

Stage **NOTES**TM

A FIELD GUIDE FOR TEACHERS



FROST NIXON



A tool for using the theater
across the curriculum to meet
National Standards for Education

FROST/NIXON

- Production Overview
- Lesson Guides
- Student Activities
- At-Home Projects
- Reproducibles



Copyright 2008, Camp Broadway, LLC
All rights reserved

This publication is based on *Frost/Nixon* a new play by Peter Morgan and directed by Michael Grandage. The content of the *Frost/Nixon* edition of StageNOTES™: A Field Guide for Teachers is fully protected under the copyright laws of the United States of America and all other countries with which the United States has reciprocal copyright relations. All rights regarding publishing, reprint permissions, public readings, and mechanical or electronic reproduction, including but not limited to, CD-ROM, information storage and retrieval systems and photocopying, and the rights of translation into foreign languages are strictly prohibited.



Printed in the United States of America
First Digital Edition: March 2008

For more information on StageNOTES™ and other theatre arts related programs, contact:

Camp Broadway, LLC
336 West 37th Street, Suite 460
New York, New York 10018
Telephone: (212) 575-2929
Facsimile: (212) 575-3125
Email: info@campbroadway.com
www.campbroadway.com

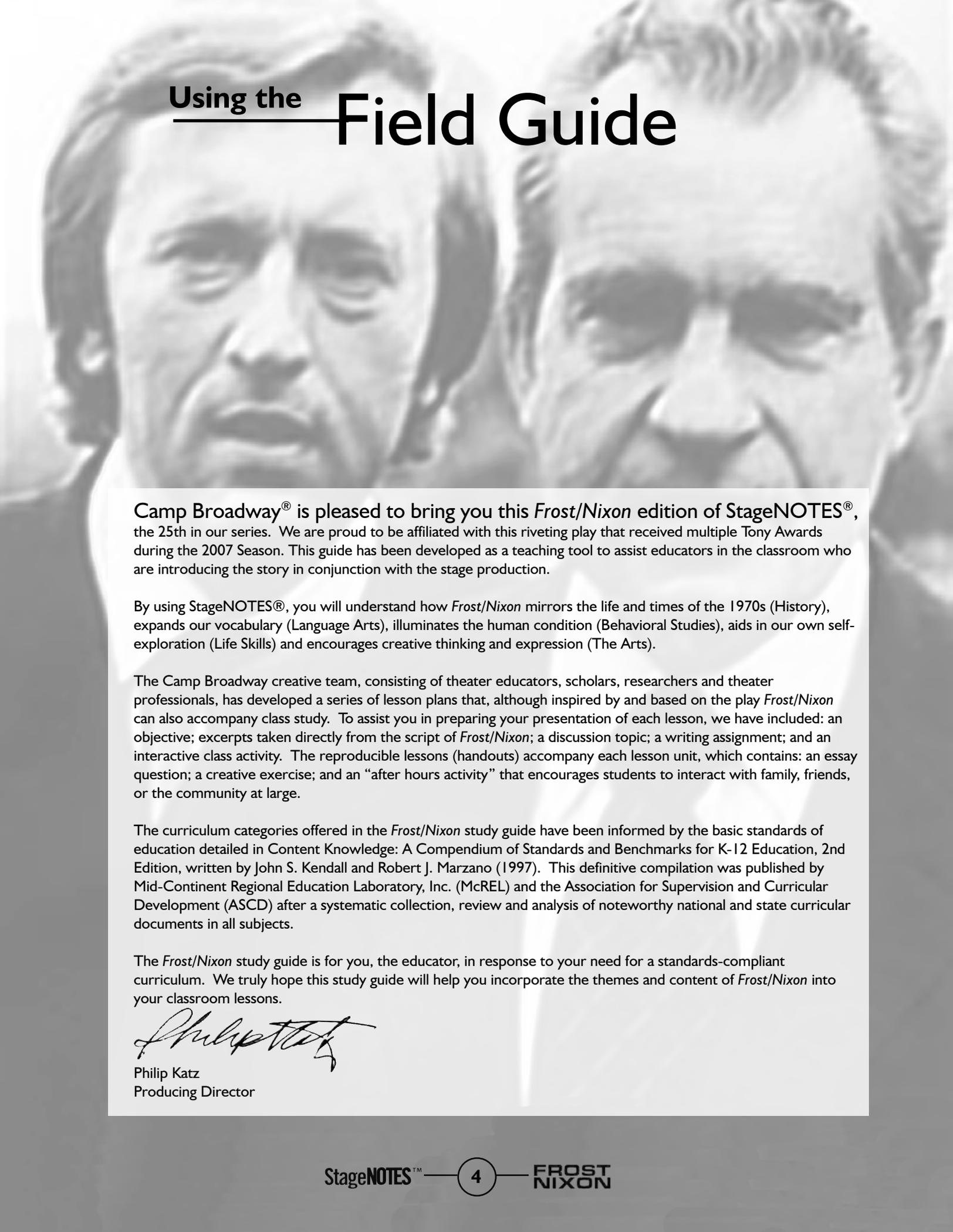




FROST NIXON

Using the Field Guide and Lessons.....	4
A Note from the Author - Peter Morgan.....	5
Breakdown of Characters.....	6
Overture to HISTORY.....	7
History Discussion Lesson.....	16
History Writing Lesson.....	17
History Experiential Lesson.....	18
History To Go Lesson.....	19
Overture to LANGUAGE ARTS.....	20
Language Arts Discussion Lesson.....	22
Language Arts Writing Lesson.....	23
Language Arts Experiential Lesson.....	24
Language Arts To Go Lesson.....	25
Overture to LIFE SKILLS.....	26
Life Skills Discussion Lesson.....	29
Life Skills Writing Lesson.....	30
Life Skills Experiential Lesson.....	31
Life Skills To Go Lesson.....	32
Overture to BEHAVIORAL STUDIES.....	33
Behavioral Studies Discussion Lesson.....	35
Behavioral Studies Writing Lesson.....	36
Behavioral Studies Experiential Lesson.....	37
Behavioral Studies To Go Lesson.....	38
Overture to THE ARTS.....	39
The Arts Discussion Lesson.....	41
The Arts Writing Lesson.....	42
The Arts Experiential Lesson.....	43
The Arts To Go Lesson.....	44
Endnotes.....	45
<i>Frost/Nixon</i> Resources.....	46





Using the Field Guide

Camp Broadway® is pleased to bring you this *Frost/Nixon* edition of StageNOTES®, the 25th in our series. We are proud to be affiliated with this riveting play that received multiple Tony Awards during the 2007 Season. This guide has been developed as a teaching tool to assist educators in the classroom who are introducing the story in conjunction with the stage production.

By using StageNOTES®, you will understand how *Frost/Nixon* mirrors the life and times of the 1970s (History), expands our vocabulary (Language Arts), illuminates the human condition (Behavioral Studies), aids in our own self-exploration (Life Skills) and encourages creative thinking and expression (The Arts).

The Camp Broadway creative team, consisting of theater educators, scholars, researchers and theater professionals, has developed a series of lesson plans that, although inspired by and based on the play *Frost/Nixon* can also accompany class study. To assist you in preparing your presentation of each lesson, we have included: an objective; excerpts taken directly from the script of *Frost/Nixon*; a discussion topic; a writing assignment; and an interactive class activity. The reproducible lessons (handouts) accompany each lesson unit, which contains: an essay question; a creative exercise; and an “after hours activity” that encourages students to interact with family, friends, or the community at large.

The curriculum categories offered in the *Frost/Nixon* study guide have been informed by the basic standards of education detailed in *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education, 2nd Edition*, written by John S. Kendall and Robert J. Marzano (1997). This definitive compilation was published by Mid-Continent Regional Education Laboratory, Inc. (McREL) and the Association for Supervision and Curricular Development (ASCD) after a systematic collection, review and analysis of noteworthy national and state curricular documents in all subjects.

The *Frost/Nixon* study guide is for you, the educator, in response to your need for a standards-compliant curriculum. We truly hope this study guide will help you incorporate the themes and content of *Frost/Nixon* into your classroom lessons.



Philip Katz
Producing Director

A Note from The Author



Peter Morgan

“Having met most of the participants and interviewed them at length, I’m satisfied no one will ever agree on a single, ‘true’ version of what happened in the *Frost/Nixon* interviews – thirty years on we are left with many truths or fictions depending on your point of view. As an author, perhaps inevitably, that appeals to me, to think of history as a creation, or several creations, and in the spirit of it all I have, on occasion, been unable to resist using my imagination...”¹

As part of the research for his play *Frost/Nixon*, writer Peter Morgan travelled to Washington to immerse himself in the culture of the city and observe the American political machine at close quarters, employing a politics tutor whom he would quiz on the differences between senators and congressmen. He also met and interviewed most of the people who appear in the play, including David Frost, John Birt and several of Richard Nixon’s former aides.

“Everyone I spoke to told the story their way. Even people in the room tell different versions. There’s no one truth about what happened in those interviews, so I feel very relaxed about bringing my imagination to the piece. God knows everyone else has.”²

The 43-year-old writer dislikes the term ‘docudrama’ insisting that the play is ‘a drama not a documentary’³. Best known for his television work, including 2003’s “The Deal”, a powerful exploration of the leadership pact between Tony Blair (played by Michael Sheen) and Gordon Brown, Morgan’s dramas have the thread of history running through them. He first had the idea for *Frost/Nixon* back in 1992 having watched a television biography of the broadcaster.

“I was always driven by this image I had of these two men,” recalls Morgan. “The glamorous Frost, 54,000 feet up in the air, going backwards and forwards over the Atlantic on Concorde. And Nixon, a man really living in a cave. A man who found life very hard.”⁴

He first met with Frost to discuss the play two years ago. “He was friendly, willing to be cooperative, yet, not surprisingly, slightly wary,” says Morgan, who thinks the broadcaster initially regarded him as a hatchet man.⁵ Frost commented later, “I was shown a first draft of the script on the condition that I had no editorial control, a bit like the agreement we extracted from Nixon.”⁶ Morgan was surprised to discover a vulnerable side to the showman. “I knew Nixon was complicated,” he says. “But Frost, too, is far more complicated than his television image of ‘marvellous to see you’ or ‘super’. He’s insecure and wants to please. A man who gets hurt, too.”⁷

So why when he’s spent so long writing for television did he produce *Frost/Nixon* for the stage? “I just always saw it as a play, and I didn’t think that differently about doing a play from doing something for the screen. I’m a naturalistic writer who is character-driven. My master is the story, and I thought this was a great story about the contrasts between two fascinating people.”⁸

Breakdown of Characters



David Frost

British talk-show host with programs on three continents and a playboy reputation. Having lost his show in America, he hopes an exclusive interview with Nixon will launch him back into the limelight.



Richard Nixon

37th President of the United States, the first to resign from office following the Watergate scandal. Three years later, in 1977, he lives in seclusion in California hoping to rehabilitate his career.

Jim Reston

American university lecturer and staunch critic of Nixon. He joins David Frost's team as a researcher and acts as a narrator to events.

Jack Brennan

Nixon's Chief of Staff and loyal supporter, a tough negotiator in setting up the interview with Frost.

Evonne Goolagong

tennis player, the first Aboriginal Australian to win Wimbledon and a guest on Frost's show.

John Birt,

Head of Current Affairs at London Weekend Television (LWT) and Frost's producer.

Manolo Sanchez

Nixon's manservant.

Swiftly Lazar

Legendary Hollywood agent representing Nixon, brokers the deal with Frost securing an unprecedented \$600,000 for the interview.

Caroline Cushing

Frost's girlfriend.

Bob Zelnick

Veteran American reporter, well known in the Washington scene and a key member of Frost's team.

Overture to History

Politics and the Media

FROST BITE

“What makes for a good interview? First of all doing your homework. The second thing, which is incredibly obvious, is to listen. When I first went to America to do the talk show people reviewed me and said, “He really listens”. And the third thing is just striking up a relationship with the guest, particularly in a longer interview. Now that relationship may not be mutual respect, it may be mutual awareness or whatever, but the more there’s eye contact with the person you’re talking to the better.”⁹

Summary of Standard for Historical Understanding

1. Understanding and analyzing chronological relationships and patterns:

■ Analyze influence of specific beliefs on these times. How would events be different in the absence of these beliefs?

■ Analyze the effects specific decisions had on history. How would things have been different in the absence of these specific decisions?

2. Understanding the historical perspective:

■ Understand that the consequences of human intentions are influenced by the means of carrying them out.

■ Understand how the past affects our private lives and society in general.

■ Perceive past events with historical empathy

■ Evaluate credibility and authenticity of historical sources.

■ Evaluate the validity and credibility of different historical interpretations

Every decade has its defining TV moment - the Kennedy assassination in the 1960s and Nixon’s resignation in the 70s, for instance. David Frost’s interviews with the disgraced former President, watched by millions, were one such landmark. The determination of both men to triumph over the other made for thrilling small-screen drama.

Unlike previous political scandals, the public could follow Watergate in every detail, through the Oval Office tape recordings and on TV. The televised Senate Watergate Committee hearings gripped viewers and drove the soaps off the air in the US. “Like everyone else, I had watched the Watergate drama play out in my living room,” recalls academic Jim Reston. The way in which politics has been shaped by television is central to the play and director Michael Grandage believes the *Frost/Nixon* interviews force us to reflect on broadcasting’s shifting boundaries over the past thirty years.

