

## FORTHCOMING EVENTS

IN THE PLAYHOUSE

### PLAY BOY OF THE WESTERN WORLD

By  
J. M. Synge

June 19, 22-26 at 7:45pm June 20 at 2:30pm  
sponsored by VICKERS & CO SOLICITORS

IN THE STUDIO

### THE GROTESQUE FARCE OF MR PUNCH THE CUCKOLD

By Ramon Maria del Valle-Inclan

July 24 -31 at 7:45pm

LATE NIGHT STUDIO

### ROOM IV

A NEW PLAY written by Ned Cox  
and

Directed by Emma Jenkins

July 25 -26

IN THE PLAYHOUSE

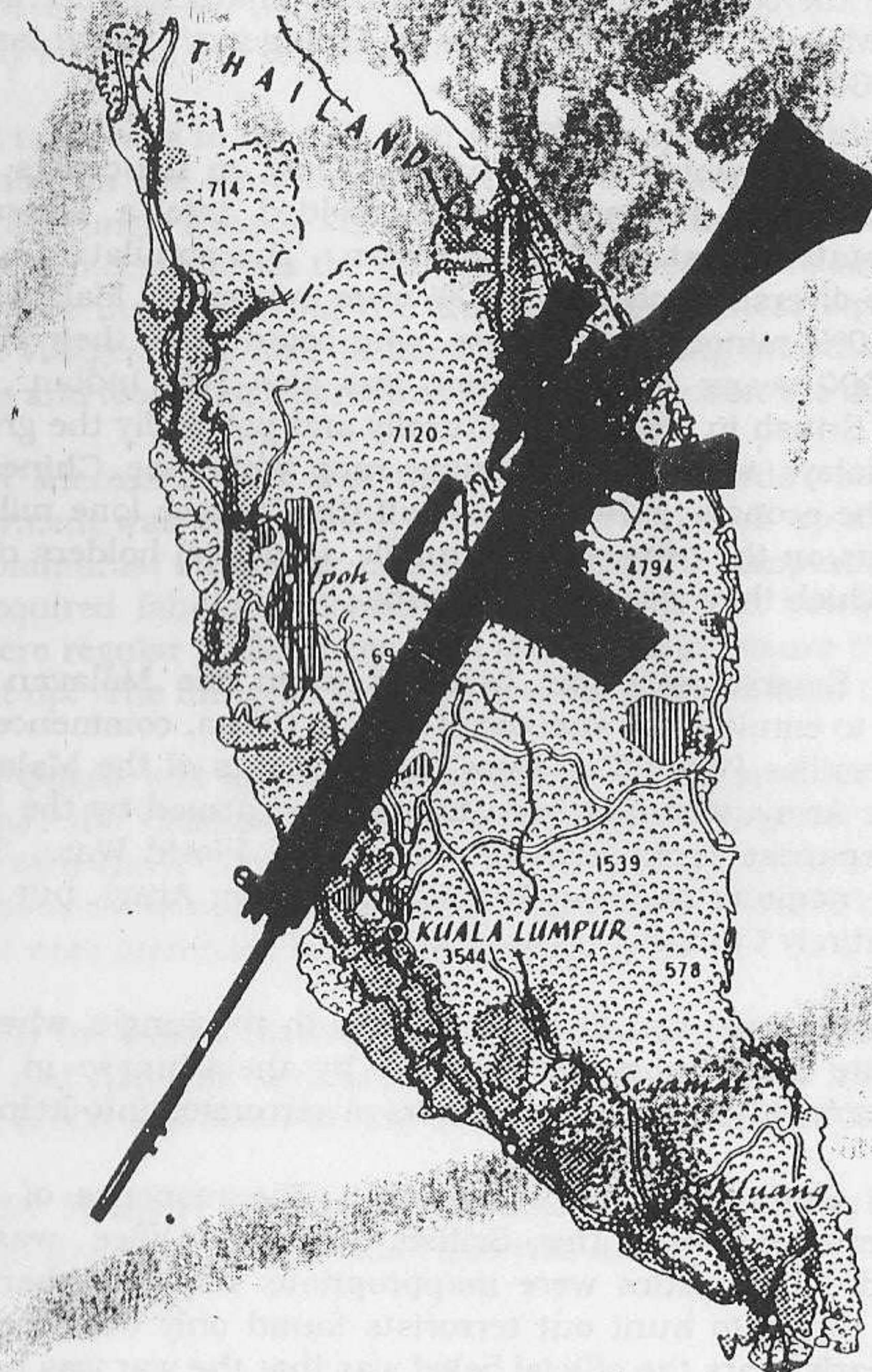
### YOU CAN'T TAKE IT WITH YOU

By George S. Kaufman and Moss Hart

July 17, 20 - 24 at 7:45 July 18 at 2:30pm

# THE REWARD

by David Eltis



THE  
**QUESTORS**  
THEATRE

June 12-19 at 7.45pm

THE  
**STUDIO**



## THE REWARD

*By David Eltis*

**The Reward** was the runner-up in the 1991-92 Student Play Writing Competition. David Eltis, previously of Magdalen College, Oxford, is a historian, teacher and part-time playwright.

The background and main events in **The Reward** are all historically accurate; only the central relationship and the characters are fictional. The play is set in Malaya, during the "Malayan Emergency" which lasted officially from 1948-1960.

Malaya is a country which is 90% jungle. Only on the coasts is there any modern civilisation. It was in 1948 divided into a federation of 11 autonomous states, most ruled by a Sultan. The population of 5.3 million was ethnically diverse. Only about 50% were indigenous Malays; there was a substantial (40%) minority of Chinese, who could trace their Malayan roots back over 1,000 years; the population was also 10% Indian. There were about 12,000 British in Malaya. Culturally and politically the groups did not mix well. Malays were the governing race while the Chinese were the mainstay of the economy. But about half the Chinese (one million) lived in squatter camps on the fringes of the jungle, unofficial holders of small plots of land from which they made a basic living.

The Malayan Emergency began in 1948 when the Malayan Communist Party, hoping to emulate the success of Mao in China, commenced a guerrilla war. The guerrillas ("the CT's") were the remnants of the Malayan People's Anti-Japanese Army, who had been trained and armed by the British Army during the Japanese occupation in the Second World War. They quickly changed their name to Malayan People's Liberation Army, but they were in fact almost entirely Chinese.

They started a terrorist war, living in groups in the jungle, where they were able to operate freely, supplied and fed by the Chinese in the squatter camps, who were either willing supporters or terrorised into helping.

