keech's chair.* Woman 1 takes it and gives it to Keech.)

WOMAN 1 Here you are. (*She sits down again.*)

KEECH (*Opening the bag and taking out money*) Here! Judge Timms! Here! Richard Little! Here! Look, everybody! Here is the money! So I didn't take it from the boy! You hear me, Richard Little?

RICHARD (*Afraid*) Yes.

TIMMS One minute! Richard Little.

RICHARD (*Standing, looking afraid*) Yes, Judge Timms?

TIMMS You said, 'Keech took the boy's money'. You said that. Why? Why, man, why? Why say that?

RICHARD Because – because. Because James Heston came to my home. James Heston said it to me.

MEN AND WOMEN 4-6 (*All talking*) James Heston? Did he say 'Heston'? Heston's dead. A ghost came?

TIMMS Richard Little, James Heston is dead. He died in 1651.

MEN AND WOMEN (*All laughing and talking*) He talked to a

dead man! James Heston! Oh, that's a laugh!

MARY (*Standing*) Judge Timms. My husband is ill. In our house he talks to people and there is nobody there. Can I take him home now, please?

*The men and women are all laughing.*

RICHARD I am not ill! Stop laughing! Be quiet, all of you! Sit down, Mary.

*Men and women stop laughing. Mary sits down.*

RICHARD Thank you! (*It is quiet in the court now.*) Yes, James Heston is dead. And yes, James Heston spoke to me. I want James Heston here. Now. He can tell you.



'Can I take him home now, please?'

MAN 4 He is ill!

MAN 5 He's mad!

WOMAN 4 Let's listen to him.

WOMAN 5 Yes, we can listen to him.

TIMMS Be quiet! Call James Heston! I say, call James Heston to this court!

KEECH Heston is dead, man! And Richard Little is mad!

TIMMS Call James Heston!

*For a minute, we can hear nothing. Then we hear James Heston's voice, but we cannot see him.*

HESTON'S GHOST I am James Heston.

MEN AND WOMEN Aaaaaagh! Oh! Oh, but he's dead!

KEECH No! No! Oh please no!

MEN AND WOMEN (All talking) It's Heston! Is Heston dead, then? Aaaagh! Oh I'm afraid! Oh please!

TIMMS James Heston? Is it you? Did you speak to Richard Little?

HESTON'S GHOST Yes.

TIMMS What did you say?

HESTON'S GHOST I told him, Keech took my boy's money. And then Keech killed a man in the next village. He was a rich man. Keech took his money. You see the money now. Here. In this court.

KEECH Aaagh! I can't kill Heston. Heston is dead. But you! You, Richard Little! You brought me to this court. I'm going to kill you next!

Keech runs out of the court.

TIMMS Stop him! Stop him!

MEN AND WOMEN (All talking) It was Keech! Keech took the money! I said that! I said, 'Keech took the money!'

TIMMS This court says, 'Keech took the money. And Keech killed a man.' Now find David Keech and bring him to me!

SCENE 3

Keech finds Richard Little

*Richard is sitting in his chair, at home.*

RICHARD What's that? Can I hear something? Mary, is that you? Oh no, it's not James again! James, is that you? (He looks at the door, very afraid.) Aaaagh! Oh no!

*David Keech comes in. He has a knife.*

RICHARD Oh no! Keech, please! No!

*Keech kills Richard, then runs away. Mary comes in and sees Richard.*

MARY Oh no! Not Richard. Not my darling, darling Richard. Keech killed him. You're going to go to prison for this, Keech.

SCENE 4

A visit for Keech in prison

Keech is in prison. He is sitting on his bed. He has a table, a chair and a book there, too.

KEECH Hello? What's that? Is there someone there?  
Aaagh! My table! My table is moving. (*He stands.*) Aaagh! Now the bed's moving. Am I ill?  
Oh my head! (*He puts his head in his hands.*)  
Oh! Now the chair is moving. What's happening? (*He takes the book and throws it across the room.*) Why did I do that? Am I mad?  
It was my hand but—  
*The ghost of Richard comes in.*

KEECH Aaaaghh! You're dead! I killed you!

RICHARD Yes. I'm dead. And you killed me. But I'm not going away. I'm staying here, in prison with you.  
*Keech wants to hit Richard's ghost, but he cannot. Richard laughs.*

RICHARD You can't hit me now. You can't hit a ghost.  
And you can't kill me again. But we can talk. We have time for that. We have all day.  
*Keech throws a book across the room.*

RICHARD And you can do that all day too.

KEECH All day? All the time?

RICHARD Yes. (*He lies on the bed.*) Now throw the book across the room again. (*Keech does it.*) And again and again and again.

KEECH (*Throwing the book again and again*) Oh no!  
Please! Are all my days going to be like this?

RICHARD Your days, yes. And for your nights – I have a friend here.

(*James Heston's ghost comes in.*)

HESTON Hello, Richard. Hello, David.

KEECH You! You here too!

HESTON (*Smiling*) Yes. David, throw the book across the room, please. (*Keech does it.*) Thank you. I'm going to be here at night, David. And you have Richard here every day. All right?

KEECH Oh no! No!

HESTON One ghost for the day, one ghost for the night. Now throw the book across the room again.

*Keech does it. Richard and Heston laugh.*



## INTRODUCTION

Jenny Lawson was an actress and her husband Gilbert is a film director. Now Jenny stays at home, in their nice house, but she wants more. She wants to live a little before she dies! Gilbert loves Jenny, but a wife must stay at home, he thinks. Suddenly something happens to Gilbert, and then he understands Jenny. But is it too late?

