

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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Pearson Edexcel Level 3 GCE

Thursday 6 June 2024

Morning (Time: 2 hours 30 minutes)

Paper
reference

9DR0/03

Drama and Theatre

Advanced

COMPONENT 3: Theatre Makers in Practice

You must have: Source Booklet (enclosed)

One performance text (clean copy for use in Section C only)

Theatre evaluation notes.

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- In Section A choose **one** question.
- In Section B answer **both** questions.
- In Section C choose **one** question.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- You are allowed to have your theatre evaluation notes and a clean copy of your performance text (for Section C only).
– *do not return your live theatre evaluation notes with the question paper.*
- The copy of the performance text must be checked before the examination to ensure it is a clean copy.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- It is recommended that you spend 45 minutes on Section A, 1 hour on Section B and 45 minutes on Section C.

Turn over ►

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Pearson

SECTION A: LIVE THEATRE EVALUATION

Answer ONE of the following questions in this section with reference to a theatre performance you have seen. Write your answer in the space provided.

EITHER

- 1 Analyse and evaluate the live performance you have seen in light of the following statement:

'Live theatre should make an audience laugh, not think.'

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

OR

- 2 Analyse and evaluate the live performance you have seen in light of the following statement:

'There should be more emphasis on technology rather than actors when creating a live performance today.'

Your answer should:

- include analysis and evaluation of key moments from the performance you have seen and the contribution made by different theatre makers
- offer **balanced consideration** between your analysis and evaluation of the performance and your response to the statement.

(20)

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TOTAL FOR SECTION A = 20 MARKS



SECTION B: PAGE TO STAGE: REALISING A PERFORMANCE TEXT

Answer BOTH questions in this section with reference to the performance text you have studied.

You need to read and refer to the extract in the Source Booklet from the text you have studied.

Indicate which text you have studied by marking a cross in the box ☒.

Performance texts	
<i>Accidental Death of an Anarchist</i> , Dario Fo	<input type="checkbox"/>
<i>Colder Than Here</i> , Laura Wade	<input type="checkbox"/>
<i>Equus</i> , Peter Shaffer	<input type="checkbox"/>
<i>Fences</i> , August Wilson	<input type="checkbox"/>
<i>Machinal</i> , Sophie Treadwell	<input type="checkbox"/>
<i>That Face</i> , Polly Stenham	<input type="checkbox"/>

3 As a **performer** outline how **vocal skills** can be used to **enhance meaning** for one or more of the characters in this extract.

Your answer should make reference to the performance text as a whole.

(18)

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(Total for Question 3 = 18 marks)



4 As a **designer**, outline how **the use of theatrical space** could be developed to **create impact** in this extract.

Your answer should make reference to the performance text as a whole.

(18)

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(Total for Question 4 = 18 marks)

TOTAL FOR SECTION B = 36 MARKS



SECTION C: INTERPRETING A PERFORMANCE TEXT

Answer ONE of the questions in this section with reference to the performance text you have studied.

There is no Source Booklet provided for Section C. Please refer to your clean copy of the text to read the named section.

Performance text		Named section
<i>Antigone</i> , Sophocles (adapted by Don Taylor)	from to	p.20 CREON. Where did you arrest her? p.22 CREON. ...often the most committed and determined Break soonest.
<i>Doctor Faustus (Text A)</i> , Christopher Marlowe (Norton Critical Edition)	from to	p.31 Enter the SEVEN DEADLY SINS. Now, Faustus, examine them... p.35 MEPHISTOPHELES ...Which Julius Caesar brought from Africa.
<i>Doctor Faustus (Text A)</i> , Christopher Marlowe (Download Edition)	from to	p.79 Enter the SEVEN DEADLY SINS. Now, Faustus, examine them... p.89 MEPHISTOPHELES ...Which Julius Caesar brought from Africa.
<i>Hedda Gabler</i> , Henrik Ibsen (adapted by Richard Eyre)	from to	p.17 HEDDA appears in the back room. p.20 TESMAN. Not really...
<i>Lysistrata</i> , Aristophanes (Penguin Classics Edition)	from to	p.153 STRATYLLIS [off]: I think I see a smoky shimmer rising. p.156 MAGISTRATE...That's the sort of impudent behaviour you get from women.
<i>Lysistrata</i> , Aristophanes (Download Edition)	from to	p.41 STRATYLLIS [off]: I think I see a smoky shimmer rising. p.51 MAGISTRATE...That's the sort of impudent behaviour you get from women.
<i>The Maids</i> , Jean Genet	from to	p.9 CLAIRE: (<i>ironically</i>). I know. You'd go through fire for me. p.12 CLAIRE: Oh!...Oh! Claire....You....Oh!
<i>The School for Scandal</i> , Richard Brinsley Sheridan	from to	p.36 MOSES. Sir, this is Mr Premium, a gentleman of the strictest... p.39 SIR OLIVER....would raise money of me on your own flesh and blood?
<i>The Tempest</i> , William Shakespeare	from to	p.35 SEBASTIAN What a strange drowsiness possesses them! p.39 ANTONIO ... this obedient steel, three inches of it, Can lay to bed for ever;
<i>Waiting For Godot</i> , Samuel Beckett	from to	P.17 VLADIMIR and ESTRAGON, cautiously at first, then more boldly, begin... P.20 POZZO:...What age would you say he was?
<i>Woyzeck</i> , Georg Büchner (Methuen Edition)	from to	p.9 SCENE FOUR MARIE's room. She is tucking the baby into its crib. p.13 DOCTOR: Can't hold your water! It's deceit, Woyzeck.
<i>Woyzeck</i> , Georg Büchner (Download Edition)	from to	p.19 SCENE FOUR MARIE's room. She is tucking the baby into its crib. p.29 DOCTOR: Can't hold your water! It's deceit, Woyzeck.