To start with they were quite successful. The response of the Malayan Federal Government and the British Colonial Office was slow and uncoordinated. The tactics were inappropriate: large numbers of soldiers sent into the jungle to hunt out terrorists found only deserted camps, not CT's. In the early years the official belief was that the war was being lost.

But eventually a multi-pronged strategy was developed which was ultimately successful. What the British gradually realised was that the way to defeat the CT's was not by traditional warfare, and certainly not by pursuing them in the jungle (as the Americans tried to do in Vietnam), but by conducting a psychological war to win the hearts and minds of the Malayan, particularly the Chinese Malayan, civilian population.

To this end both fair means and foul were adopted. Terrorism itself was also an effective weapon used by the "Special Branch", the police service nominally Malayan but in effect British.

The first tactic was to try to cut off the CT's supplies by physically uprooting the Chinese in the squatter camps and relocating them in "new villages", built on the jungle fringes, surrounded by walls and locked gates, where they could be "protected" from the guerrillas. Between 1949 and 1951, 509 new villages were built, housing two thirds of the Chinese squatter population. The new villages were able to keep supplies going into the jungle, but tight rationing and food restrictions had a serious effect on the quantity.

The next successful ploy was the system of "rewards", started in 1951. A cash payment was made to any CT who gave himself up and for every other CT or communist supporter that he named. The temptation was great, and some acquired fabulous riches. They only had to betray enough people. There were regular leaflet drops into the jungle to ensure that the temptation was kept up. The hungrier the CT's got, the more of them came over.

A Home Guard was also set up: civilians were armed and trusted. It was found that the Chinese would largely support whoever they thought was going to win, and if they had British arms, then the British were going to win. Doubtless some weapons found their way into the jungle, but large numbers of people were converted to the government side.

Eventually the British made it clear that their objective was independence for Malaya, and elections were held in 1955. By 1958 the initial guerrilla army of about 5,000 was down to only 250, and their activities largely ceased.