## CHARACTERS IN THE PLAY

Jenny Lawson, a film actress

Gilbert Lawson, Jenny's husband, a film director

Henry, a young man, a film student

Laura, a friend of Jenny's from school

Jenny's father

Jenny's mother

A waitress at the airport café

Two women and one man at the airport

British Airways man at the airport check-in desk

## PERFORMANCE NOTES

Scene 1: In a garden with a table, two chairs, breakfast (with bread), a book.

Scene 2: At the airport café, with a table, two chairs, a big bag; a coffee, a coke, a sandwich.

Scene 3: A check-in desk, some plane tickets.

Scene 4: A room with a table, three chairs, a telephone.

Jenny must have a watch.

# Sleep now, My Darling

## SCENE 1

### Jenny must stay at home

*It is a hot summer day. Jenny and Gilbert Lawson are having breakfast at a table in their garden. Gilbert is reading a book.*

JENNY Gilbert, can I come with you? To America?

GILBERT (*He is reading. Looking up*) What?

JENNY Oh, Gilbert! Please listen to me! I said 'Can I come to America too?'

GILBERT (*Eating some bread*) Mmmm. This is good bread. Did you make it?

JENNY Yes. Gilbert! I said, 'Can I come with you?'

GILBERT No, Jenny. You have work here. There's the house, the garden . . .

*He begins to read his book again.*

JENNY I remember *My New Friend*. It was your best film. It was my best film, too! They were happy days.

GILBERT (*He puts the book down, smiling.*) Yes. I watched *My New Friend* again last week. It's the best Gilbert Lawson film. And you were good in it, my love! You're a good actress.

JENNY (Smiling) The film had a good director! Gilbert Lawson!

GILBERT Oh, thank you! But now I have this new film, so I must go to America for six weeks.

JENNY Gilbert, can I be in this film, too? I want to be an actress again.

GILBERT Perhaps next time. Would you like that? Perhaps you can be in the next film.

JENNY You said that before.

GILBERT Did I? (Eating again) Yes, this bread is very good.

JENNY Can we go to America together then? Not for a film. Just you and me. Perhaps next year?

GILBERT Perhaps. (He smiles at her.)

JENNY (Smiling at him) Next year, then.

GILBERT Yes. Next year. Love, I must go now. I'm going



'Yes, this bread is very good.'

to be late for the plane. I love you, Jenny.

JENNY (Unhappily) I love you, too, darling.

## SCENE 2

### Jenny talks to a film student

*It is six weeks later. Jenny is having a coffee at the airport. She is waiting for Gilbert's plane. A young man, Henry, sees her. Henry has a big bag in his hand.*

HENRY Hello! Are you Jenny Lawson?

JENNY Yes.

HENRY I knew it!

*A young waitress brings Jenny's coffee. She smiles at Henry.*

WAITRESS (To Jenny) Here you are. (To Henry) And do you want something?

JENNY (To the waitress) Thanks. (To Henry) Sorry, but do I know you?

HENRY (To the waitress) A coke for me please, and a sandwich.

WAITRESS (She smiles at Henry.) One coke, one sandwich. (She goes away.)

HENRY (To Jenny) Oh sorry – yes. I know your film, *My New Friend*. And I know Gilbert. Can I sit down?

JENNY (Smiling) You can't stand up and have a coke

and a sandwich. Wait a minute. I know you. I know your face. But I can't remember – tell me, how do you know Gilbert?

*Henry sits down at the table with Jenny.*

HENRY I'm learning about his work. I know all the Gilbert Lawson films. But forget about me. I want to talk about you. You aren't happy. I can see that.

JENNY (Angrily) What? You can't say that!

*The waitress comes back with a coke and a sandwich.*

WAITRESS (She puts the things down and smiles at Henry.) A coke and a sandwich.

HENRY Thank you.

WAITRESS That's OK. The sandwiches are very good. I have them for lunch sometimes.

HENRY (Smiling and eating the sandwich) Yes, you're right. It's very good. Thank you.

WAITRESS That's OK. Goodbye then. (She goes.)

JENNY (Looking at her watch) I must go soon.

HENRY What do you do every day?

JENNY What? I don't know you. You can't ask—

HENRY (Smiling) Jenny. Please. Tell me. What do you do every day?

*Jenny begins to cry. Henry smiles, but nicely.*

JENNY (Crying, angry) OK. Here's your answer. I get up in the morning and then I do nothing. We have no



'I was happy when I was an actress.'

children. A woman does the house for me. A man does the garden.

HENRY Do you have friends?

JENNY (Crying) Yes! No! I have coffee with people. I have dinner with people. We say things like, 'Nice weather for the time of year'. But we don't talk.

HENRY Yes. I understand. Now I'm going to tell you about me. I'm twenty. I go to America, sometimes. I have friends. I like films, so I make films. I'm happy. What about you?

JENNY (She stops crying.) I was happy when I was an actress.

HENRY There! There's your answer! Be an actress again. *Laura comes in. She sees Jenny.*

LAURA Jenny Lawson!

JENNY Laura!

LAURA What are you doing here?

JENNY Waiting for Gilbert.

LAURA (Smiling at Henry) And who is this?

HENRY My name is Henry. I'm a film student.

JENNY Sit down, Laura, please.

LAURA No. I can't stop. My children are here. We are all going to America. All the family. I write books now, you know. What do you do?

JENNY Me? Nothing.

LAURA Have you got children?

JENNY No.

LAURA You look unhappy, Jenny. At school you were beautiful and good at everything. And now you are older, with no work and no children. Oh dear!

