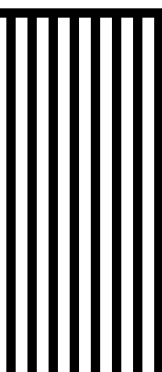


BLOOD AND GIFTS

BY J.T. ROGERS



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ACKNOWLEDGMENTS

I wish to thank the following people and organizations in both the US and UK for their editorial criticism, language translation, professional advice, or creative and financial support: Rebecca Ashley (as always); David Rogers, Lauren Sanders, and Gus Reyes; Syed Abdul Rahim and Christian Parker; Marc Glick, Sue Charles, John Buzzetti, and St. John Donald; Paul Meshejian and the PlayPenn new play development conference in Philadelphia; the staff of New Dramatists, New York City; and André Bishop and all at Lincoln Center Theater.

Instrumental to the development of *Blood and Gifts* were the comments of Steve Coll, Jack Devine, and Lawrence Wright. My thanks to all three for sharing their expertise.

The seed for this play was planted in when I was asked to contribute a short play to the Tricycle Theatre's 12-play cycle of works about Afghanistan, *The Great Game*. My thanks to Jack Bradley for suggesting me for inclusion and to director Rachel Grunwald and her cast for their excellent production.

I am especially grateful to director Lucie Tiberghien and the actors with whom we workshopped this play together, first in Philadelphia and then in New York.

Finally, heartfelt appreciation to my colleagues and collaborators at two sterling theaters: at the National Theatre in London, Nick Hytner and Sebastian Born, and (especially) Howard Davies and our superb cast; here in New York, the entire staff of Lincoln Center Theater, and (emphatically) Bart Sher and our extraordinary company of actors.

—J.T. Rogers

BLOOD AND GIFTS had its world premiere at the Lyttelton auditorium at the National Theater, London, opening on September 14, 2010. It was directed by Howard Davies; the set and costume design were by Ultz; the lighting design was by Paul Anderson; the sound design was by Paul Arditti; and the original music was by Marc Teitler. The cast was as follows:

JAMES WARNOCK	Lloyd Owen
DMITRI GROMOV	Matthew Marsh
COLONEL AFRIDI	Gerald Kyd
MILITARY CLERK	Danny Ashok
SIMON CRAIG	Adam James
ABDULLAH KHAN	Demosthenes Chrysan
SAEED	Philip Arditti
MUJAHID	Kammy Darweish
SOLDIER	Craig Els
MUJAHID	Robert Gilbert
MUJAHID	Nabil Stuart
ADMINISTRATIVE AIDE	Ian Drysdale
POLITICAL SPEECHWRITER	Mark Healy
CONGRESSIONAL STAFFER	Jessica Regan
WALTER BARNES	Simon Kunz
CIA ANALYST	Nick Barber
SENATOR JEFFERSON BIRCH	Duncan Bell
ENSEMBLE	Farhan Baqi, Madeleine Brolly, Trudy Elizabeth Hodgson, Christina Gallon, Rahul Kohli, Katie Lightfoot, Louise Marie Norman

BLOOD AND GIFTS was produced by Lincoln Center Theater (André Bishop, Artistic Director; Bernard Gersten, Executive Producer) in New York City, opening on November 21, 2011. It was directed by Bartlett Sher; the set design was by Michael Yeargan; the costume design was by Catherine Zuber; the lighting design was by Donald Holder; the sound design was by Peter John Still; and the production manager was Jeff Hamlin. The cast was as follows:

DMITRI GROMOV	Michael Aronov
JAMES WARNOCK	Jeremy Davidson
COLONEL AFRIDI	Gabriel Ruiz
CLERK/ANALYST	Andrés Munar
SIMON CRAIG	Jefferson Mays
ABDULLAH KHAN	Bernard White
SAEED	Pej Vahdat
MUJAHID WARRIORS/CLERKS/ AIDES	Rudy Mungaray and J. Paul Nicholas
MUJAHID WARRIOR/SPEECHWRITER	Andrew Weems
SOLDIER/AIDE	Paul Niebanck
STAFFER	Liv Rooth
WALTER BARNES	John Procaccino
SENATOR JEFFERSON BIRCH	Robert Hogan

Other parts played by members of the company.

CHARACTERS

(in order of appearance)

DMITRI GROMOV — Russian, 40s.

JAMES WARNOCK — American, 30s.

COLONEL AFRIDI — Pakistani, 30s.

A MILITARY CLERK — A young Pakistani man.

SIMON CRAIG — English, late 30s.

ABDULLAH KHAN — Afghan, 40s.

SAEED — Afghan, 20s.

A SOLDIER — An American man, 20s or older.

TWO MUJAHID WARRIORS — Afghans, 20s or older.

A POLITICAL SPEECHWRITER — An American man, 30s.

AN ADMINISTRATIVE AIDE — An American man, 20s.

A CONGRESSIONAL STAFFER TO SENATOR BIRCH — American, late 20s. Female.

WALTER BARNES — American, 50s.

A CIA ANALYST — An American man, 20s.

SENATOR JEFFERSON BIRCH — American, 60s.

THE ENSEMBLE — Airport travelers; Afghan refugees and mujahideen warriors; Pakistani pedestrians and military personnel; guests at a Washington fundraiser; and celebrants and staff at the Irish and American Embassies in Islamabad.

TIME

1981 to 1991.

PLACE

Pakistan, America, and Afghanistan.