“What’s happened to us and television? There was a period where a colossal amount of people – millions – sat down to watch a serious political interview. What would that be tonight if it happened on television?”¹⁰

Journalist Andrew Marr agrees: “In the world of multi-channel television, broadband and blogs, it is becoming increasingly difficult to remember just how great the power of television superheroes used to be, back in the days of two or three channels.”

¹¹ Interviewers such as Frost were regarded by some as the people’s champion, crusading on behalf of truth. But, asks Marr, what were the long-term effects on public debate of such gladiatorial encounters?

“Spin-doctors were brought in to arm politicians against aggressive interviewers with techniques such as the concealed non-answer, the body swerve or dead bat, the mind-numbing repetition of the point, and so forth. Interviewers responded by becoming more aggressive, leading to politicians defending more desperately, and it all became both macho and dull.”¹²

At a time when political apathy appears to be at an all-time high, and voter turnout at an all-time low, original cast member Frank Langella wonders, ‘Whether, in becoming more media friendly, politicians have become less trustworthy, and thus the public feel more alienated from the political process?’¹³



Richard Nixon - A life of thought and debate

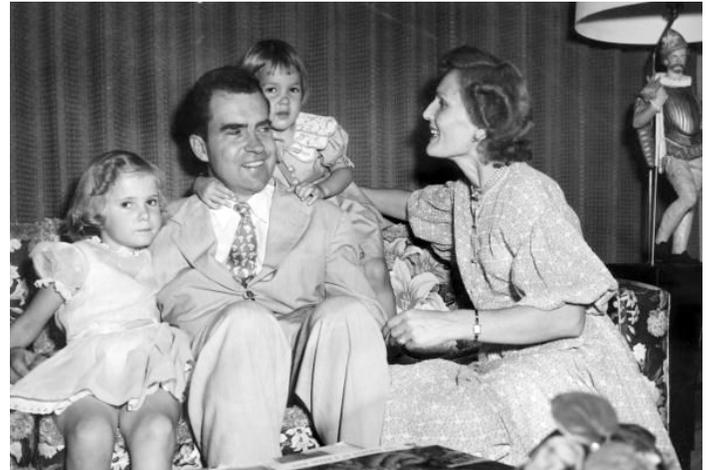


Richard Milhous Nixon

Richard Milhous Nixon was born in Yorba Linda, California on January 9, 1913. A Republican, he was inaugurated as thirty-seventh President of the United States on January 20, 1969. His diplomatic successes with foreign policy included détente with China and the Soviet Union and ending American involvement in the Vietnam War. Still he is best remembered as the only US President to have resigned from office following his implication in the Watergate

scandal. Raised as a strict Quaker, Nixon won a scholarship to Harvard University but was unable to attend as the bursary didn't include living expenses.

In 1934, he left local Quaker school Whittier College and went on to study at Duke University of Law where he excelled academically. Returning to California in 1937 and passing the bar exam Nixon began working in a small law firm in La Mirada. It was at this time he met his future wife Pat Ryan, a high school teacher. The couple married on June 20, 1940 and later had two daughters, Tricia and Julie.



Nixon and family

During the Second World War Nixon served as a Lieutenant Commander in the Navy commanding cargo-handling units in the South Pacific. On leaving the service he was elected to the United States House of Representatives in 1946 and became widely known for his work on the House Committee on Un-American Activities and his tough line on communist sympathizers.

In 1950, Nixon was elected to the United States Senate over Congresswoman Helen Gahagan Douglas who gave him the lasting nickname 'Tricky Dick'. Just two years later, at the age of 39, Dwight D. Eisenhower chose him to be his running mate in his successful Republican presidential campaign.



Nixon and Eisenhower





As the thirty-sixth Vice President of the United States, from 1953 to 1961, Nixon reinvented the office taking on wide-ranging duties and



Nixon and Kennedy debate

undertaking frequent official trips abroad, gaining the attention of the Republican Party, and the media, in the process. He demonstrated for the first time that the office could be a springboard to the White House, most Vice Presidents since having followed his lead and sought the presidency. In 1960, Nixon was nominated with huge support as the Republican Presidential candidate campaigning in support of the policies of the Eisenhower administration. He was narrowly defeated by John F. Kennedy who was thought to have performed better in a televised presidential debate, many viewers regarding Nixon as untrustworthy as a result of perspiration on his top lip and pronounced stubble. This fueled Nixon's distrust of the media. He later quips to Frost in the play, "They say moisture on my upper lip cost me the Presidency. That and the shadow from my beard. Of course – there's no actual correlation between

perspiration and guilt. Nor between facial hair and duplicity. But television and the close-up; they create their own sets of meanings."

speech, 'You won't have Nixon to kick around anymore because, gentleman, this is my last press conference.'²⁶ Having lost the election he moved to New York City to become a senior partner in a leading law firm.

However, during the 1966 Congressional elections he began to rebuild his base within the Republican Party and just two years later made a remarkable political comeback by again winning their nomination for president. The political landscape had changed significantly in the five years since the

In 1962, Nixon suffered further defeat in the race for Governor of California. Worn down by years of campaigning he took a swipe at the media in his concession

assassination of President Kennedy and this was a new Nixon, rested and ready. He appealed to what he called the 'silent majority', conservative Americans who disliked the prevalent 'hippie' counter-culture. Regarding the continuing war in Vietnam, which had cost so many American lives, Nixon promised 'peace with honor' without claiming to be able to win the conflict and went on to defeat Vice President Hubert H. Humphrey.

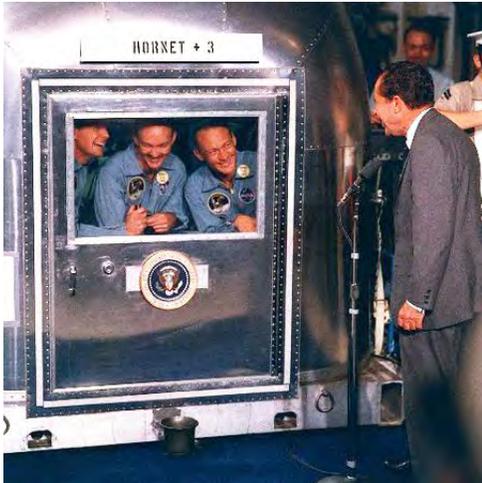
Once in office Nixon began the phased withdrawal of US troops from South Vietnam leaving the fighting to the Vietnamese. American involvement in the war declined steadily until all the troops were gone by 1973 with Nixon widely praised for fulfilling his election promise. However, this was not before ordering secret bombings of Cambodia in March 1969 to



Nixon sworn in as the 37th President of the United States

destroy what was thought to be the headquarters of the National Front for the Liberation of Vietnam. In doing so Nixon knew he would be prolonging





Nixon welcomes astronauts home

an unpopular war and breaching Cambodia's stated neutrality. This unorthodox use of executive powers was later raised during the investigations into the Watergate scandal.

In other areas of foreign policy Nixon eased Cold War tensions. In what would later become known as the 'China Card', he purposefully improved relations with the People's Republic of China to gain a strategic advantage over the Soviet Union, China's former communist ally. He stunned the world in 1972 by going to China himself to negotiate directly with Chairman Mao. Fearing the possibility of an alliance between the two nations, the Soviet Union yielded to American pressure for détente.

Nixon's domestic policies included the establishment of the Environmental Protection Agency in 1970 and the Drug Enforcement Administration in 1973. One of the most dramatic events of his presidency came early on July 20, 1969 when he addressed American

astronauts Neil Armstrong and Buzz Aldrin via radio during the first ever moon landing.

Despite some economic problems during his first term in office, Nixon easily won re-election in 1972 with a landslide victory over Democratic presidential candidate George S. McGovern, gaining over 60% of the popular vote. But within months Nixon's administration was embattled over the now infamous Watergate scandal. Beginning with a burglary at the offices of the Democratic National Committee, inside the Watergate Hotel complex, the corruption of the White House and the President's own paranoia were exposed to the public.

Faced with the near certainty of both his impeachment by the House of Representatives and his probable conviction by the Senate, Nixon addressed the nation by television on the evening of August 8, 1974 announcing that he would resign effective noon the next day. On leaving the White House he returned to his estate in San Clemente, California. A month later Nixon's successor President Gerald R. Ford, formerly Vice President, granted him a full pardon for any illegal

acts he may have committed while in office, effectively ending any possibility of criminal proceedings against the disgraced leader.

In later life Nixon wrote many books on politics, including his memoirs, and worked hard to rehabilitate his public image gaining respect as an elder statesman in the area of foreign affairs. One of the lasting legacies of Nixon's Presidency is that so many key figures of the Ford, Reagan, Bush Sr. and Jr. administrations, including Dick Cheney, Colin Powell and Donald Rumsfeld, first entered government service during his time at the White House. Nixon's administration was also the first to organize a daily message for the media, a practice adopted by all subsequent administrations.

At the age of 81, Richard Nixon died on April 22, 1994, after suffering a stroke. He was buried beside his wife, who had died less than a year earlier, on the grounds of the Richard Nixon Library in his birthplace, Yorba Linda.



Nixon announces his resignation

TIME
LINE January 21, 1969



Richard Nixon is inaugurated as the 37th President of the United States

June 13, 1971



The New York Times and Washington Post begin publishing the Pentagon Papers, the Defense Department's secret history of the Vietnam War.

June 17, 1972

Five men, one of whom says he worked for the CIA, are arrested at 2:30 am trying to bug the offices of the Democratic National Committee at the Watergate Hotel.



October 10, 1972

FBI agents establish that the Watergate break-in stems from a massive operation of political spying and sabotage conducted on behalf of the Nixon re-election campaign.

November 7, 1972

Nixon is re-elected in one of the largest landslides in American political history.



Watergate

Early in the morning of June 17, 1972 police discovered five men inside the headquarters of the Democratic National Committee at the Watergate Hotel. It transpired that the intruders investigate the burglary. The FBI already knew most of what



Carl Bernstein (left) and Bob Woodward



The Watergate Hotel

were there to adjust bugging equipment they had installed during an earlier break-in in May and to photograph documents. One of the five, James W. McCord Jr., was Chief of Security at the Committee to Re-elect the President (CRP) suggesting a link with the White House. However, Nixon's Press Secretary Ron Ziegler dismissed the incident as a "third-rate burglary".

Washington Post reporter Bob Woodward was present at McCord's arraignment, which revealed his links with the CIA, and together with his colleague Carl Bernstein he began to

added to the intrigue. The informant told the journalist that White House officials had hired as many as fifty people to sabotage the Democrat Party's chances in the 1972 election. Years later, on May 31, 2005, decades of speculation as to the true identity of the source was ended when W. Mark

they published but it kept the focus on the Watergate scandal. Woodward's relationship with an inside source, codenamed 'Deep Throat',

Felt, a leading figure within the FBI in the early 1970s, revealed that he was Deep Throat, a claim later confirmed by Woodward.

On January 8, 1973 the five intruders went to trial. They had been paid by the CRP to plead guilty and say nothing and were convicted of conspiracy, burglary and wiretapping. The connection between the Watergate break-in and the President's re-election campaign dramatically raised the political stakes. Instead of ending with the trial and conviction of the five men, the investigation broadened and a Senate Committee was established to examine Watergate, subpoenaing members of Nixon's own staff.



Mark Felt - 1970



Mark Felt - 2005

Four months later, on April 30, the President was forced to dismiss two of his closest aides - White House Chief of Staff Bob Haldeman and John

Bob Haldeman, John Ehrlichman and Attorney General Richard Kleindienst, Nixon's top White House officials resign over the scandal. White House Counsel John Dean is fired.



The Senate begins its nationally televised hearings regarding Watergate.

Watergate prosecutors find a memo addressed to John Ehrlichman describing in detail the plans to burgle the office of Daniel Ellsberg's psychiatrist. Alexander Butterfield, Deputy Assistant to the President, reveals that all conversations and telephone calls in the Oval Office have been recorded since 1971.



Nixon orders White House taping systems to be disconnected.

April 30, 1973

May 18, 1973

June 13, 1973

July 18, 1973



The Watergate Hearings - 1973

Ehrlichman, Assistant to the President for Domestic Affairs. They would later be indicted and imprisoned for their role in the scandal. Nixon also fired White House Counsel John Dean who would go on to become a key witness against the President.

when did he know it?

On July 13, Deputy Assistant to the President Alexander Butterfield made a shocking revelation. When asked if there was any tape recording equipment within the White House, Butterfield reluctantly answered

The hearings held by the Senate Watergate Committee, in which many former White House officials gave dramatic testimonies, were broadcast from May 17 to August 7 causing great damage to Nixon. Scholars estimate that 85% of Americans tuned in at least once during the three months. Regarding Nixon's personal involvement in the scandal, Republican Senator Howard Baker of Tennessee famously asked, 'What did the President know and



that everything in the Oval Office was automatically recorded. This radically altered the direction of the investigation as the recordings

might prove whether Nixon or John Dean was telling the truth about key meetings. Special Prosecutor Archibald Cox subpoenaed the tapes but the President refused to hand them over citing executive privilege. When he refused, Nixon ordered the Special Prosecutor to be fired and several of Cox's colleagues resigned in objection. October 20, 1973 became known as the 'Saturday Night Massacre'. Public reaction was intense with protestors taking to the streets outside the White House carrying banners which implored motorists to 'Honk to impeach'.