JENNY What? Laura! Why did you say that?

Laura goes. Jenny is very unhappy.

HENRY I have to go now. (He picks up his bag.)

JENNY What's – what's that name on your bag?

(Reading the name)

Henry Gilbert Lawson. I

know you now! Gilbert!

You are Gilbert, when

he was twenty years old.

But – why are you here?

Oh no! Aaaaggghhh!

Henry runs out.



SCENE 3

Jenny learns about Gilbert

*There are four people at the check-in, Woman 1, Woman 2, a man and Jenny's father. They are waiting. A British Airways man is looking at Father's plane ticket. Jenny runs in.*

JENNY Excuse me! Oh, father! What are you doing here?

FATHER Jenny, smile. Be happy.

JENNY What?

WOMAN 1 (To Jenny) Hey! I was here before you.

MAN (To Jenny) I was in front of you, too.

WOMAN 2 (To Jenny) Are you OK, love? (To Woman 1 and man) She's white in the face!

JENNY (To the British Airways man) Excuse me . . .

BRITISH AIRWAYS MAN (Looking at tickets) Can you wait, please?

JENNY No! My name is Jenny Lawson . . .

BRITISH AIRWAYS MAN Ah! Mrs Lawson! We phoned you at home. There was no answer. Mrs Lawson, I'm sorry, but Mr Lawson's plane crashed in the sea. He's dead.

JENNY Oh no!!!

SCENE 4  
Jenny understands everything

Jenny's father and mother and Jenny are all sitting at a table.

JENNY They all died. All the people on the plane.

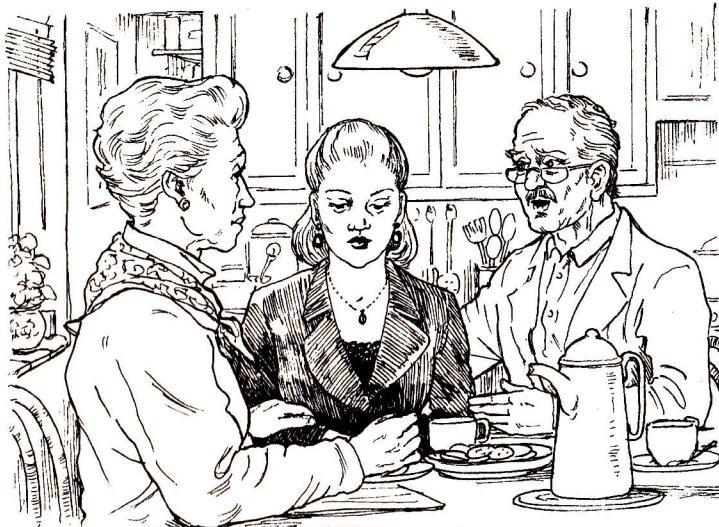
MOTHER Oh Jenny!

FATHER Your mother and I are so sorry, my love.

JENNY Thank you. Why were you at the airport, father?

FATHER Me? I wasn't at the airport.

JENNY Yes, you were! You were at the British Airways



'Your mother and I are so sorry.'

check-in desk. You said  
'Be happy.' Then you left.

FATHER No!

JENNY Wait a minute.

(Telephoning) Hello,  
Laura? Laura, this is  
Jenny Lawson. We were  
at school together. Laura,  
I saw you at the airport,  
remember, and – oh!

MOTHER What is Laura saying?

JENNY She said, 'I wasn't at the  
airport.' (Into the  
telephone) Laura, one  
question. Do you write books now? Yes. Thank  
you. (Putting the phone down, and speaking to  
her father and mother) She writes books.

MOTHER Is that important?

JENNY Yes. Laura wants to write books, so she writes  
books. And she's happy. At the airport, father  
said 'Be happy.' And Henry Gilbert Lawson said  
'Be an actress again.'

MOTHER I understand.

JENNY I understand now, too. My darling husband, I'm  
going to be an actress for you, again. A good  
actress. Thank you. So sleep now, my darling.



'Laura, this is  
Jenny Lawson.'

## INTRODUCTION

Brad and Jerry are nineteen, and they are in Britain on holiday. It is an unhappy time for Brad: his father died last month. His father was Dick Davis of Davis TV and when he goes back to America, Brad is going to be Brad Davis of Davis TV. One hot day, Brad and Jerry stop at a hotel in a village, and some strange things happen there . . .

## CHARACTERS IN THE PLAY

Brad Davis, a young American man, aged nineteen

Jerry Maloney, Brad's friend

The ghost of Ellen Bannister

Mrs Finch, from the hotel

Maud Anscombe, an old woman from the village

Mrs Morgan, who works in the village shop

Three women and two men from the village

## PERFORMANCE NOTES

Scene 1: A hotel room with two bags, a book about Britain, a television, a bed, a watch for Brad.

Scene 2: A room with a table and three chairs.

Scene 3: In a shop, with two cokes, sandwiches, money.

Scenes 4 and 5: The same room as Scene 1, with a bed and a television.

Scene 6: In the street, with two bags.

You will need summer shirts for Brad and Jerry, and a long dress for Ellen. The television doesn't have to work.

# A Ghost in Love

## SCENE 1

### Brad sees a ghost

*Brad and Jerry come into the hotel room and put their bags down. It is a hot day and they are wearing summer shirts. Brad sits on a bed.*

JERRY Man, I want a drink. Twenty miles in one morning! Are the bicycles OK, in the street?

BRAD In this little village? Oh yes! Nobody steals bicycles here.