Today the Malayan Emergency remains the only example of a successful campaign against a jungle-based guerrilla army.



## THE CAST

**SERGEANT:** at the Special Branch Training Centre  
**LOUISE BLACKER:** British cadet  
**LI:** Chinese cadet  
**CAROL:** British communist sympathiser  
**BOB:** her husband  
**ROLAND:** Chief Inspector Special Branch  
**SUSAN:** his wife  
**RASHID:** Malay Police Sergeant  
**ALI:** Malay Police Constable  
**HUSSEIN:** Malay Police Constable  
**LIEUTENANT:** British Army  
**WANG FENG:** Chinese shopkeeper  
**JIANG HSI-JO:** Chinese rubber tapper  
**LIU:** her lover  
**CHANG:** Chinese communist terrorist  
**CHU:** Chinese communist terrorist  
**SONG:** Chinese communist terrorist  
**RADIO OPERATOR:** British Army  
**MAJOR:** British Army

DAVID WRIGHT  
 NIKKI SQUIRE  
 PETER JAMES  
 ANNE SAWBRIDGE  
 NORMAN WILKINSON  
 DAVID WRIGHT  
 ANNE SAWBRIDGE  
 MIKE DELLER  
 NORMAN WILKINSON  
 DAVID HOVATTER  
 DAVID HOVATTER  
 NORMAN WILKINSON  
 SALLY SPURRING  
 DAVID HOVATTER  
 MIKE DELLER  
 ANNE SAWBRIDGE  
 SALLY SPURRING  
 NORMAN WILKINSON  
 DAVID WRIGHT

## THE CREW

**DIRECTOR:** David Emmet  
**DESIGNER:** Nicola Still  
**CONSTRUCTION:** Simon Moore, Anna Berndtson  
**STAGE MANAGERS:** Sam Kliger, Helein Treuhaft  
**PROPS:** Jay Sarwar  
**ASSISTANT STAGE MANAGERS:** Sue Butt, Christine Greening, Tanya Kidby, **AMRITPAL NAHAL**  
**LIGHTING DESIGNER:** Andrew Rungen  
**LIGHTING OPERATOR:** Una Donovan  
**SOUND DESIGNER:** Steve Hames  
**SOUND OPERATOR:** Sarah Fink

**With thanks to:** James Allison, Sam Bowden, Racquel Farrington, David Fernandes, Jon Webster, Nigel Worsley and Keith *and Alan Meek*

## THE ACTION OF THE PLAY IS IN MALAYA, 1951 - 1953

**SCENE 1:** Special Branch Training Centre, Kuala Lumpur  
**SCENE 2:** Bob and Carol's house, about six weeks later  
**SCENE 3:** Roland and Susan's house, one week later  
**SCENE 4:** The Police Station in a New Village, Sunday night, about a month later.  
**SCENE 5:** The Police Station, next morning (Monday)  
**SCENE 6:** A back room of Wang Feng's shop, a few minutes later  
**SCENE 7:** The Rubber Plantation, noon the same day  
**SCENE 8:** The same, afternoon  
**SCENE 9:** The same, evening  
**SCENE 10:** On the fringes of the jungle, next afternoon (Tuesday)  
**SCENE 11:** The Rubber Plantation, early next morning (Wednesday)  
**SCENE 12:** On the fringes of the jungle, that evening  
**SCENE 13:** The back of Wang's shop, next morning (Thursday)  
**SCENE 14:** The Police Station, that afternoon  
**SCENE 15:** The back of Wang's shop, a few minutes later  
**SCENE 16:** The Police Station, two days later (Saturday)  
**SCENE 17:** The Police Station, a few minutes later  
**SCENE 18:** The Police Station, next afternoon (Sunday)  
**SCENE 19:** On the fringes of the jungle, that evening  
**SCENE 20:** In the jungle, that night  
**SCENE 21:** A Special Branch Office, two years later  
**SCENE 22:** The jungle, two years earlier

**There is no interval. The play will end at about 9.25pm.**

The music used in this production is by King Crimson

Patrons are requested to turn off portable telephones and beepers in the auditorium, since the activation of these during a performance is offensive to audience and actors alike. The taking of food and drink into the auditorium is **NOT** permitted, neither is the use of cameras, video-cameras or tape equipment during the performance.