The President was forced to allow the appointment of a new Special Prosecutor, Leon Jaworski, who continued the investigation. While still refusing to hand over the actual tapes, Nixon did agree to provide transcripts of a large number of them. The recordings largely confirmed Dean's account of events and caused further controversy when eighteen and a half minutes of one tape was found to be missing. Initially the White House blamed this on Nixon's secretary who claimed to have accidentally erased the tape, but later forensic examination discovered that the section had been deleted several times. Finally, on July 24, 1974, the Supreme Court rejected the President's claims of executive privilege and ordered him to surrender the tapes which he did a week later.

Nixon's position became increasingly precarious and the House of Representatives recommended three articles of impeachment against the President: the obstruction of justice in the investigation of the break-in at



Nixon refuses to relinquish tape recordings to the Senate Watergate Committee or the Special Prosecutor.

July 23, 1973



'The Saturday Night Massacre'. Nixon fires, Archibald Cox, the Special Prosecutor whose colleagues resign in protest. Pressure for impeachment mounts in Congress.

October 20, 1973



Nixon declares 'I'm not a crook', maintaining his innocence in the Watergate scandal.

November 17, 1973



The White House can't explain an eighteen-and-a-half-minute gap in one of the subpoenaed tapes.

December 7, 1973

The White House releases edited transcripts of the Nixon tapes but the House Judiciary Committee insists the actual tapes be handed over.

April 30, 1974



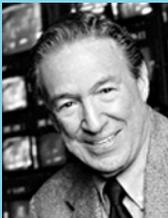
the headquarters of the Democratic National Committee, abuse of power by illegal wiretapping and interference with the lawful activities of the FBI and contempt of Congress in failing to comply with subpoenas. On August 5 another tape, the "Smoking Gun", was released. Recorded on June 23, 1972, it documented Nixon and Bob Haldeman formulating a plan to block the FBI investigations by getting the CIA to falsely claim that it would compromise national security. With this final piece of evidence, the President's few remaining supporters deserted him and on August 9, 1974, Nixon became the first US President in history to resign from office.

many and certainly didn't end with the resignation of the President and the imprisonment of several White House officials. It led to new laws regarding the financing of election campaigns and changes to the 1986 Freedom of Information Act as well as ushering in a new era of more aggressive reporting on political issues by the media. A new generation of reporters, hoping to become the next Woodward and Bernstein, embraced investigative journalism and sought to uncover new scandals. The Washington Post reporters who had helped to uncover the scandal wrote a best-selling book based on their experiences called "All the President's Men". It was published in 1974, and was made into a film two years later, starring Robert Redford and Dustin Hoffman as Woodward and Bernstein respectively.



The repercussions of the Watergate scandal were

Who's Who

 <p>Jack Anderson Journalist, Washington Post</p>	 <p>Alexander Butterfield Deputy Asst. to Nixon (1969-1973)</p>	 <p>Charles Colson White House Special Counsel (1969-1972)</p>	 <p>John Connally U.S. Treasury (1971-1972)</p>
 <p>Bob Haldeman Chief of Staff (1969-1973)</p>	 <p>Pat Grey CIA</p>	 <p>Henry Kissinger U.S. Secretary of State (1973-1974)</p>	 <p>Mike Wallace Anchorman of CBS News Show "60 Minutes"</p>

Key people mentioned in the play

The Supreme Court rules unanimously that Nixon must hand over the tape recordings of sixty-four White House conversations, rejecting the President's claims of executive privilege.

July 24, 1974

The House Judiciary Committee takes the momentous step of recommending that the President be impeached and removed from office.

July 27, 1974



Richard Nixon becomes the first US President to resign. Vice President Gerald R. Ford assumes the country's highest office and later issues an unconditional pardon for any offences Nixon may have committed as President.

August 8, 1974



Former FBI Deputy Head Mark Felt revealed as the anonymous source "Deep Throat" who helped Washington Post reporters Bob Woodward and Carl Bernstein uncover the Watergate scandal.

May 2005

Using the Lessons

The collage shows several overlapping lesson unit pages. The most visible page is for a 'Discussion' lesson. It includes the following text:

OBJECTIVE
Explore the legal implications of the abuse of government power.

EXERCISE
The law is the same for everyone. But is this always true? In the case of Richard Nixon it certainly was not. Some argue that prosecuting a president only serves to divide the country. Yet the laws he surely broke may be the same laws meant to protect Americans from abuse of power.

The first extract shows James Reston's frustration with the move and explains his role as Frost's advisor in pressuring Nixon to admit his guilt. The second offers Nixon's disregard for the law in this case.

Divide the class into two debate groups and argue the concept of all citizens being equal under the law versus Nixon's view. Have each group develop discussion points. Some suggestions might be Nixon's behavior as unconstitutional, despotic that may result from such behavior, political divisions resulting from a prosecution, and how the Watergate break is preserved "the greater interests of the nation."

FROM THE SCRIPT
James Reston
I've read the story that Ford (President Gerald Ford) brought to end the special investigations from Watergate and Nixon's fall from power. I remember the man who had committed the biggest crime in American political history being set free and pardoned.

Nixon
I'm sure that the fact that the distribution of money will be very generous to me.

TEACHER TIPS
The symbol of justice is a woman blindfolded holding balanced scales. Yet we often see court decisions that do not seem fair.
How does this affect your view of the law as protecting us?
How does it affect your attitude toward obeying the law?

Each Lesson Unit (History, Language Arts, etc.) contains the following Lessons:

Discussion:

The focus is on facilitating an in-depth class dialogue.

Writing:

The focus is on the expression of thoughts in written form.

Experiential:

The focus is on understanding social dynamics as well as collaboration and teamwork in small and large groups.

A take-home "After Hours" lesson

Each StageNOTES™ lesson generally includes the following components:

Objective:

An overall note to the teacher outlining the goals of the lesson to follow.

From the script:

An excerpt or situation from the script of *Frost/Nixon* to help "set the stage" for the activity that follows.

Exercise:

A detailed description and instructions for the activity to be facilitated in class.

Teaching Tips:

Direct questions teachers may use to help guide the students through the activity.

Featured Lesson Units

- 1 History
- 2 Language Arts
- 3 Behavioral Studies
- 4 Life Skills
- 5 The Arts

The Standards listed throughout the StageNOTES™ Field Guide are excerpted from *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education (2nd Edition)* by John S. Kendall and Robert J. Marzano, published by Mid-Continent Regional Educational Laboratory, Inc. (McREL) and the Association for Supervision and Curricular Development (ASCD), 1997.

The ^{CAMP} *Broadway* Guide to Theatergoing Etiquette

In the early part of the nineteenth century, theatrical performances usually began at six o'clock. An evening would last four or five hours, beginning with a short "curtain raiser," followed by a five-act play, with other short pieces presented during the intermissions. It might be compared roughly to today's prime-time television, a series of shows designed to pass the time. With no television or radio, the theater was a place to find companionship, light, and warmth on a cold winter's evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o'clock for the full program of the evening, while half price admission was offered at eight or eight-thirty to the working class. This allowed for their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Because of this popularity, theaters began to be built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below—in contrast to the earlier style of receding tiers. This meant that the audience on the main floor (the section called "the orchestra") were out of the line of sight of the spectators in the galleries. As a result, the crowds became less busy peoplewatching and gossiping among themselves, and more interested in watching the performance. The theater managers began the practice of dimming the lights in the seating area (called the "house lights"), focusing the attention of the audience on the stage. The advent of gas lighting and the "limelight" (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience's rapt attention.

By the 1850s, the wealthier audiences were no longer looking for a full evening's entertainment. Curtain time was pushed back to eight o'clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee (afternoon) performances were not given regularly until the 1870s, allowing society

ladies, who would not have ventured out late at night, the opportunity to attend the theater.

Now in a new millennium, many of these traditions are still with us. The theater is still a place to "see and be seen"; eight o'clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

You can make sure everyone you know has the very best experience at the theater by sharing this Theater Etiquette with them. And now, enjoy the show!

Being a Good Audience

Remember, going to the theater isn't like going to a movie. There are some different rules to keep in mind when you're at a live performance.

Believe it or not, **the actors can actually hear you.** The same acoustics that make it possible for you to hear the actors means that they can hear all the noises an audience makes: talking, unwrapping candy, cell phones ringing. That's why, when you're at a show,

there is no food or drink at your seats (eat your treats at intermission; save the popcorn-munching for the multiplex)

No talking (even if you're just explaining the plot to the person next to you)

Always keep cell phones and beepers turned off (This even means no texting your friends during the show to tell them how great it is...)

Of course, what the actors like to hear is how much you're enjoying the performance. So go ahead and laugh at the funny parts, clap for the songs, and save your biggest cheers and applause for your favorite actors at the curtain call. That's their proof of a job well done.



**OBJECTIVE**

Explore the legal implications of the abuse of government power.

EXERCISE

The law is the same for everyone. But is that always true? In the case of Richard Nixon it certainly was not. Some argue that prosecuting a president only serves to divide the country. Yet the laws he surely broke may be the same laws meant to protect Americans from abuse of power.

The first extract shows James Reston's frustration with the move and explains his role as Frost's advisor in pressing Nixon to admit his guilt. The second affirms Nixon's disregard for the law in this case.

Divide the class into two debate groups and argue the concept of all citizens being equal under the law versus Nixon's view. Have each group develop discussion points. Some suggestions might be Nixon's behavior as unconstitutional, despotism that may result from such behavior, political divisions resulting from a prosecution, and how the Watergate break is preserved "the greater interests of the nation."

FROM THE SCRIPT

Scene 3

As narrator, journalist and author, James Reston decries the fact that Nixon has been pardoned and would forever escape prosecution for his role in Watergate.

JAMES RESTON

It was around this time that Ford (President Gerald Ford), desperate to move the agenda (in Washington) on from Watergate, gave Nixon a full, free and absolute pardon. It meant that the man who had committed the biggest felony in American political history would never stand trial.

Scene 18

Nixon states his view that the law in this case does not apply, using patriotism as an excuse.

NIXON

When you're in office, you have to do a lot of things that are not, in the strictest sense of the law, legal. But you do them because they're in the greater interests of the nation.

TEACHER TIPS

The symbol of justice is a woman blindfolded holding balanced scales. Yet we often see court decisions that do not seem fair.

How does that affect your view of the law as protecting us?

How does it affect your attitude toward obeying the law?

**OBJECTIVE**

Students learn the importance of factual reporting while gaining an objective knowledge of an important historical event.

EXERCISE

Bob Woodward and Carl Bernstein, reporters for the Washington Post, won The Pulitzer Prize for Public Service for the newspaper based on their work in uncovering the Watergate scandal. Their work resulted in President Nixon's resignation from office. Investigative reporting requires a lot of work. The person writing the story must be fair and must make sure that all of the facts are presented without personal bias. Ironically, in the first extract, Nixon could have been speaking to Bernstein and Woodward.

President Richard Nixon also did not have a good relationship with the press, whom he often said treated him unfairly. The second extract speaks to that mistrust.

Tell students to follow Nixon's advice in the first extract and be good reporters. Have them research the Watergate scandal, taking notes as they go. Following the journalistic style of the five W's—Who, What, Where, When, Why—they write an article detailing the event. Ask that they include as many quotes as possible to back up their information.

FROM THE SCRIPT

Scene 2

About to resign in disgrace, Nixon addresses his staff...

NIXON

..and so, I say to all of you, be proud of what you have done. Always give your best. Never get discouraged. Never be petty...

Scene 21

After the interviews Nixon speaks to Frost about his mistrust of the press...

NIXON

I...ah...didn't catch the interviews as they went out. But they tell me they were a great success. I gather the...ah...journalists that were so positive about you were not so kind to me...

FROST

Yes, I was sorry to see that.

NIXON

No condolences necessary. I've grown to expect nothing else from those...

TEACHER TIPS

There have been many political scandals throughout America's history.

Can you name one?

How much do you know about the Watergate scandal?

Have you ever heard anyone talking about it? When?



Experiential History



OBJECTIVE

Comprehend the impact of criminal activity by public officials on democracy.

EXERCISE

On October 10, 1972, the FBI establishes that the Watergate break in stemmed from a massive operation of political spying and sabotage conducted on behalf of the Nixon re-election campaign. On April 30, 1973, Nixon aids Bob Halderman and John Erlichman and Attorney General Richard Kleindienst resign. Whitehouse counsel John Dean, who would later provide evidence against Nixon, is fired. On May 18, 1973 the Senate Watergate Committee begins its nationally televised hearings that result in Nixon's resignation.

When all of the evidence was in it became obvious that the affair was a complex criminal activity that spanned four years or more during Nixon's terms as president.

To get a solid perspective on the affair, rent the excellent NBC documentary, "Deep Throat: The Full Story of Watergate" and view in class.