JERRY How do you know? This is your first time here. First time in England. Or am I wrong?

BRAD No, you're right. But – I remember this village. I was here before, Jerry. I can feel it.

JERRY Oh come on! We were out in the sun for five hours. You need to drink some cold water, my friend!

BRAD This hotel opened in 1853, right?

JERRY (*He gets a book about Britain out of his bag and looks in it.*) Right. Brad, you looked at this book before.

BRAD No, I didn't. Hey, you know something? (*He looks at his watch.*) It's one-fifteen. My dad died at this

minute, on this day last month.

JERRY Oh, Brad. I'm sorry.

BRAD No, no. It's OK. I'm going to go back to New York next week, after our three weeks in England. And I'm going to be 'Brad Davis, of Davis TV'. Dad wanted that.



They stayed at the hotel in the village.

JERRY Yeah. Hey, come on! Let's go out in the sun. Let's see the village. Have a drink. Find some girls.

BRAD No, you go. I like it here. Here in the room.

JERRY OK. Let's stay in the room. Hey! There's a television. (*Jerry puts the television on but nothing happens.*) Hmm.

BRAD Not working? Oh, forget it.

JERRY No! You're Brad Davis of Davis Television, the biggest in America. You must have a television! Look, shall I go down and ask Mrs Finch? You stay here. You look tired.

BRAD Yeah, thanks, Jerry. I am tired.

*Jerry goes out. Brad looks at the book about Britain.*

BRAD (*Reading from the book*) 'In 1760 the hotel was a house. A family called Bannister lived in the house. One day, the nineteen-year-old daughter, Ellen—' *The ghost of Ellen Bannister comes in. She is wearing a dress from 1760.*

ELLEN I was never nineteen. I died at eighteen.

BRAD Yes, I remember you. Hello, Ellen.

ELLEN Hello, Matthew. Why does your friend call you Brad? Is that a name?

BRAD Yes. It's an American name.

ELLEN But you are Matthew and I'm going to call you Matthew. Always. Oh Matthew. I waited and

waited and waited for you. I love you so much.  
Do you love me?  
BRAD Yes. I think – Yes, I do.



'Hello, Ellen.'

ELLEN You think! Is that an answer? After all these years? Oh Matthew! Matthew, do you remember everything?  
BRAD No, not everything. I remember our love. And you died, I remember that. I wanted to die too. And again last month, I wanted to die.  
ELLEN Oh Matthew! Don't say that! Oh Matthew, I'm so happy to see you again.  
BRAD Ellen. Can I see you? Can we talk?  
ELLEN Oh yes. I want to talk to you about—  
*Jerry comes in with Mrs Finch. Ellen runs out.*  
MRS FINCH 'Are you OK, love? You look white.'  
JERRY This is not a happy time for Brad.  
MRS FINCH I'm sorry, love. Do you want some dinner? I make the best dinner in the north of England.



'I make the best dinner in the north of England.'

BRAD (Smiling) No, thank you.

MRS FINCH Talk to me later, then. Right, the television.

(She hits the television.) It's OK now. Bye-bye, Brad. Bye, Jerry. Have a nice time in our village.  
*She goes to the door.*

BRAD Mrs Finch! Wait, please. Do you know about the Bannister family?

MRS FINCH Did you see the ghost? Ellen Bannister?

BRAD Yes.

JERRY What? Brad, you saw a ghost? Oh, come on!

MRS FINCH Oh, Ellen's always here. She likes young men. She's always looking for her boyfriend. Matthew's his name, I think.

BRAD Mrs Finch, what happened? How did she die? What happened to Matthew?

MRS FINCH You're interested, love, I can see that. There's an old woman in the village. Her name is Maud Anscombe. She knows about Ellen. You ask Maud. (She goes out.)

JERRY Brad, this ghost – What did she say?

BRAD (Not looking at Jerry) She – she didn't speak, Jerry. She said nothing at all.

SCENE 2

**Brad and Jerry want to know about Ellen**

*Maud is a very old woman. Her hair is white. Brad and Jerry are sitting at a table with her in her house.*

MAUD Ellen Bannister? A bad, bad girl. When she looked at someone, the next day they were ill.

JERRY So she was a witch?

MAUD Yes. She looked at animals too. Then all the cows in the village had no milk in them.

BRAD (Angrily) Do – do you know this? How do you know? How can you know?

MAUD Oh, it's in all the books. Our village is famous because of bad Ellen Bannister.



'Then all the cows in the village had no milk in them.'

SCENE 3  
**Was Ellen a witch?**

*Brad and Jerry are in Mrs Morgan's village shop. There are two men and three women in the shop, and Mrs Morgan.*

MRS MORGAN Yes? Are you next?

JERRY Yes. Two cokes please. And two of those sandwiches.

BRAD I'm not hungry.

JERRY Man, you must eat. You can't sit in your room all day and wait for a ghost.

*Mrs Morgan gets the cokes and the sandwiches.*

MRS MORGAN That's six pounds, please. (*Jerry gives her the money.*) What ghost's this? Ellen Bannister?

BRAD (*Angrily*) Yes!

JERRY Do you know about Ellen Bannister?

MRS MORGAN Oh, people in our village had no money then. Of course they stole things. And Ellen Bannister sold them. She only wanted to help.

JERRY Was she a witch? Some people say that.

MRS MORGAN A witch? (*Laughing*) No, of course not. The men loved her. She helped them, you see. The women didn't love her so much. She was beautiful, you see.



'He stole things from rich people.'

WOMAN 1 Her boyfriend was the bad one, that Matthew. It wasn't her.