NOTES ON PUNCTUATION

The use of a slash (“/”) marks the point of overlapping dialogue. A sentence ending with a dash (“ — ”) indicates that the speaker is cut off while talking. A sentence that ends with an ellipsis (“ ... ”) indicates the speaker has trailed off; one that begins with an ellipsis indicates a slight hesitation before the speaker begins.

Lines in the play in Russian, Pashto, Farsi, and Arabic are written in the Roman alphabet for actors’ ease of pronunciation.

NOTES ON STAGING

The physical engine of this play is to be found in the rapidity and fluidity of its transitions; each scene flows into, or smashing against, the next without pause.

Whenever two people meet there are really six people present. There is each man as he sees himself, each man as the other person sees him, and each man as he really is.

—William James

BLOOD AND GIFTS

ACT ONE

Scene 1

Pakistan. December, 1981.

The Islamabad Airport, early morning.

We hear the roar of a plane overhead and a flight announcement — first in Urdu, then in English. Travelers criss-cross the stage in a bustle of movement. Dmitri Gromov, 40s, stands reading a newspaper. Jim Warnock, 30s, enters walking quickly, a small battered suitcase in one hand and a diplomatic pouch under the other arm. As Jim passes him, Gromov lowers his paper. His English is good but his Russian accent is heavy.

GROMOV. *(Calling after him.)* You are going wrong way. *(Jim realizes he's talking to him, turns and stops.)* Forgive me, but I could not help myself. *(Points.)* Airport exit is that direction.

JIM. Thank you, but I'm meeting someone. I'm fine. *(As Jim starts to move again ...)*

GROMOV. Ah! We have connection. I too am here to meet someone. My wife arrives soon.

JIM. Uh-huh.

GROMOV. The flight from Moscow.

JIM. Uh-huh.

GROMOV. Summer heat here, it is too much for her. But now that winter returns, she returns.

JIM. I see.

GROMOV. Her flight delayed of course, but ... *(He shrugs.)*

Pakistan is not Russia. What can one do?

JIM. Well. Have a nice day. *(As Jim turns ...)*

GROMOV. Very impressive.

JIM. Excuse me?

GROMOV. One suitcase and one pouch. To come all the way to edge of world with only this? Clearly, you are adventurous man. When I first arrived here in Islamabad, I knew I would be here for years. So I brought everything except — what is saying? — kitchen sink.

JIM. Forgive me, but I've got to —

GROMOV. Tell me, how long will *you* be here, Comrade James Warnock? *(Neither man moves. The other travelers have passed through and they are alone now.)*

JIM. Too soon to tell.

GROMOV. And what brings you all the way to Pakistan?

JIM. Work.

GROMOV. But of course. Man like yourself, you are here to serve in your embassy. Officially.

JIM. That's right.

GROMOV. And in what capacity will you / be serving?

JIM. I'm in education.

GROMOV. Again, connection! So am I. Officially.

JIM. Good for you. It's been a pleasure. Give your wife my best.

GROMOV. And yours mine. *(Jim stares at him.)* Congratulations are in order. Just married, yes? Pity she is not going to join you. But perhaps your wife is not interested in education. Or perhaps, unlike yourself, she realizes danger such work can bring.

JIM. My wife is none of your business.

GROMOV. I am only trying to —

JIM. *(Sharp, in Russian.) Slooshayetye, vih znayetye na-kavo ya rabotayoo, ee ya znayoo na kavo vih rabotayetye, ee ya nye eemeyoo vremenye dlya etova. [Look. You know who I work for, I know who you work for, and I don't have time for this.] (The two men stare at each other.)*

GROMOV. I see. Then what *do* you have time for, Comrade Warnock?

JIM. You'll find out.

BLOOD AND GIFTS

by J.T. Rogers

"My God, Russian soldiers being shot by Chinese bullets. Sometimes the world is so beautiful."

13M, 1W (doubling, flexible casting)

It's 1981. As the Soviet army burns its way through Afghanistan, CIA operative Jim Warnock is sent to try and halt its bloody progress, beginning a secret spy war behind the official hostilities. Jim and his counterparts in the KGB and the British and Pakistani secret services wrestle with ever-shifting personal and political loyalties. With the outcome of the entire Cold War comes into play, Jim and a larger-than-life Afghan warlord find the only person they can trust is each other. Spanning a decade and playing out in Washington D.C., Pakistan, and Afghanistan, BLOOD AND GIFTS is a sweeping, often shockingly funny epic set against one of the greatest historical events of recent history, the repercussions of which continue to shape our world.

"Superb! Engrossing and illuminating. J.T. Rogers' knowledge of the hearts and minds of his characters is as deep as his grasp of the geopolitical games being played."

—The New York Times

"Rogers' historical synthesis is exciting, admirable, and alive."

—The New Yorker

"It thrills as a hard-hitting, high-tension story of power, loyalty and the moral cost of geopolitical gamesmanship ... A gripping, sensational spy tale."

—Time Out New York

"It grips entirely ... Imagine that John le Carré collaborated with ... a disaffected renegade from the West Wing."

—The Times (London)

"Sly, funny, informative, and heartbreaking ... this is, in every sense, a great play."

—Time Out London

Also by J.T. Rogers

MADAGASCAR

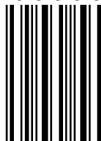
THE OVERWHELMING

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ISBN 978-0-8222-2607-9



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