Think It Through

What overall effect did Watergate have on American democracy?

FROM THE SCRIPT

Scene 9

Frost tells Reston he fears that asking the hard questions about Watergate might create sympathy among the public for Nixon. Reston replies...

JAMES RESTON

I submit it's impossible to feel anything close to sympathy for Richard Nixon. He devalued the Presidency and left the country that elected him in trauma. The American people need a conviction. Pure and simple. The integrity of our political system, of democracy as an idea entirely depends on it. The stakes could not be higher. And if in years to come people look back and say it was in this interview that Richard Nixon exonerated himself, that would be the worst crime of all.

Scene 18

Frost tries to get at the truth, Nixon aid Brennan gloats that no one has been able to pin obstruction charges on his boss; Nixon uses verbal legal tricks to get around Frost's question.

FROST

Looking back over your final year in office, do you feel you ever obstructed justice or were part of a conspiracy to cover-up or obstruct justice?

BRENNAN

It was obvious to everyone in the Nixon camp that Frost could no longer win on points – and would therefore come out throwing haymakers – looking for a knockout. But we took comfort from the fact that a thousand journalists, Congressmen, Senators and State Prosecutors had tried to nail the President on this subject before, and failed.

NIXON

No, I don't. And I'm interested...you use the term 'obstruction of justice'. You perhaps have not read the statute with regard to the obstruction of justice.

TEACHER TIPS

Do you assume most government officials are honest? What events do you know about from the news that says otherwise? Name a few. Do dishonest politicians affect how you feel about government? Explain. Do you still think most politicians are honest?



After Hours

History



CHALLENGE N^o. 1

Connect the Historical Dots

A year or so before the Watergate scandal broke, a 7,000 page top-secret government document was leaked to the New York Times and Washington Post by former state department official, Daniel Ellsberg. “The Pentagon Papers,” as dubbed by the press, revealed damning information about the internal planning and policy making by the Nixon administration concerning the Vietnam War. Frost questioned Nixon about his wartime policies in the play.

Gather as much information as possible on the Pentagon Papers controversy. Take concise notes tracing the publishing of the papers to the arrest of Nixon aids who burglarized the offices of the Democratic National Committee at the Watergate Hotel Complex. When you’re finished, create a tree chart connecting the events.

CHALLENGE N^o. 2

“Television is to news what bumper stickers are to philosophy.”

Aside from almost being impeached, probably breaking numerous laws, and noted more for his persecution complex than his genial personality, Nixon actually came up with quite a few interesting quips and quotes in his day.

Go to the website below. It lists a number of them. Pick out the ones you think seem most inconsistent with his actual performance in office.

http://thinkexist.com/quotes/richard_m._nixon/



Overture to Language Arts



David Frost

Born To Be On The Tube

FROST BITE

“It was very difficult to have a very personal feeling about Nixon because he was so impersonal. He closeted himself off from the rest of the world. A sad man who so wanted to be great was a phrase that occurred to me as I left him for the last time in San Clemente.”¹⁴

Summary of Standard for Language Arts

Writing

- Demonstrates competence in the general skills and strategies of the writing process
- Prewriting, drafting and revising, editing and publishing
- Demonstrates competence in the stylistic and rhetorical aspects of writing
- Uses grammatical and mechanical conventions in written compositions
- Gathers and uses information for research purposes

Reading

- Demonstrates competence in the general skills and strategies of the reading process
- Demonstrates competence in the general skills and strategies for reading a variety of literary texts
- Demonstrates competence in the general skills and strategies for reading a variety of informational texts

Listening and Speaking

- Demonstrates competence in speaking and listening as tools for learning

Born in Tenterden, England on April 17, 1939, Sir David Paradine Frost has been a leading figure in television news and entertainment for over forty years. He has hosted top-rated shows in both the UK and America and is the only person to have interviewed all of the past six British Prime Ministers and the past seven US Presidents.

While still an undergraduate at Cambridge University, where he was also secretary of the Footlights Drama Society, Frost began presenting TV programs, leading ultimately to the groundbreaking satirical show “That Was The Week That Was”, broadcast by the BBC from 1962 to 1963. Producer Ned Sherrin observes, ‘He was the first of that generation who went straight from university to television. He took to it like a duck to water.’¹⁸ As Nixon later comments, “You were obviously born to be on the tube.” The program quickly gained a massive cult following but riled politicians who appeared on it complaining that they were being ridiculed by Frost and his team. Indeed, the young presenter’s provocative interviewing style often resulted in charged exchanges and coined the phrase ‘trial by television’.

‘Frost was part of the first generation of television interviewers who could no longer stomach the deference of TV’s early years,’ explains Andrew Marr. ‘Those journalists who had grown up with the young medium, and Frost was the greatest example, had a self-confidence in front of the camera which made all but a few politicians, men of the age of the debating chamber and the public meeting, look blundering and pedestrian.’¹⁹

Several other successful shows followed, including “The Frost Report” in 1966 in which Frost collaborated with comedians John Cleese, Ronnie Barker and Ronnie Corbett, and for ITV “The Frost Programme”. Interviewees from the world of showbiz included Muhammad Ali, the Beatles and Orson Welles. But it was after a moving tribute to the assassinated President John F. Kennedy on “TWTWTW” that Frost became famous in the US and began presenting “Frost Over America”. This was the beginning of a busy period for the broadcaster who spent much of the 1970s commuting across the Atlantic, usually by Concorde, earning himself the reputation of an international playboy.

It was the 1977 interviews





with the disgraced former US President Richard Nixon that helped revitalize Frost's career, which was in decline in America following the cancellation of his network talk show. The four 90-minute programs, in which Frost persuaded Nixon to admit he'd let the American people down over the Watergate scandal, achieved the largest television audience for a news interview in history and has since become a benchmark for political interviews.

In addition to being instrumental in the creation of two important TV franchises, LWT in 1967 and TV-am in 1982, Frost has produced several films and has his own production company, Paradine Productions.



Frost on the set of his show

He is perhaps best known today as the presenter of such programs as "Through the Keyhole" and "Breakfast with Frost", both fixtures of the Sunday schedules for over twenty years. "It's hard to match up the mellow Sunday morning television presenter with the harder, cooler 1960s model," admits actor Michael Sheen. ²⁰ "Look at his footage from the 60s, grilling the likes of Oswald Moseley, and you find he was the most confrontational of interviewers." ²¹ Indeed

Frost's critics argue that his latter-style flattering attention towards his interviewees, many of whom have since become friends, borders on the sycophantic, dubbing his show a cozy "love-in". But the change in his interview technique is a natural progression argues Ned Sherrin. "In the 1960s, he was very hard. But from Nixon onwards it was always softly, softly catchee monkey." ²²

"The key is knowing how to open people up rather than shut them up," says Frost. "It's all about the testing quality and intellect of the question, not the style. The late Labour leader John Smith told me: "You have a way of asking beguiling questions with potentially lethal consequences"." ²³

Friend and former producer of The Frost Show William G. Stewart comments, "Of course he's mellowed

and he's now part of the establishment, but there have only been a few people who have changed the face of television and David is one of them." ²⁴



Frost with the cast of "The Frost Report"

In 2005 Frost added a BAFTA Fellowship to his many awards and now, at the age of 67, he is still courting controversy having recently agreed to present a weekly current affairs program for Al-Jazeera International, the English language version of the Arab broadcaster unpopular in the US.



Frost interviews U.S Secretary of State, Condoleezza Rice on "Breakfast with Frost".

"As my show from London will be shown around the world at different times, it isn't just "Breakfast with Frost", but brunch, lunch, afternoon tea, and supper with Frost!" ²⁵





Discussion

Language Arts



OBJECTIVE

Gaining human perspective through literature.

EXERCISE

Nixon consistently expressed frustration that all people seemed to care about was what he'd done wrong. Truth is, despite Watergate, history considers him one of our best presidents in terms of, among other accomplishments, improving relations with Russia and China, our then Cold War enemies.

Secure a copy of *The Memoirs of Richard Nixon*. Divide the pages into the number of students in the class. Each student reads a designated number of pages and takes notes. When the last section has been read, students in turn verbally summarize what they've read for the class. Other students take notes. When the last student has spoken open the class to discussion. Guide the discussion toward Nixon's accomplishments as president and insights into his personality that may have caused his eventual downfall.

FROM THE SCRIPT

Scene 4
Nixon reveals the importance of his memoirs in validating his presidency.

NIXON

That book is important to me. It's probably the only chance I'm going to get to put the record straight and remind people the Nixon years weren't ALL bad.

Scene 1
Reston talks about Nixon's achievements as president.

RESTON

In the summer of 1972 Richard Nixon had brought the war in Vietnam to an end, achieved a diplomatic breakthrough with the Russians, had been the first Western leader to visit the People's Republic of China and presided over a period of economic stability at home...

TEACHER TIPS

Are you quick to judge others?

Do you jump to conclusions before knowing the whole story?

Even if you disagree with someone, can you see their point?

How important are someone's childhood experiences to the adult person they become?

**OBJECTIVE**

Metaphor as an effective writing tool.

EXERCISE

The use of a sports metaphor to describe the action between Nixon and Frost is not only more interesting but also more accurately descriptive of the relationship between the two men. The metaphoric language reinforces that the two are indeed participants in a contest. Someone will win; someone will lose. Everyone, including the contestants and their colleagues, understand it.

Use war as a metaphor and rewrite the dialogue in the first paragraph. Now do something even more challenging. Pretend that instead of adversaries Frost and Nixon are fast friends. Nixon has not been accused of a crime and is considered one of the most honorable and respected presidents in the nation's history. As you can imagine, their interview would have a much different tone. Use dance metaphors to rewrite the same lines.

FROM THE SCRIPT

The guide introduction refers to metaphors contained in the script.

The text is littered with sports metaphors, referring to Frost and Nixon as “the two duelists, athletes waiting for the gun” Like boxers in the ring they square up to one another, sparring, lashing out, then retreating back to separate corners to lick their wounds. During breaks in recording, while the tapes are changed, the adversaries are given pep talks by their respective teams. “Control the space,” counsels Nixon’s Chief of Staff, Colonel Jack Brennan. “Don’t let him in.”

TEACHER TIPS

It’s fun to think of things in different and creative ways. Did you ever say, “That reminds me of...?” The interaction between Frost and Nixon reminds the author of a sports event.

Do you find this interesting?

**OBJECTIVE**

Conduct an effective interview.

EXERCISE

The author, Peter Morgan, interviewed everyone including David Frost, John Birt and several of Richard Nixon's former aids before writing his play. He writes, "Everyone I spoke to told the story their way. Even people in the room tell different versions. There's no truth about what happened in those interviews. So I feel very relaxed about bringing my imagination to the piece. God knows everyone else has."

In the interview, Frost is trying to get Nixon to say something specific—to answer the hard questions. There are special interview techniques involved in getting people to say what you want them to say. It's not easy.

Conduct an interview. Know what you want the person to talk about beforehand. Formulate your questions carefully. Do not allow them to wander from the subject. Do not allow them to evade your question. If they do, get them quickly back on track but without saying things like, "you're not answering my question." Be cagey. Use other questions to accomplish your goal of getting the information you want. In the end, do you think you succeeded or not?

FROM THE SCRIPT

Scene 12

After the initial interview Birt and the others are concerned that Frost is not putting enough pressure on Nixon to talk about serious matters relating to Watergate. He offers some suggestions.

BIRT

Listen, some of this is perfectly acceptable first day stuff. And we must take some responsibility for what happened out there too. We clearly hadn't strategized sufficiently, or formulated enough of a plan. But for the future, think of yourself as an umpire and Nixon as a player confined to one paragraph answers. If he begins to meander, blow the whistle. Stay cool and firm but be polite, only raise your voice if and when you are pushed and keep the pressure on at all times. You will win this, but only if you can, so to speak, sprint the mile...

Frost challenges Nixon to answer a specific question. Nixon shies away from answering.

FROST

Mr. President, we are going to be covering a lot of subjects in a great deal of detail over the course of the next six hours, but I'd like to begin completely out of context, by asking you one question, more than any other, almost every American and people all over the world want me to ask: "Why didn't you burn the tapes?"

NIXON

Mr. Frost, I'm surprised by your question - since we have an agreement - a contractual agreement, I believe - that we would cover Watergate in our last taping session, but if your... "viewers" really do have a... "major concern", then perhaps I should briefly respond to it now... *NIXON smiles coldly...*

Frost responds to criticism by colleagues that he needs to do more to get the answers.

FROST

I assumed a more challenging position like you said. Was more conscious of my body language. Asked what I thought were more penetrating questions. And didn't allow him to ramble...quite as much...

ZELNICK

But his replies were still too long. Ten minutes instead of twenty. And you weren't scoring where you had to.

TEACHER TIPS

Some people avoid giving straight answers. How many times have you watched an interview and thought the person did not answer the question? Maybe it's happened to you. And it's frustrating. Why do you think that happens? Is there a way of getting those answers you want?



CHALLENGE N^o. 1

In Nixon's day the U.S. and Russia always seemed on the brink of war.

Applying Nixon's definition of détente, read the second script extract and write a brief analysis of how he applied the definition to his dealings with the Russian leaders.