BRAD (*Drinking his coke*) Oh. What did he do?

WOMAN 2 He stole things from rich people. Then she sold them and he took all the money. He took all her money, too. But she loved him.

BRAD Did he love her?

MAN 1 No. He had two or three women.

WOMAN 3 No, he didn't! He loved her. He lived for her.

MAN 2 Who are you talking about? That witch Ellen Bannister? She ate cats for breakfast.

WOMAN 3 (*To Brad and Jerry*) Oh, don't listen to him.

MRS MORGAN (*Laughing*) Don't listen to these people, you boys. What happened to Ellen Bannister? You want to know that? Matthew killed her.

SCENE 4

**Where is Ellen now?**

*It is night time. Jerry is sitting on the bed. Brad is walking up and down.*

BRAD Seven hours. We waited seven hours. Where is she, Jerry?

JERRY I said this before. I don't know. Just wait.

BRAD She isn't coming, because you're here.

JERRY Brad, I say again. One. I sleep here. This is my room. Two. I am your friend and I am not leaving you like this.

BRAD Jerry, is this all a big laugh for you?

JERRY No. Not now. I want to see Ellen, too. I want to help.

BRAD OK. Thanks, Jerry. Sorry. Hey, here she is.  
*The ghost of Ellen comes into the room.*

BRAD Ellen, Ellen. It's me, Brad, Matthew.

JERRY Man, oh man! It's all true!

BRAD Ellen, please. Tell me, what happened, in 1760?

ELLEN You must remember!

BRAD No.

ELLEN We sold things, you and me. Rich people's things. You stole them, remember?

JERRY Wow! Brad, you were Robin Hood! Sorry!

ELLEN The rich people didn't like me. They said bad things about me. 'Ellen Bannister is a witch.' They said that, but it's not true.

BRAD Of course not.

ELLEN Then, one day, they came for us. Twenty men.

BRAD What happened?

ELLEN We ran away. You found a ship. A ship going to America. You said, 'See you at one-fifteen. At the harbour. We can go away, you and me.'

BRAD And then what happened, Ellen?

ELLEN The ship went early. I wasn't there in time. You went on the ship. You didn't wait for me.

BRAD Oh no!



'You didn't wait for me.'

ELLEN When I arrived, there were a lot of ships there. I didn't know the name of our ship. I looked for you. I waited and waited and waited.

BRAD Ellen! Oh Ellen, I'm sorry.

ELLEN Then the men came. They put me in prison. I died three months later. And then I came back home. Here. And I waited again. I waited for you.

BRAD I love you, Ellen.

ELLEN I love you too, Matthew.

**SCENE 5**

**What is Brad going to do?**

*It is dark. Brad is standing at the window of the room. Jerry comes in. Brad always has his back to Jerry in this scene.*

JERRY Do you want to die? Do you want to go to Ellen?

BRAD Before today, the answer was 'Yes'. Matthew wanted to die and go to be with Ellen. Do you understand that?

JERRY Yes.

BRAD But Matthew is dead and I am Brad now.

JERRY And what does Brad want?

BRAD I don't know. I'm thinking. Is there a train from here to London tomorrow?

JERRY Yes. We can put our bicycles on the train. We can get the next plane back to America. Do you want to do that?

BRAD I don't know. I'm going to tell you tomorrow.



SCENE 6

In love with a ghost

*The next day. Brad and Jerry are in the street. Jerry has two bags. Mrs Finch is there too.*

MRS FINCH You must leave, then? A week early?

JERRY Yes. I'm sorry.

*Mrs Morgan comes past the hotel.*

MRS MORGAN Oh hello. It's the American boys. Are you going home to America?

BRAD Jerry's going home, Mrs Morgan. I'm staying here, at the hotel. I'm going to live here. Always.

JERRY Brad, do you want to do this? Think about Davis TV. What are you going to do, here in England?

BRAD I don't know. But, yes, Davis TV needs a good man. My dad worked for years for Davis TV. But now it has a good man, Jerry. You.

JERRY Me? Oh! Thank you, Brad.

BRAD That's OK. I'm happy. I'm in love. She waited for me and now I'm here. I'm never going to leave her again.

GLOSSARY

**actress** a girl or woman who acts in plays or films

**brother-in-law** your sister's husband

**build** to make something (e.g. a house) by putting parts of it (e.g. wood, bricks) together

**café** a snack-bar or small restaurant where you can buy drinks and snacks to eat

**check-in desk** the place at the airport where you show your ticket and hand over your luggage

**clothes** things that you wear to cover your body

**court** a place where judges and lawyers listen to trials

**cow** a farm animal that gives us milk

**crash** (of a plane) to hit the ground and be badly damaged

**darling** a way of speaking to someone we love

**director** the person who tells actors and actresses how to act their parts or say their words

**film** a moving picture that you see at the cinema or on television

**ghost** the spirit of a dead person that comes back to visit living people

**harbour** a safe place for ships, while they prepare to go to sea

**judge** the person in a law court who decides how someone will be punished

**mad** of someone who is ill in the head

**peace** a quiet, happy time; many people hope to find peace after they die

**prison** a place where bad people are locked up

**put on** (the television) to switch on or turn on, to make it work

**sell** (past tense **sold**) to give something to someone who pays you for it

## *Glossary*

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**steal** (past tense *stole*) to take things that do not belong to you  
**throw** to lift something up and send it quickly through the air  
**trial** a court case, to find out if someone is guilty of a crime or not

**unhappy** sad, not happy

**voice** the sound that you make when you speak

**waitress** a girl or woman who brings food and drinks to your table in a restaurant or café

**witch** a woman who uses magic to do bad things

## A Ghost in Love and Other Plays

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### ACTIVITIES

## ACTIVITIES

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### *Before Reading*

- 1 There are ghosts in all three of these plays. Think about these questions.
  - 1 Do you believe in ghosts? Why, or why not?
  - 2 Why are some people afraid of ghosts?
  - 3 Do you know any stories or films about ghosts?
- 2 Read the information on the first page of the book and the back cover. How much do you know now about the people in the plays? Choose true (T) or false (F).
  - 1 Richard sees the ghost of his dead brother. T / F
  - 2 At first, Jerry doesn't believe in ghosts. T / F
  - 3 Brad and Jerry come from England. T / F
  - 4 Jenny meets the ghost of her dead husband. T / F
- 3 The titles of the three plays are: *One Ghost for the Day*, *One Ghost for the Night*; *Sleep now, My Darling*; and *A Ghost in Love*. Which places, things, and people belong to each play? Can you guess?

*actress, airport, bicycle, hotel, judge, knife, prison, telephone, witch*

## ACTIVITIES

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### *While Reading*

*One Ghost for the Day, One Ghost for the Night*

Read Scene 1, then circle the correct words in these sentences.

- 1 Mary can hear *something* / *nothing* outside.
- 2 Richard is *afraid* / *happy* when he sees Heston.
- 3 Heston is *pleased* / *angry* with Richard.
- 4 Last year, *Keech* / *Heston* killed a man.
- 5 Keech now has *Richard's* / *Heston's son's* money.

Read Scenes 2 and 3, and complete the summary.

In the court, Reynolds \_\_\_\_\_ Keech about Tom's money. Keech \_\_\_\_\_ the money to everyone. Then Richard \_\_\_\_\_ the court about the ghost, and everyone \_\_\_\_\_ at him. But then everyone \_\_\_\_\_ the dead man's voice. Keech killed a man and \_\_\_\_\_ his money, Heston said. Keech \_\_\_\_\_ away from the court. Later, he \_\_\_\_\_ Richard.

Read Scene 4, and then answer these questions.

- 1 Where is Keech, and why is he afraid?
- 2 Why can't Keech hit Richard?
- 3 Who is going to be with Keech every night?

*Sleep now, My Darling*

**Read Scene 1.** Choose the best question-word for these questions, and then answer them.

*What / Where / Who / Why*

- 1 \_\_\_\_ is Gilbert going today?
- 2 \_\_\_\_ made the bread?
- 3 \_\_\_\_ was the name of Gilbert's best film?
- 4 \_\_\_\_ must Gilbert go to America?
- 5 \_\_\_\_ does Jenny want to do?

**Read Scenes 2 and 3.** Who said these words, and to whom?

- 1 'I know you. I know your face.'
- 2 'But forget about me. I want to talk about you.'
- 3 'I was happy when I was an actress.'
- 4 'I write books now, you know.'
- 5 'Smile. Be happy.'
- 6 'She's white in the face!'
- 7 'We phoned you at home. There was no answer.'

**Read Scene 4.** Are these sentences true (T) or false (F)?

- 1 Gilbert died when the plane crashed.
- 2 Jenny's father was at the airport.
- 3 Laura was at the airport.
- 4 Laura is a writer.
- 5 Jenny is going to be an actress again.

*A Ghost in Love*

**Read Scene 1,** then match the people with the information.

*Ellen / Matthew / Jerry / Mrs Finch / Brad / Brad's father*

- 1 \_\_\_\_ and \_\_\_\_ arrive in a village in England.
- 2 \_\_\_\_ died one month ago.
- 3 Brad sees the ghost of \_\_\_\_ in his hotel room.
- 4 A long time ago, \_\_\_\_ was Ellen's boyfriend.
- 5 \_\_\_\_ works at the hotel.

**Read Scenes 2 and 3.** What do people say about Ellen and Matthew? Match these halves of sentences.

- |                                 |                             |
|---------------------------------|-----------------------------|
| Matthew stole things,           | they were ill the next day. |
| The men loved Ellen,            | and Ellen sold them.        |
| Matthew took all Ellen's money, | but the women didn't.       |
| When Ellen looked at people,    | but she loved him.          |

**Read Scene 4.** Correct the mistakes in this summary.

Ten men came for Matthew and Ellen, but they ran away.  
Matthew went to France. Ellen wasn't with him because  
the ship went late. She died at home.

**Before you read Scenes 5 and 6,** can you guess what Brad is going to do?

- 1 He is going back to America.
- 2 He is staying in England.

## ACTIVITIES

*After Reading*

- 1 Heston wants Richard to get his son's money (see page 4). Put their conversation in the right order, and write in the speakers' names. Richard speaks first (number 6).

- 1 \_\_\_\_\_ 'You can take Keech to court. Then you can tell the judge about my son's money.'
- 2 \_\_\_\_\_ 'What! A ghost! In court?'
- 3 \_\_\_\_\_ 'You must tell everyone about Keech.'
- 4 \_\_\_\_\_ 'But Keech is going to be angry! I'm afraid of him!'
- 5 \_\_\_\_\_ 'No! Do it tomorrow! Go to court and get my boy's money. Do it! Or do you want to go mad?'
- 6 \_\_\_\_\_ 'What must I do?'
- 7 \_\_\_\_\_ 'Well, I need to think. Maybe next week . . .'
- 8 \_\_\_\_\_ 'That's easy. Tell the judge to call me. I'm going to come to the court!'
- 9 \_\_\_\_\_ 'Don't worry. The judge is going to send Keech to prison. Keech is going to die there. He can't hurt you.'
- 10 \_\_\_\_\_ 'I can say "Keech took the money." But how can I show that it's true?'
- 11 \_\_\_\_\_ 'Yes. I'm going to tell the court about Keech – and his money! I know some bad things about him!'
- 12 \_\_\_\_\_ 'How can I do that?'