CHALLENGE N^o. 2

Look up the definition of irony. Read the excerpt from Scene 7 (to the right) again and find the part that expresses it.

CHALLENGE N^o. 3

Which of the following three script extracts contains analogy?

FROST

So, in that case...will you accept, then...to clear the air once and for all...that you were part of a cover-up, and that you did break the law?

RESTON

In Spain bullfighters talk of the moment the bull in front of them has lost the fight and by implication, the will to live. We were at that moment...

ZELNICK

The general view is that I've been wasting my matinee idol looks on Radio.

FROM THE SCRIPT

Scene 13

NIXON

...détente, as I understand it - or modern diplomacy, or political friendship - is a procedure whereby leaders of the major powers, having gotten to know one another personally over time, can settle disputes diplomatically - in conversation - before reaching a flashpoint

Scene 7

NIXON

...that was where Brezhnev and I had our 'summit', under that tree there. Brezhnev was there, Gromyko there, Dobrynin there. We talked for nine hours straight. After the meeting, as a souvenir of the visit, I remember we had a Lincoln specially made. Dark blue, cherry wood, leather. All the trimmings. We got inside for the photographers. Brezhnev and myself - when, next thing I know, he steps on the gas. Now, the first rule of political life is you never let a President get behind the wheel of a car. Ever. We're not used to doing anything for ourselves - let alone drive. And the Chairman - the way he put his foot down - my guess is the last thing he drove was a tractor on some Ukrainian potato farm. Anyway, he crashed into curbs and over speed bumps - and went twice round the estate. Finally we got out to a remote point on the coast out there. Overlooking the sea. And he turned off the engine. And he talked. For two hours. About his favorite subject. Steel mills. "Nothing so beautiful as a steel mill at sunset," he said. His father was a steel worker, you know. From Kamenskoye. "In his mill we made the steel for the bombs that we were going to flatten you with", he said. Then he said..."Most politicians have tragedy in their early lives. Stalin's siblings died in infancy, Metternich's mother killed herself. And you?" I told him. I lost two brothers to tuberculosis. He watched his father die from the cancer he caught in the steel works. He was a sad man. And a noble adversary. But I wouldn't want to be a Russian leader. They never know when they are being taped.



Overture to **Life Skills**

An interview with **Seth Sklar-Heyn** Associate Director for *Frost/Nixon*

Seth Sklar-Heyn



Summary of Standard for Life Skills

Thinking and Reasoning

- Understands and applies the basic principles of presenting an argument
- Understands and applies basic principles of logic and reasoning
- Effectively uses mental processes that are based in identifying similarities and differences (compares, contrasts, classifies)
- Understands and applies basic principles of hypothesis testing and scientific inquiry
- Applies basic trouble-shooting and problem-solving techniques
- Applies decision-making techniques

Working With Others

- Contributes to the overall effort of a group
- Uses conflict-resolution techniques
- Works well with diverse individuals and in diverse situations
- Displays effective interpersonal communication skills
- Demonstrates leadership skills

Self-Regulation

- Sets and manages goals
- Performs self-appraisal
- Considers risks
- Demonstrates perseverance
- Maintains a healthy self-concept
- Restrains impulsivity

Life Work

- Makes effective use of basic tools
- Uses various information sources, including those of a technical nature, to accomplish specific tasks
- Manages money effectively
- Pursues specific jobs
- Makes general preparation for entering the work force
- Makes effective use of basic life skills
- Displays reliability and a basic work ethic
- Operates effectively within organizations

Q: *How much did the cast and creative team familiarize themselves with the background to the play or was your starting point the text itself?*

A: As we see it, our chief responsibility is to stay true to Peter Morgan’s script, not to the historical events that informed it. Thus, while tapes of the actual *Frost/Nixon* interviews were made available to everyone in the cast, reviewing them was not mandatory (though all of the creative team did watch them). After all, in writing the play, Morgan chose to manipulate certain elements of the real-life story for dramatic intent—condensing and re-arranging days of interview footage into short bursts of questioning on the stage—and we must embrace his structure rather than the original chronologies.

That said, performing in a historical drama always requires some research on the part of the company. At the most basic level, there is a need for a shared historical vocabulary among the cast and creative team. Morgan’s script includes an array of period-specific references to people and events, and everyone working on the show needs to have at least a passing familiarity with whom and what these characters are talking about. Additionally, of course, the designers must do a great deal of research on period styles and technology that inform not only the set and costume designs, but also the quality of onstage light and music, and even the color and graininess of the images shown across the collection of television monitors that appear in the production.

Q: *With regard to playing real people, where does impersonation end and the actor’s interpretation begin?*

A: There is a place for the art of impersonation, but this play does not lend itself to that approach. Instead, our actors make every attempt to create three-dimensional people on stage rather than oversized caricatures. This is easier for the supporting players because most, if not all, of the characters besides Frost and Nixon are generally unknown to an audience. Theatergoers might be familiar with a name like Jim Reston, but they most likely can’t tell you what he looked like in 1977 or how he spoke. This allows the company freedom to invest in naturalistic portrayals of characters built more on the play text than on specific research and documentation.





In the case of Frost and Nixon, however, many audience members enter the theater with very specific ideas about the way these two men looked and behaved. As such, Michael Grandage worked to establish a compromise between the audience's preconceived notions of how these men "should" appear and the actors' desire to find the essence of their characters through personal interpretations. You'll see that Nixon and Frost are instantly familiar when they first enter in the play. During these introductory moments, each actor attempts to amplify postures and inflections that

Frost and Nixon exhibited in real life. This hyperrealism establishes an instant credibility with the audience, and then, as the play progresses, both men can relax the imitative tics and settle into more individual rhythms and mannerisms based on their own truth.

In addition to specific gestures and voices, precise design choices serve as visual shortcuts for identifying Frost and Nixon in the play. During the original Donmar Warehouse production Grandage and our designer, Christopher Oram, did not want to hide the actor behind prosthetics. The Donmar is such a small theater that it's difficult to fool people with make-up and wigs without drawing attention to the construction. This is even more of an issue with the tight camera shots during the interviews. You can see the faces of these men in extreme detail when they are in close-up on the monitors. However, early audiences responded that they expected the men to exhibit certain defining physical features of the real-life figures, so elements of the design were made a bit more literal, particularly with regards to hair style and color. Frost was known for his blown-out cut and Nixon for his severe hairline and dark hair color, and these elements were incorporated to a certain extent for each performer. But that's where physical alterations stopped. Ultimately, it will always be up to the actors to convince us that they are these men without relying on masks.

Q: *How do you stage what essentially is a television event? What stops the interviews themselves from becoming too static?*

A: If the entire play consisted of only the interview scenes, the evening might well feel static. However, it's the way that these sequences contrast with the rest of the action that makes them suspenseful. Morgan includes each interview as a crescendo to the events that have come before it. The first half of the play is an extended build to the first formal *Frost/Nixon* session. We quickly establish all of the characters – identifying their motives and loyalties through a variety of short active exchanges. Grandage directed this action so that the stage is never allowed to settle within a scene – you'll see that there is an energy and motion to conversations between characters that propels us through each moment to the next (be it Frost circling the perimeter of the hotel room or Reston's constant movement around the blue oval carpet as he narrates). It's out of this liveliness that we finally arrive in the interview studio where, while everything is physically stationary, the dialogue maintains the desired momentum (since now both camps are racing against the clock). Grandage also worked closely with his designers to actively punctuate the start of each interview session – we bump into a new lighting state and the scene is underscored by an ever-present ambient soundscape.

There's also a major visual component that enhances and supports the interviews: a giant bank of thirty-six television monitors hanging in the air above the upstage wall. When Morgan submitted the script he made no suggestion of staging. The creative team proposed the use of TV monitors and live onstage broadcasting. So

FROST BITE

"By this stage there was anguish. Various people analyzed it, whether he had a tear or his eyes were glistening. He was struggling with going further than he had ever gone or would ever go again. And at that particular moment – one was close up, incredibly close – it was affecting. It was very touching in that sense." 28





now, Christopher Oram's design allows us to experience the Frost/Nixon interviews both from inside the studio and as the home viewers did in 1977, on a screen complete with calculated close-ups and editing. Grandage directed the initial camera shots to support the narrative and interviews like a backdrop so our focus remains on the two men onstage. It's only in the final portion of interviews that we move in on Frost and Nixon, gradually amplifying them with body microphones, and incorporating quick cuts between the two men as they speak. These adjustments pull the audience closer to performers to speak more softly and share more intimate moments. Ultimately, viewers have a choice of which medium they will watch – stage or screen – at any given moment, but the creative team makes an effort to guide an audience member's eye to experience what we've interpreted as the crux of Morgan's story.

Q: *Is there a difference between directing a Broadway production and a touring production? What are some of the challenges a touring production encounters and how do you resolve them?*

A: Beyond the history of the real-life Frost and Nixon, company members of the tour also have to contend with the history of *Frost/Nixon*, the play. The fact is there were acclaimed productions on Broadway and in the West End involving different casts. But the memory of those versions must stop there for both the new company and audience. Michael Grandage and I wouldn't allow the touring cast to look back – even those performers who were part of an earlier production. From day one, we reiterated to everyone involved that this tour stands on its own. Like the tapes of the historic interviews, there is archival footage of an earlier production available for review, but we encouraged the touring cast not to see any video of the play if they hadn't already. Just as the directorial team are adamant that we serve Peter Morgan's story without getting too bogged down in an authentic replication of history, we want to embrace the touring production as an opportunity to reexamine the text, allowing all parties the ownership of a new rehearsal process and fresh interpretations. We do have specific goals to achieve with regards to the pace, the

tone, and the overall dramatic arc of the piece, but there is no singular way to perform the play.

Luckily, the process of developing and mounting a physical production for a tour versus Broadway is essentially the same for a director. What changes for us on the road are aspects of the design and the logistics involved in moving what was originally a sit-down production from city to city. For the tour we use the same props and many of the costumes that appeared at the Donmar, in the West End, and on Broadway. We're lucky to have a show with a single unit set that includes a few pieces of furniture and often only calls for actors on a bare stage. But we couldn't just pick up the Broadway stage and ship it. We're only budgeted to use a certain number of trucks to transport everything and have a set amount of time to load-in and then load-out all of our materials before we perform or move on to the next venue. We've spent a great deal of time determining which lighting and scenic elements are essential to maintaining the original design of the piece. For the most part, the concepts and ideas behind the lighting design did not change. That said, we had to adapt and achieve the design without the aid and technology of moving light units. Similarly, the touring set looks exactly like all previous incarnations, with only a few slight adjustments. To save truck space and installation time, our traveling stage floor is now a low-lying carpet (as opposed to a hard deck) that is simply rolled out over the stage when we arrive at a theater. Instead of recreating the black brick wall that filled the stage space above our wood paneled walls, we are using black curtains that hang and are framed out to be smooth and look like a hard surface. We also reconfigured the thirty-six individual period television monitors that hung in a frame above the upstage wall. The televisions would have been too delicate to install and breakdown week after week and they often needed repair during a long run. As a durable alternative, our creative team worked to engineer a fascia of bowed monitor screens that attaches to the front of a flat video wall (a screen like you would see hanging behind that stage at a rock concert). This is a suitable compromise for all because the new screen technology still allows us to achieve the grainy image quality that was so apparent on the old-fashioned period monitors.





Discussion

Life Skills



OBJECTIVE

The importance of taking responsibility for one's actions.

EXERCISE

The scene excerpt gives us interesting insight into Nixon's personality. Frost is successful in getting him to admit his role in Watergate, but is he successful in getting Nixon to admit full and complete responsibility for his actions? Perhaps Nixon can't; perhaps this is an important life skill, for whatever reason, he has never learned to value?

Have students read the excerpt several times over. Ask them to analyze Nixon's words line-by-line. Is he really taking responsibility for his actions here? Is he making excuses? Does he see his role as criminal? Is he trying to blame others? Who? How could he have been more honest? What statements should he have left out if he were really willing to take responsibility for Watergate?

FROM THE SCRIPT

Scene 17

Frost presses Nixon to admit his errors in judgment. He admits them, but only up to a point.

NIXON

It's true, I made mistakes. Horrendous ones - ones that were not worthy of a President. Ones that did not meet the standards of excellence that I always dreamed of as a young boy. But if you remember, it was a difficult time. I'd been caught up in a "five front war", against a partisan media, a partisan House of Congress, a partisan Ervin Committee...

But yes, I'd have to admit there were times I did not fully meet that responsibility, and...was involved in a 'cover up' as you call it. But for all those mistakes, I have a very deep regret. If you want me to get down on the floor and grovel no. Never. I still insist they were mistakes of the heart, not mistakes of the head. But they were my mistakes and I don't blame anyone else. I brought myself down. I gave them a sword. And they stuck it in. And they twisted it with relish. And I guess, if I'd been in their position, I'd have done the same.

TEACHER TIPS

There are reasons, and then there are excuses.

Do you always take responsibility for your actions, or do you try to blame others?

Do you make excuses for your behavior? Is this honest?

How do you think it hurts your character?



Writing

Life Skills



OBJECTIVE

Learn to be a good listener.

EXERCISE

If you want to be successful in many areas in life you must develop good listening skills. People will pick up on the fact that you were not listening. Your boss gives you instructions and is angry when his or her directives are not carried out. A teacher gives instructions on a project and you do not get a good grade because you weren't listening. A friend shares problems and gets the impression that you are distracted, thinking about something else. That can be a real friendship-breaker. Some people, like Frost, are better listeners than others. But you can get better through practice.

Test students listening skills. Read a page from a text book to the class. Make sure it contains at least five important facts or points. Tell them they are not allowed to take notes but to listen carefully. When you are finished reading ask them to summarize what you've said in one paragraph. Have each student read back what they've wrote. Have they left any important facts out?

Repeat the exercise and see if the students who did not do well can do any better the second time.

FROM THE SCRIPT

David Frost's quote from "Frost Bite" on page 7 of this study guide

...When I first went to America to do the talk show people reviewed me and said, "He really listens."...

TEACHER TIPS

You're not listening!

Has anyone ever said that to you?

In what circumstances did they say it?

Are you a good listener?

When people speak do you focus on what they say or are you already thinking of what you will say next?

How do you think that affects your relationships with people, your success in school or potential success in the career you choose?



Experiential Life Skills



OBJECTIVE

Honest assessment of oneself as an important life skill.

EXERCISE

Some people have it, and some people don't.

No truer words were ever spoken. In the script Nixon compliments Frost on his ease with people, admitting he's not good with people and perhaps chose the wrong occupation.

That happens a lot in life. Before choosing an occupation it's a good idea to take a long hard look at your strengths and weaknesses to optimize your success.

Divide the class into pairs. Each student interviews the other student. After the interview, students rate themselves on how well they did. What did they do right? What did they do wrong? What did they find most difficult? How comfortable did they feel?

Each student then gets to rate their interviewer on a scale of one to ten. They justify their rating based on the following criterion:

Depth of questions

Follow-up on questions

Were the questions interesting/probing?

Ease of transition from one subject to another

Did the interviewer put the interviewee at ease?

Did the interviewer seem at ease?

Was the interviewer too aggressive; not aggressive enough?

FROM THE SCRIPT

Scene 21

A generous gesture on the part of Frost uncovers aspects of Nixon's personality that may have caused him problems in politics.

NIXON

Those parties of yours. The ones I read about in the papers. Tell me...do you actually enjoy them?

FROST

Yes, of course.

NIXON

Really? You have no idea how fortunate that makes you. Liking people. And being liked having that ...facility with people. That lightness. That charm. I don't have it. Never have. Makes you wonder why I chose a life which hinged on being liked. I'm better suited to a life of thought. Debate. Intellectual discipline. Maybe we got it wrong. Maybe you should have been the politician. And I the rigorous interviewer.

TEACHER TIPS

Being good with people is an important life skill. Some people, however, are not naturally suited to social ease.

How comfortable are you with other people?

Are you a social type of person, or would you rather spend time alone, reading perhaps.

If you've thought about a career, do you think your personality suits it?

CHALLENGE N^o. 1**I Wouldn't Do That If I Were You!**

Everyone talks about good judgment as a necessary life skill if you want to survive in tact. Opportunities for bad judgment, however, rear their ugly heads almost as often. We'd better be prepared to make the right choices when they do.

By now you know quite a bit about the Watergate scandal, Nixon's part in it, and certain choices he made that ended in disgrace. Bad judgment had a lot to do with it. Why he made those choices is anyone's guess.

Looking at the various aspects of Watergate, make a list of as many of Nixon's bad judgments and choices as you can think of.

CHALLENGE N^o. 2**What Was I Thinking?**

Think of a time when you made a bad judgment. Write a personal essay on the incident. What happened? How did the bad judgment negatively impact your life? Include insights into what you were thinking at the time and how your judgment might be different if you had it to do over again. Discuss the consequences of your action and how it affected not only you, but other people.



Overture to Behavioral Studies

Frost and Nixon in the Ring

The acquisition, exercise and loss of power are recurring themes in Peter Morgan's work and it was here that he found parallels between Frost and Nixon in the late 1970s.

'In a way, both men were in the wilderness at the time,' original Broadway cast member, Michael Sheen explains. 'Nixon was this disgraced, ostracized figure looking to rehabilitate himself. Frost had just lost his network talk show in America and wanted to restore his status.' ¹⁵

'They were both desperate to be in the limelight,' adds Morgan, 'and they both saw the interview as their last chance to assure their posterity. They were both consumed by ambition.' ¹⁶ On the eve of the final interview the two men talk on the phone:



FROST
BITE

'It was very difficult to have a very personal feeling about Nixon because he was so impersonal. He closeted himself off from the rest of the world. A sad man who so wanted to be great was a phrase that occurred to me as I left him for the last time in San Clemente.' ¹⁴

Summary of Standard for Behavioral Studies

- Understands that group and cultural influences contribute to human development, identity, and behavior
- Understands various meanings of social group, general implications of group membership, and different ways that groups function
- Understands that interactions among learning, inheritance and physical development affect human behavior
- Understands conflict, cooperation, and interdependence among individuals, groups and institutions



Frost
Only ONE of us can win. And I shall be your fiercest adversary. I shall come at you with everything I've got.

Nixon
Good for you. Because the limelight can only shine on ONE of us. And for the other, it'll be the 'wilderness'. With nothing and no one for company, but those voices ringing in our heads.





The stakes could not have been higher. Frost not only paid Nixon \$600,000 for the interview, securing the funds himself, he also agreed to give him a percentage of all subsequent profits. News of the deal met with fierce criticism, particularly from rival journalists such as CBS's Mike Wallace.

"By outbidding them, you've made enemies of the Networks, who are already sounding off about checkbook journalism," warns producer John Birt. As a result none of them would touch the interviews and Frost was forced to take them to independent channels. "If the Networks are against you, syndication is always going to be a struggle," says Birt summarizing their predicament. "No syndication, no advance sales. No advance sales, no commercials. No commercials, no revenue." Put simply, if Nixon didn't give Frost something that would sell the interviews he wouldn't make any money and would lose his status-raising coup.

Many of his critics, including some initially within his own team, thought



Irving "Swiftly" Lazar

Frost incapable of putting Nixon on trial, dubbing him a "British talk show

host. Good with actresses. Not so good with stonewalling Presidents". Nixon's agent Swiftly Lazar reassures the President, "It's going to be a big wet kiss. A "valentine". This guy is so grateful to be getting this at all, he'll pitch puff-balls all night and pay half a million dollars for the privilege." The President's team was confident they had the upper hand. "Nixon was clearly a very intelligent man, who thought he was Frost's intellectual superior," says Morgan.¹⁷

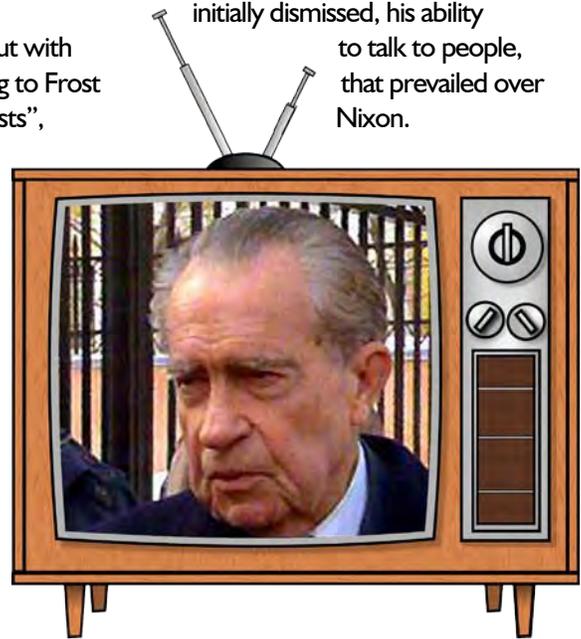
The text is littered throughout with sporting metaphors, referring to Frost and Nixon as "the two duellists", "athletes waiting for the gun". Like boxers in the ring they square up to one another, sparring, lashing out, then retreating back to separate corners to lick their wounds. During breaks in recording, while the tapes are changed, the adversaries are given pep talks by their respective teams. "Control the space" counsels Nixon's Chief of Staff, Colonel Jack Brennan. "Don't let him in."

A bank of television screens at the back of the stage shows a live relay of the action below, the camera coming to rest on Nixon's face in the final interview. When Frost delivers the killer blow, revealing a previously unknown tape recording clearly indicating the President's knowledge of the Watergate scandal cover-up, Nixon is caught unawares: "[His] face visibly jolts," read the stage directions. "As if from a jab." The eyes widen, the voice

thickens and he licks his lips again and again as though trying to get rid of an unpleasant taste.

Despite Brennan's best efforts to save him a fatigued Nixon elects to continue with the interview, Frost commenting to his team, "He wants me to do this. To finish him off." The final freeze frame of the President shows a broken man who later refers to Frost as a "worthy opponent". Ultimately it was the very skills that Frost's critics

initially dismissed, his ability to talk to people, that prevailed over Nixon.



"Whatever it is you have," comments the President, "That facility with people. That lightness. That charm. I don't have it. Never have. Can't help it. That's how I was born. Hurt and suspicious. Makes you wonder why I chose a life which hinged on being liked. I'm better suited to a life of thought. Debate. Intellectual discipline. Maybe we got it wrong. Maybe you should have been the politician. And I the rigorous interviewer."



**OBJECTIVE**

Threat of retaliation as a negotiating behavior.

EXERCISE

“Quid pro quo” is a Latin term for “something for something”.

We use it when we want to say that one person will do something if the other does something. Its use can be positive or negative. The way it is used in the script might be considered negative. If Frost doesn't give Nixon enough time to talk about his successes in office, Brennan says he'll ruin his reputation as a television personality. Frost says unless Nixon is forthcoming about his role in Watergate, he'll retaliate and do the same to Brennan.

Conduct an open class discussion on threats of retaliation as a behavior. Be sure to address the following issues: Is this a positive way for the two men to act? How could they have discussed their views differently? Are threats the way to handle differences?

Do you agree with Brennan's statement that the media is “smug and self-righteous” in pursuing an admission of guilt from Nixon? Is Frost being self-righteous in trying to get Nixon to admit his guilt, or is that his job as a journalist?

FROM THE SCRIPT

Scene 11
Nixon's aid warns Frost not to focus on Nixon's involvement in Watergate.

BRENNAN

The terms of the contract stipulate quite clearly that Watergate take up no more than 25% of the time.

FROST

Yes - but nowhere does it say that for the rest of the 75% he gets to drone on and sound Presidential.

BRENNAN

Drone on? Jesus Christ. Where's your respect? Remember who you're talking about. You media people, you're so goddamn smug and self-righteous. You know as well as I do, that sixty percent of what Nixon did in office was right, and thirty per cent might have ended up wrong, but he thought it was right at the time.

FROST

That still leaves ten percent where he was doing the wrong thing, and knew it.

BRENNAN

I guarantee you, if you screw us on the sixty percent, I'm going to ruin you if it takes the rest of my life.

FROST

And I guarantee you, if you stonewall us on the rest, I'll repay the compliment.

TEACHER TIPS

How do you handle threats?

Are you inclined to threaten back, or do you find other ways to handle things?

Do you see “tit for tat” as a childish way of behaving? Think hard. When was the last time you did it? Did it work?

**OBJECTIVE**

Close reading and analyzing text within the context of its meaning.

EXERCISE

In the first script extract above, Reston makes a very significant statement about Nixon's personality and why his presidency came to a bad end. It is a tricky complicated quote. The second extract confirms Nixon's dismissive attitude toward the intelligence of American voters.

Analyze what Reston is saying. Since this may be difficult for some students, we recommend analyzing the first quote, line by line, with the entire class. Tell students to read the second quote and write an opinion paper on how Nixon's answer to Frost's question proves Reston's statement.

Take Reston's quote and say the same thing in a more direct way.

FROM THE SCRIPT

Scene 1

Reston muses about the self destructive behavior in office that brought Nixon down.

RESTON

Aeschylus and his Greek contemporaries believed that the Gods begrudged human success, and would send a curse of 'hubris' (pride) on a person at the height of their powers; a loss of sanity that would eventually bring about their downfall. Nowadays, we give the Gods less credit. We prefer to call it self-destruction.

Scene 12

Nixon shows his disregard for the American people and their ability to make judgments.

FROST

Mr. President, you came to office promising peace, but no sooner did you get into the White House than US involvement in Vietnam deepened – and the war was prolonged with calamitous consequences. Did you feel you'd betrayed the people that had elected you?

NIXON

It looked to me that the reason for our being in Vietnam had perhaps not been adequately understood by the American people.

TEACHER TIPS

"Say what you mean and mean what you say."

An important lesson, wouldn't you agree? Sometimes, though, there's more than one way to say something.



OBJECTIVE

Assess behavior based on personal conviction and biases.

EXERCISE

Different people saw Richard Nixon in different ways. He was elected and then re-elected to a second term by a majority, while others viewed him as a “loose cannon” that did whatever he pleased. So although he resigned the presidency in disgrace, many people still believed he was a good president and agreed with many of his policies. Even the characters in the play had differing views—some had no views at all seeing Nixon’s dilemma as simply an opportunity for personal gain.