- 2 This is a page from Jenny's diary, on the day that Gilbert leaves (see page 17). Use these words to fill in the gaps.

*actress, because, director, film, garden, next, together, unhappy, went, works*

Gilbert \_\_\_\_\_ to America today. He's going to make a \_\_\_\_\_. He's a good \_\_\_\_, and he often \_\_\_\_ in America. I can't go with him, \_\_\_\_ I have work to do in the house and \_\_\_\_\_. I feel very \_\_\_\_\_ because I'm at home all the time. Perhaps next year Gilbert and I can go to America \_\_\_\_\_. Perhaps I can be in his \_\_\_\_\_ film. I'm a good \_\_\_\_\_, I think.

- 3 Here are some other titles for the plays. Can you match the titles with the plays? Which title do you like best for each play, and why?

*One Ghost for the Day,  
One Ghost for the Night*

*Sleep now, My Darling*

*A Ghost in Love*

*Matthew Comes Home  
Jenny Learns to Live  
The Man with the Knife  
Two Americans on Holiday  
A Dead Man in Court  
Time to be Happy Again  
No More Waiting  
Thank you, Gilbert  
No Peace for a Killer*

- 4 Perhaps this is what some of the people in *A Ghost in Love* are thinking. Who are the people, and what is happening in the play at the moment?

*Jerry / Mrs Finch / Mrs Morgan / Brad / Ellen*

- 1 'What a lovely old room! Wait a minute. I remember this room. And this wasn't a hotel, it was a house. A girl lived here, and I loved her.'
- 2 'Oh, that poor boy! He looks white. Perhaps he's tired? Or hungry? He needs one of my dinners!'
- 3 'Why isn't Matthew here? It's quarter past one. And that ship? Where is it going? Is Matthew in it?'
- 4 'Why does everyone say these terrible things about Ellen Bannister? She wasn't a bad girl. Those two American boys are very interested in her!'
- 5 'So it's true! There really is a ghost! It's the ghost of a young girl, and she's talking to Brad.'
- 6 Which play did you like best, and which did you like least? Can you explain why? Write a short review of one of the plays. Use these words to help you.

I like / don't like this play because \_\_\_\_\_.

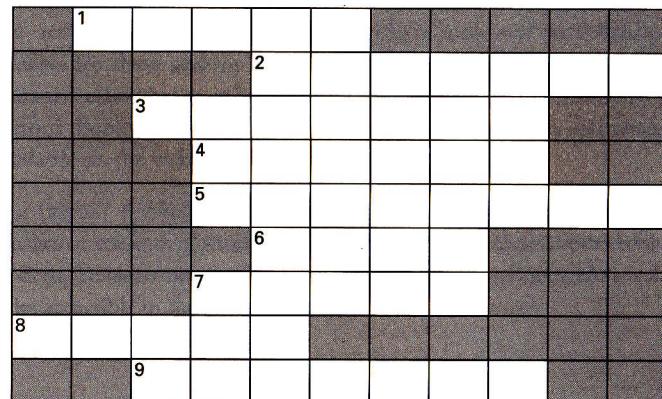
It is a good play because \_\_\_\_\_.

My favourite character is \_\_\_\_\_ because \_\_\_\_\_.

It's exciting when \_\_\_\_\_.

- 6 Find words from the three plays to complete this crossword. Then find the hidden word.

- 1 Some people say Ellen was a \_\_\_\_\_. (5)
- 2 Ellen waited for Matthew at the \_\_\_\_\_. (7)
- 3 Gilbert's plane \_\_\_\_ into the sea. (7)
- 4 Two ghosts visited Keech when he was in \_\_\_\_\_. (6)
- 5 The \_\_\_\_ at the café was friendly to Henry. (8)
- 6 We get milk from \_\_\_\_\_. (4)
- 7 Keech killed a rich man and \_\_\_\_ his money. (5)
- 8 At Keech's trial, the people can't see Heston but they can hear his \_\_\_\_\_. (5)
- 9 Jenny heard some bad news when she was at the \_\_\_\_\_. (7)



The hidden word is \_\_\_\_\_.

## ABOUT THE AUTHOR

Michael Dean taught and lectured in ELT, EFL and Business English for many years. He was a Visiting Lecturer at Cass Business School in London, and is now a freelance writer.

He has written two books in the Oxford Junior English series for Hong Kong schools, as well as *Listening and Integrated Skills* books for OUP Hong Kong, a series which has also been successful in China. He is the author of *English Grammar lessons* for OUP.

He has published many other ELT textbooks and skills books, as well as support and supplementary material, in the Arab world, Eastern Europe, Holland, Germany and Spain.

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GRADING AND SAMPLE EXTRACTS

STARTER • 250 HEADWORDS

present simple – present continuous – imperative –  
*can/cannot, must – going to (future)* – simple gerunds ...

Her phone is ringing – but where is it?

Sally gets out of bed and looks in her bag. No phone. She looks under the bed. No phone. Then she looks behind the door. There is her phone. Sally picks up her phone and answers it. *Sally's Phone*

STAGE 1 • 400 HEADWORDS

... past simple – coordination with *and, but, or* –  
subordination with *before, after, when, because, so* ...