Conduct your own behavioral study. Find as many people as you can who voted for Nixon in the 1968 and 1972 presidential elections. Ask the following questions: Would you vote for him again? Do you think he broke the law? Were you disappointed in him over the Watergate scandal? Should he have resigned from office? Do you think he got a fair deal? Formulate your own questions to get as much information as possible.

Now find as many people as you can who voted for the other candidates (Hubert Humphrey in 1968 and anti war candidate, George McGovern in 1972). Conduct the same study. Be sure to ask the same questions.

What differences do you see in the thinking patterns of the voters? Draw conclusions.

FROM THE SCRIPT

Scene 1
Reston describes Frost’s personal detachment to Nixon and what he’d done.

RESTON

And that the team would be led by the most unlikely white knight. A man with no political convictions. Indeed someone who had never voted in his life. But someone who had one big advantage over all of us. He understood television.

Scene 4
As Nixon’s literary agent, he sees Nixon as someone who can make him money. He doesn’t care what Nixon’s done or whether he broke laws.

SWIFTY

Well, if it’s a challenge you want, Mr. President, here’s one you might enjoy. How to spend two million dollars...\$2.3 to be precise. It’s what I got for your memoirs.

Scene 6
Birt sees ethical problems in giving Nixon, a law breaker, too much money to do the interview.

BIRT

Most Americans think Nixon belongs in jail. You’re (Frost) making him a rich man

Scene 8
Reston tells Zelnick what his (Reston’s) book on Nixon is about. His opinion of Nixon is obvious.

RESTON

The corruption, criminal dishonesty, paranoia and abuses of power of Richard Nixon

Scene 12
Frost questions Nixon about his Vietnam policies and the controversial carpet bombing of Cambodia in which many civilians died.. Nixon defends his position. Skirting the issue, Brennan defends Nixon.

BRENNAN

Vietnam was not Nixon’s fault, it was his inheritance

TEACHER TIPS

Are you likely to defend someone you like? Are there ethical problems in doing so? Is friendship more important than honesty? Can you convince yourself that something is right when it’s not?



After Hours

Behavioral Studies



CHALLENGE N^o. 1

You're Outta There!

The Watergate investigation was prompted by a break in at Democratic National Headquarters that set off the Watergate investigation. Calls for President Nixon's impeachment based on his involvement in the case were thwarted by his resignation.

Nixon is not the only president who suffered calls for impeachment. Research how many other presidents in U.S. history were impeached or almost impeached. Write a brief explanation of what behavior prompted the action and what were the results.

CHALLENGE N^o. 2

Body Language Speaks Volumes

Scene 17

Frost surprises Nixon, saying one of his researchers found a taped conversation that incriminates him.

FROST

There's one conversation with Charles Colson in particular, which I don't think has ever been published.

NIXON

Hasn't been published you say?

FROST

No, but one of my researchers found it in Washington. Where it's available to anyone who consults the records.

NIXON

Oh, I just wondered if we'd seen it.

FROST

More than seen it, Mr. President, you spoke the actual words. It's where you say... "This whole investigation rests unless one of the seven begins to talk. That's the problem."

Nixon's face visibly jolts. As if from a jab.

NIXON

Well, what do we mean by 'one of the seven beginning to talk?'

Nixon is clearly rattled now. Begins perspiring.

Besides perspiring, what other behaviors might have Nixon exhibited when feeling trapped (stressed)? Name as many as you can.

Go to
[www.emurse.com/
blog/2007/06/21/a-quick-guide-
to-body-language/](http://www.emurse.com/blog/2007/06/21/a-quick-guide-to-body-language/)

See how many behaviors you missed. Discuss the consequences of your action and how it affected not only you, but other people.



Overture to **The Arts**

Summary of Standard for The Arts

Art Connections

- Understands connections among the various art forms and other disciplines

Music

- Sings, alone and with others, a varied repertoire of music
- Performs on instruments, alone and with others, a varied repertoire of music
- Improvises melodies, variations, and accompaniments
- Composes and arranges music within specified guidelines
- Reads and notates music
- Knows and applies appropriate criteria to music and music performances
- Understands the relationship between music history and culture

Theater

- Demonstrates competence in writing scripts
- Uses acting skills
- Designs and produces informal and formal productions
- Directs scenes and productions
- Understands how informal and formal theater, film, television, and electronic media productions create and communicate meaning
- Understands the context in which theater, film, television, and electronic media are performed today as well as in the past

Visual Arts

- Understands and applies media, techniques and processes related to the visual arts
- Knows how to use the structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art
- Knows a range of subject matter, symbols, and potential ideas in the visual arts
- Understands the visual arts in relation to history and cultures
- Understands the characteristics and merits of one's own artwork and the artwork of others

The Art of Conversation

When most people think of an interviewer, such as Larry King or Oprah Winfrey, they generally shy away from the term “artist”. In general we think of interviewers as information gatherers; it is their responsibility to uncover the facts and share them with a wider audience. However, interviewers have the ability to shape public opinion, expose societal problems and direct our attention to certain events or individuals that otherwise would receive little coverage.

Over the course of history, interviewers have developed a cult of personality. Public figures such as David Frost spearheaded a generation of larger-than-life television and interview figures that now includes the likes of Barbara Walters, Walter Cronkite and Larry King.

How is an interviewer like an artist? This question seems a bit misleading. While interviewers may not be artists in a conventional sense, their actions affect the way we see the world. Journalists such as those mentioned above oftentimes develop and direct their own questions that might direct the interview subjects to particular details that might not ordinarily be broadcast. In addition, interview subjects certainly come with an agenda. Interviewers must, then, balance a need to address their own questions with the subject's desire to promote their agenda and protect their interests. Over the years, journalistic and television personalities have certainly made unique contributions to the art of the interview. Let's take a look at a few major public figures and investigate their impact on public perceptions of reporting.

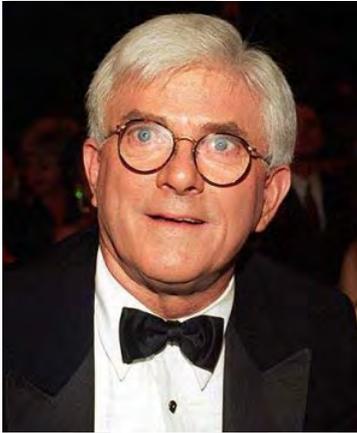
FROST BITE

What makes for a good interview? First of all doing your homework. The second thing, which is incredibly obvious, is to listen. When I first went to America to do the talk show people reviewed me and said, “He really listens”. And the third thing is just striking up a relationship with the guest, particularly in a longer interview. Now that relationship may not be mutual respect, it may be mutual awareness or whatever, but the more there's eye contact with the person you're talking to the better.’⁹





Interviewers Past and Present



PHIL DONAHUE (b. December 21, 1935): He is well-known to American television audiences as the host of the first tabloid talk show “The Phil Donahue Show”. The show lasted twenty-six years on national television and ended its historic run in 1996. Donahue returned to television in 2002 with the help of MSNBC, hosting “Donahue”; the show was canceled after a year. “Donahue” had an “in your face” style of interviewing and positioning subjects. He often examined subjects and topics that were inherently divisive. Covering highly controversial topics such as abortion and civil rights, he tended to divide audiences and forced individuals to deal with uncomfortable issues.

OPRAH WINFREY (b. January 24, 1954): Oprah Winfrey has become one of the most influential women in America and around the globe. In September of 1986, her talk show, “The Oprah Winfrey Show”, began its nationally syndicated television run. Her style of interviewing has had a profound impact on American culture. As opposed to old-fashioned reporting techniques, Oprah takes a more empathetic approach to her interview subjects. Her caring demeanor and style of blending the public and the private not only encourages viewers to care about issues she investigates, it increases awareness of issues and individuals living on the fringe of society. In particular, her talk show paved the way for increased media attention for homosexuals and individuals living with AIDS. In addition to her daytime talk show, Oprah has had great successes with primetime television, film projects in Hollywood and a production on the Broadway stage.



BILL O'REILLY (b. September 10, 1949): Known to his national audience as the host of the popular cable news program “The O'Reilly Factor.” Before serving as the anchor of his own show, he served as senior correspondent (and eventual anchor) for the tabloid television program “Inside Edition”. His news program reflects a shift in cable news reporting; he often injects personal opinion into his reports. He often draws criticism for his candid opinions espoused on the program.



**OBJECTIVE**

Analyze lyrics of protest music in relationship to the political and social times

EXERCISE

In 1969 Nixon unleashed carpet bombing of Cambodia without securing necessary approvals from Congress. The activity was kept secret from the American public and Congress until 1970, when Nixon finally announced the policy. Students at Kent State University in Ohio organized a protest. Nixon sent in the National Guard to keep order. Four students were killed and nine wounded, one of whom suffered permanent paralysis. Some of the students were part of a larger protest group and some were watching the protest from the sidelines. The protest song *Ohio* was written in response to the tragedy.

Play the song *Ohio* in class. Discuss the political climate in which it was written. Encourage various opinions on the meaning of the lyrics and what place protest music has in our society. Does protest music necessarily have to be anti war? Have students suggest protest music being written today. What is the music protesting?

**Ohio**

By Crosby, Stills, Nash and Young

*Tin soldiers and Nixon coming,
We're finally on our own,
This summer I hear the drumming,
Four dead in Ohio*

*Gotta get down to it
Soldiers are cutting us down
Should have been done long ago.
What if you knew her
And found her dead on the ground
How can you run when you know?*

*Tin soldiers and Nixon coming
We're finally on our own,
This summer I hear the drumming,
Four dead in Ohio*

**TEACHER TIPS**

What do you know about war protest music of the 1960s and 70s?

How do you think music impacts the thinking of a society?

Protest music, it is said, contributed heavily to anti war attitudes that ended the Vietnam War. Do you think similar music, if written today, would have the same impact? Why? Why not?



Writing

The Arts



OBJECTIVE

Art interpretation.

EXERCISE

Nixon talks about the war and its horrific consequences in clinical, non-emotional terms. Anyone who has ever experienced combat will tell you the reality is very different.

Go to the website:
www.vietnamartwork.com

Pick three of the images and print them out. Paste the images into a sketchbook. Next to each write a strong paragraph that describes your interpretation of the works.

Look up the term, Khmer Rouge. Have an in-class viewing of the film, *The Killing Fields*. Draw a sketch representing one of the scenes and describe in writing your interpretation. Show your sketches to the class and read your interpretation.

FROM THE SCRIPT

Scene 12

Frost confronts Nixon about his decision to carpet bomb Cambodia. Nixon responds coldly and refers to the trouble (anti war demonstrations) it caused him at home.

FROST

And by sending B52's to carpet bomb a country, wiping out whole civilian areas, you end up radicalizing a once moderate people, uniting them in Anti-American sentiment, and creating a monster in the Khmer Rouge which would lead to genocide...

NIXON

...Look...it was never US policy to kill civilians. That's the enemy's way. (Frost attempts to interrupt) And if you're asking the question, do I regret the casualties on both sides in the war? Of course, I do. I experienced real difficulties at home, as you know, as a result.

TEACHER TIPS

Art is not always lovely to look at. Sometimes it represents harsh reality. The reality expressed by the artist is interpretive. One person sees one thing, another person sees something else. In the end, the viewer sees what he wants to see.



Experiential The Arts



OBJECTIVE

Reveal the personality of a famous figure through art.

FROM THE SCRIPT

The following are a series of lines spoken by Nixon that indicate the complexity of his personality...

(self doubt) Maybe you should do this. You're a lot better looking than me.

(determination) What makes life mean something is purpose. A goal. The battle. The struggle. Even if you don't win it.

(tied to the past) ...The deprived childhood. The father that neglected me. The brothers that died, leaving me consumed with "survivor guilt"

(jokes about getting Frost. Ironic sense of humor) I've got the numbers somewhere of a few fellas we could send in. Cubans. With CIA training. (Nixon looks up. Sees Brennan's horrified expression.) Nixon rolls his eyes... Jesus, Jack. It was a joke!

(gracious) Pleasure to meet you, Mr. Reston.

(appreciative of Frost's inquiries about his wife) Well, thank you. It's true. She's much better now, and is getting round to the business of replying to all the cards. Have a guess how many she received?

(self effacing) You're probably aware of my history with perspiration.

(family man) And the day during the Impeachment hearings when Julie, my youngest, came into my office, threw her arms around me, kissed me and cried. She so seldom cried.

(vulnerable) Then he (Henry Kissinger) said, "I want you to know, if they harass you after you leave office, I'm going to resign." Then his voice broke. Now, I can't stand seeing someone cry. And so I started to cry too.

(class conscious) Did the snobs there look down on you, too?

(delusionary) I think the record shows, Mr. Frost, that far from obstructing justice - I was actively facilitating it.

(arrogant) That's what I believe. But I realize no one else shares that view.

(paranoid) I'd been caught up in a "five front war", against a partisan media, a partisan House of Congress, a partisan Ervin Committee...