I knew him in Persia. He was a famous builder and I worked with him there. For a time I was his friend, but not for long. When he came to Paris, I came after him – I wanted to watch him. He was a very clever, very dangerous man. *The Phantom of the Opera*

STAGE 2 • 700 HEADWORDS

... present perfect – *will* (future) – *(don't) have to, must not, could* –  
comparison of adjectives – simple *if* clauses – past continuous –  
tag questions – *ask/tell + infinitive* ...

While I was writing these words in my diary, I decided what to do. I must try to escape. I shall try to get down the wall outside. The window is high above the ground, but I have to try. I shall take some of the gold with me – if I escape, perhaps it will be helpful later. *Dracula*

STAGE 3 • 1000 HEADWORDS

... *should, may* – present perfect continuous – *used to* – past perfect –  
causative – relative clauses – indirect statements ...

Of course, it was most important that no one should see Colin, Mary, or Dickon entering the secret garden. So Colin gave orders to the gardeners that they must all keep away from that part of the garden in future. *The Secret Garden*

STAGE 4 • 1400 HEADWORDS

... past perfect continuous – passive (simple forms) –  
*would* conditional clauses – indirect questions –  
relatives with *where/when* – gerunds after prepositions/phrases ...

I was glad. Now Hyde could not show his face to the world again. If he did, every honest man in London would be proud to report him to the police. *Dr Jekyll and Mr Hyde*

STAGE 5 • 1800 HEADWORDS

... future continuous – future perfect –  
passive (modals, continuous forms) –  
*would have* conditional clauses – modals + perfect infinitive ...

If he had spoken Estella's name, I would have hit him. I was so angry with him, and so depressed about my future, that I could not eat the breakfast. Instead I went straight to the old house. *Great Expectations*

STAGE 6 • 2500 HEADWORDS

... passive (infinitives, gerunds) – advanced modal meanings –  
clauses of concession, condition

When I stepped up to the piano, I was confident. It was as if I knew that the prodigy side of me really did exist. And when I started to play, I was so caught up in how lovely I looked that I didn't worry how I would sound. *The Joy Luck Club*

## The Butler Did It and Other Plays

BILL BOWLER

*Retold by Clare West*

How do you get a licence if you want to keep a monkey? What can you do if your wife has a lover? How can you see into the future? Where can you go for an exciting but cheap holiday somewhere hot and far away? How can you persuade your girlfriend or boyfriend to marry you?

The characters in these six original short plays are looking for answers to these questions. While trying to solve their problems, people get into some very funny situations. Each play gives an amusing view of life today, and there is often an unexpected ending.

## The Murder of Mary Jones

TIM VICARY

The court room is full for today's trial. Two young men, Simon Clark and Dan Smith, stand up. The clerk asks, 'Are you guilty of the murder of Mary Jones?' 'Not guilty!' they reply. But perhaps they *are* guilty. The police found the murder weapon in their stolen car, and there was blood on Simon's face. If the court finds them guilty, they will go to prison for a very long time.

Can the lawyers find out the truth, by asking the right questions? Everyone in court wants to know who murdered Mary Jones, especially her mother, and her boyfriend, Jim. You can help to find the answer, too!

## Hamlet

WILLIAM SHAKESPEARE

*Retold by Alistair McCallum*

Why does Hamlet, the young Prince of Denmark, look so sad? Why does he often say strange things? His family and friends are worried about him. Perhaps he is mad!

But Hamlet thinks that he has discovered a terrible secret about a recent crime in his family. Now he has no time for Ophelia, the sweet girl who loves him, or his friends, who were at school with him. He sits alone, and thinks, and plans. What will he decide to do? Will he ever be happy again?

This famous play by William Shakespeare, written in about 1600, is one of the finest in the English language.

## Romeo and Juliet

WILLIAM SHAKESPEARE

*Retold by Alistair McCallum*

What's in a name? Does it really matter if you are called Montague or Capulet? When Romeo, son of Lord and Lady Montague, falls in love with the most beautiful girl he's ever seen, he finds out that it does matter. It makes all the difference in the world, because both families hate each other bitterly.

For a time, Romeo and Juliet manage to keep their love secret. But when Romeo is sent away from Verona, and arrangements are made for Juliet to marry Paris, a friend of her father's, hope begins to die. Can any of their friends help the young lovers to be together for ever?

BOOKWORMS · CLASSICS · STAGE 1

## The Withered Arm

THOMAS HARDY

*Retold by Jennifer Bassett*

A woman and a man . . . words of love whispered on a summer night. Later, there is a child, but no wedding-ring. And then the man leaves the first woman, finds a younger woman, marries her . . . It's an old story.

Yes, it's an old, old story. It happens all the time -- today, tomorrow, a hundred years ago. People don't change. But this story, set among the green hills of southern England, has something different about it. Perhaps it is only a dream, or perhaps it is magic -- a kind of strange dark magic that begins in the world of dreams and phantoms . . .

BOOKWORMS · FANTASY & HORROR · STAGE 2

## The Canterville Ghost

OSCAR WILDE

*Retold by John Escott*

There has been a ghost in the house for three hundred years, and Lord Canterville's family have had enough of it. So Lord Canterville sells his grand old house to an American family. Mr Hiram B. Otis is happy to buy the house *and* the ghost -- because of course Americans don't believe in ghosts.

The Canterville ghost has great plans to frighten the life out of the Otis family. But Americans don't frighten easily -- especially not two noisy little boys -- and the poor ghost has a few surprises waiting for him.