EXERCISE

Who was Richard Nixon? The script excerpts above present him as a complex personality not easily defined. Find as many clip art photos and other images of Nixon both from his days as president and other photos. Create a collage, the finished product of which reflects "Nixon, A Man of Many Faces," as you, the artist, see him. Organize a school art show. Have independent judges decide which collage best represents him. Post the quotes above where the judges can refer to them.

TEACHER TIPS

Truth in art lies in the eye of the artist and the viewer. What one person sees another does not; truth for one is a lie to another. It is what makes art, art. Portraits prove the point. Two different artists may paint the same person in two completely different ways.



After Hours

The Arts



CHALLENGE N^o. 1

Use Your Imagination

Frost challenges Nixon: “But one of the principal justifications you gave for the incursion (into Cambodia) was the supposed existence of the “Headquarters of the entire Communist military operation in South Vietnam”, a sort of “Bamboo Pentagon” which proved not to exist at all.”

Frost uses very colorful language to describe the fantasy headquarters Nixon made up. **Use your own imagination and sketch a picture of the “Bamboo Pentagon” using our own Pentagon as a model for your sketch.**

CHALLENGE N^o. 2

Smile for the Camera

The comment below was inserted into the script by the playwright...

Nixon smiles for the camera. An anxious grimace of distress. Most smiles are infectious. Make you want to smile back. Nixon's has the opposite effect.

Find ten photos online of Nixon smiling. Do they support the author's statement?

Photograph ten people smiling. Which ones seem genuine and which ones look strained?

Put all of the natural, happy smiles together; put all of the strained smiles together. How many people smile naturally for photos?



Endnotes

- 1 Peter Morgan's author's note, *Frost/Nixon* program, 2006
- 2 Peter Morgan interviewed by Gareth McLean in the *Guardian*, 1 August 2006
- 3 Peter Morgan quoted in the *London Times*, Ian Johns, 14 August 2006
- 4 Peter Morgan interviewed by Richard Brooks in the *Sunday London Times*, 23 July 2006
- 5 Ibid.
- 6 David Frost interviewed by Ian Johns in the *London Times*, 1 July 2006
- 7 Peter Morgan interviewed by Richard Brooks in the *Sunday London Times*, 23 July 2006
- 8 Ibid.
- 9 David Frost interviewed by Fionnuala Sweeney, International Correspondents, CNN, 12 May 2006
- 10 Michael Grandage quoted in *Time Out*, Rachel Halliburton, 9-16 August 2006
- 11 Andrew Marr, "The Case for Cheeky Young Men", *Frost/Nixon* program, 2006
- 12 Ibid.
- 13 Frank Langella quoted in the *Metro*, 9 August 2006
- 14 David Frost interviewed on Larry King Live, CNN, 10 June 2002
- 15 Michael Sheen interviewed by Ian Johns in the *London Times*, 14 August 2006
- 16 Peter Morgan interviewed by Gareth McLean in the *Guardian*, 1 August 2006
- 17 Peter Morgan interviewed by Richard Brooks in the *Sunday London Times*, 23 July 2006
- 18 Ned Sherrin quoted in the "The Guardian Profile: Sir David Frost", Owen Gibson, 27 May 2005
- 19 Andrew Marr, "The Case for Cheeky Young Men", *Frost/Nixon* program, 2006
- 20 Michael Sheen interviewed by Michael Coveny in the *Independent*, 3 August 2006
- 21 Michael Sheen interviewed by Ian Johns in the *Times*, 14 August 2006
- 22 Ned Sherrin quoted in the "The Guardian Profile: Sir David Frost", Owen Gibson, 27 May 2005
- 23 David Frost interviewed by Ian Johns in the *Times*, 1 July 2006
- 24 William G. Stewart quoted in the "The Guardian Profile: Sir David Frost", Owen Gibson, 27 May 2005
- 25 David Frost interviewed by Ian Johns in the *London Times*, 1 July 2006
- 26 Richard Nixon quoted at <http://en.wikipedia.org/wiki/Richard-Nixon>
- 27 Michael Grandage quoted in *Time Out*, Rachel Halliburton, 9-16 August 2006
- 28 David Frost interviewed on Larry King Live, CNN, 10 June 2002

TO GAIN A FULLER UNDERSTANDING OF PRESIDENT NIXON'S ADMINISTRATION AND THE WATERGATE SCANDAL YOU MAY WANT TO LOOK AT THE FOLLOWING:

www.whitehouse.gov

www.nixonfoundation.org

www.washingtonpost.com

The following films provide a useful background to events:

All the President's Men (1976)

Directed by Alan J. Pakula, starring Robert Redford as Bob Woodward and Dustin Hoffman as Carl Bernstein.

Nixon (1995)

Directed by Oliver Stone, starring Anthony Hopkins as Richard Nixon.

To see the original Frost/Nixon interviews go to www.frost.tv





Resources

StageNOTES™

A FIELD GUIDE FOR TEACHERS

A Camp Broadway, LLC Publication

Editor
Philip Katz

Art Director
Michael Naylor

Writers:
Adam Aguirre

Adam Aguirre is a graduate of Georgetown University with a B.A. in Government, Philosophy and Theatre. He has spent many years in the theatre including acting, management, producing and writing.

Sue Maccia

Sue Maccia worked as a senior copywriter in the college textbook division of Macmillan Publishing, Inc. New York. She has also worked for several New York educational development companies and taught creative writing at a specialized program hosted by East Stroudsburg University. As a journalist she covered both hard news stories and wrote feature articles for major newspapers including the Newark Star Ledger. Ms. Maccia was chief copywriter for Films for the Humanities and Sciences of Princeton, a major supplier of educational films to the high school and university markets. At this position she also handled Spanish language film acquisitions. She has worked for the New Jersey Council for the Humanities as a public relations writer.

WEBSITES

www.frostnixonontour.com
The official website for *Frost/Nixon*

<http://www.watergate.info/>

<http://www.washingtonpost.com/wp-srv/politics/special/watergate/>

http://www.wma.com/sir_david_frost/bio/SIR_DAVID_FROST.pdf

<http://www.youtube.com/watch?v=Ijs80eBGYIM>

www.wikipedia.org

www.education.yahoo.com

www.whitehouse.gov

www.washingtonpost.com

www.cnn.com

www.landmarkcases.org

www.news.bbc.co.uk

www.politics.guardian.co.uk

BOOKS FOR REFERENCE

Reston, Jr., James. *The Conviction of Richard Nixon: The Untold Story of the Frost/Nixon Interviews*. 2007

Dallek, Robert. *Nixon and Kissinger: Partners in Power*. 2007

NEWSPAPERS

London Times, 1 July 2006

Sunday London Times, 23 July 2006

Guardian, 1 August 2006

Independent, 3 August 2006

Metro, 9 August 2006

London Times, 14 August 2006

Time Out, 9-16 August 2006

Frost/Nixon Program, Donmar Warehouse, 2006





DONMAR THEATRE STAFF

Artistic Director MICHAEL GRANDAGE
 Executive Producer LUCY DAVIES
 General Manager JAMES BIERMAN
 Casting and Creative Associate ANNE MCNULTY
 Resident Casting Assistant GRACIE HARRIS
 Marketing Manager RUTH WATERS
 Production Administrator KATY BRYANT
 Executive Coordinator SIMON WOOLLEY
 Office Administrator ELEANOR LANG
 Development Director KATE MITCHELL
 Development Manager DEBORAH LEWIS
 Development Officer AIMÉE BARNETT
 Development Administrator NICOLA STOCKLEY
 Head of Wardrobe TANSY BLAIK
 Deputy Head of Wardrobe MORAG PIRRIE
 Associate Director DOUGLAS HODGE
 Resident Assistant Director ALEX SIMS
 Press Representative KATE MORLEY FOR BLUEPRINT PR
 07970 465 648
 Theatre Manager RUTH CLOSE
 Deputy Theatre Manager DAVID GRIFFITHS
 Box Office Manager JEANETTE STENT
 Deputy Box Office Manager CHRIS MILLAR
 Box Office Assistant JONATHAN BALL
 Chief Electrician DAVID PLATER
 Master Carpenter DAVID SKELLY
 Deputy Chief Electrician DANIEL HAGGERTY
 Deputy Master Carpenter MATT DAY
 Cleaner JOSE FRIAS
 FOH Staff ERIC BLANC, STEVEN BUTLER,
 NAOMI MCDONALD TONI NICHOLSON, EMILY REVELL
 (Head Usher)
 EMILY SCALE, EMMA SHAW
 Advertising, Graphics & Marketing DEWYNTERS
 020 7321 0488

HISTORY

THE DONMAR WAREHOUSE is one of London's leading producing theatres, a 250-seat subsidised (not-for-profit) theatre located in the heart of London's West End. Under the artistic leadership of Michael Grandage and previously Sam Mendes, the theatre has presented some of London's most memorable award-winning theatrical experiences as well as garnered critical acclaim at home and abroad. The theatre has a diverse artistic policy that includes new writing, new versions of European classics, British and American drama and small-scale musical theatre. Over the last 15 years the theatre has created a reputation associated with artistic excellence: it has showcased the talent of some of the industry's premier creative artists, and built an unparalleled catalogue of work. The theatre produces at least six productions a year and has begun a highly successful touring programme, allowing other theatres in the UK to host our productions. Since 1992, Donmar-generated productions have received 29 Olivier Awards, 17 Critics' Circle Awards and 13 Evening Standard Awards, as well as 12 Tony Awards for eight Broadway productions.

1870s The building, which now houses the theatre, serves as a vat room and hop warehouse for the local brewery in Covent Garden.

1920s The space is used as a film studio and then the Covent Garden Market banana-ripening depot.

1961 Theatre impresario Donald Albery buys the warehouse and converts it into a private rehearsal studio for the London Festival Ballet, a company he formed with his friend, the great ballerina Margot Fonteyn. The combination of their Christian names gives the space its current name.

1977-81 Becomes the London home of the Royal Shakespeare Company's studio productions, complementing its Stratford venue. During this time, it is known as The Place.

1981-89 Under the management of Ian Albery and Nica Burns, it becomes The Warehouse, the West End home for Britain's most innovative touring companies including Cheek by Jowl, as well as stand-up comedy and cabaret.

1989 Associated Capital Theatres acquires the building, with the intention of redeveloping the theatre.

1990 Sam Mendes is invited to take up residency as Artistic Director with the challenge of presenting an annual eight-month season of home-produced work in addition to visiting productions. Caro Newling, Senior Press Representative of the RSC, joins him as Executive Producer.

1990-92 Sam Mendes oversees the redesign of the theatre, retaining the distinctive characteristics of the former warehouse, and the unique thrust stage, while making the welcome addition of two bars and significant improvements backstage. The theatre is reopened in October 1992 as the Donmar Warehouse, an independent producing theatre, with the British premiere of Sondheim and Weidman's Assassins.

1999 Ambassador Theatre Group (ATG) takes over from Associated Capital Theatres as the landlord of the Donmar Warehouse.

2002 Michael Grandage succeeds Sam Mendes as Artistic Director. Nick Frankfort succeeds Caro Newling as Executive Producer.

2004 The Donmar Warehouse starts a national touring programme, taking Tom Stoppard's new version of Pirandello's *Henry IV* to Salford, Liverpool and Bristol. This is followed by a tour of Neil LaBute's *This Is How It Goes* in 2005, Mark Ravenhill's *The Cut* in 2006 and Manuel Puig's *Kiss of the Spider Woman* in 2007.

2005 The Donmar Warehouse collaborates with ATG to produce *Guys and Dolls* for the West End – the first time the Donmar has collaborated outside of its Covent Garden auditorium.

2006 The Donmar Warehouse ends the year with five productions running simultaneously: *Don Juan* in Soho at the Donmar Warehouse; *A Voyage Round My Father* transferred to the Wyndham's Theatre; *Frost/Nixon* transferred to the Gielgud Theatre; *Guys and Dolls* at the Piccadilly Theatre and on a national tour.

2007 Lucy Davies succeeds Nick Frankfort as Executive Producer. *Frost/Nixon* transfers to Broadway. Frank Langella in *Frost/Nixon* receives a Tony Award for Best Performance by a Leading Actor in a Play. Michael Grandage announces a year's residency in the West End at the Wyndham's Theatre and the purchase of the theatre site on Earlham Street by the Donmar Warehouse.

**DONMAR WAREHOUSE PROJECTS LTD.
 BOARD OF DIRECTORS**

Rt Hon Lord Smith of Finsbury (Chair)
 Simon Meadon (Secretary)
 Dominic Casserley Diane Henry
 Lepart Martin McCallum Stephanie McClelland
 Sam Mendes David Parkhill Ed Richards
 Jill Shaw Ruddock Christina Smith Rosemary Squire Sir
 Tom Stoppard Peter Williams Roger Wingate

ADMINISTRATION
 41 Earlham Street, Seven Dials, London WC2H 9LX
 Tel: 020 7240 4882 Fax: 020 7240 4878
 Email: office@donmarwarehouse.com
 Website: www.donmarwarehouse.com

DEVELOPMENT BOARD

Dominic Casserley Simon Dingemans Joachim Fleury
 Ralph Goldenberg Stephanie McClelland (US)
 Paige Nelson Midge Palley Robert Sargent
 Rt Hon Lord Smith of Finsbury Michael Topham
 Hilary Williams Peter Wolff