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Indicate which text you are using in your answer by marking a cross in the box ☒.

<i>Antigone</i> , Sophocles (adapted by Don Taylor)	<input type="checkbox"/>	<i>The School for Scandal</i> , Richard Brinsley Sheridan	<input type="checkbox"/>
<i>Doctor Faustus (Text A)</i> , Christopher Marlowe	<input type="checkbox"/>	<i>The Tempest</i> , William Shakespeare	<input type="checkbox"/>
<i>Hedda Gabler</i> , Henrik Ibsen (adapted by Richard Eyre)	<input type="checkbox"/>	<i>Waiting for Godot</i> , Samuel Beckett	<input type="checkbox"/>
<i>Lysistrata</i> , Aristophanes	<input type="checkbox"/>	<i>Woyzeck</i> , Georg Büchner	<input type="checkbox"/>
<i>The Maids</i> , Jean Genet	<input type="checkbox"/>		<input type="checkbox"/>

You are the director of a new production concept of the performance text you have studied.

EITHER

- 5** As a **director**, discuss how you would apply the methodologies of your chosen theatre practitioner to highlight the use of voice and gesture in your production concept.

Your answer must focus on the named section listed on page 20 for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)

OR

- 6** As a **director**, discuss how you would apply the methodologies of your chosen theatre practitioner to effectively use sound elements in your production concept.

Your answer must focus on the named section listed on page 20 for your chosen performance text.

Your answer must make reference to:

- the overall aims of your production concept in response to the play as a whole
- how your practical ideas will work in performance
- the original performance conditions of your chosen performance text.

(24)



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TOTAL FOR SECTION C = 24 MARKS
TOTAL FOR PAPER = 80 MARKS



Pearson Edexcel Level 3 GCE

Thursday 6 June 2024

Morning (Time: 2 hours 30 minutes)

Paper
reference

9DR0/03

Drama and Theatre

Advanced

COMPONENT 3: Theatre Makers in Practice

Source Booklet for use with Section B questions only.

Do not return this Booklet with the question paper.

Turn over ►

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Accidental Death of an Anarchist

Dario Fo



Accidental Death of an Anarchist, Dario Fo

CONSTABLE moves towards MANIAC *with handcuffs at the ready.*

MANIAC: Hands off or I'll bite!

CONSTABLE: What?

MANIAC: In the arse. Can't control it. GRrrrrr! 5

MANIAC *chases* CONSTABLE *round the room.*

CONSTABLE: I warned you, sir. He's crazy.

BERTOZZO: Grab him. Constable.

CONSTABLE: But he bites.

MANIAC: And I've got rabies. Caught it off a dog. Rabid bastard, took a lump out of me right here... 10

CONSTABLE: (*Indicating right ear*) Right ear?

MANIAC: No. Right here.

Grabs at CONSTABLE.

MANIAC: Well he's dead and I'm cured... Cured but still contagious. Grrrr! 15

BERTOZZO: What are you, a lump of lard? Cuff him one.

CONSTABLE: (*Terrified*) He's bonkers I tell you.

BERTOZZO: Nonsense.

CONSTABLE: He's bananas. 20

MANIAC *is sniffing the floor like a dog. They creep up on him.*

BERTOZZO: Go for him!

They rush at MANIAC *and hit each other. MANIAC escapes to the window and opens it. Sits on the ledge.* 25

MANIAC: I'll throw myself out! How high are we? I will.

BERTOZZO: Bugger him! I'll give him a hand.

CONSTABLE: This place has got a bad enough record as it is. We can't afford another one.

BERTOZZO: You're right, Constable. 30

CONSTABLE: I know I'm right.



MANIAC: And when I'm down there all sludgy on the pavement and doing the death rattle – and be warned I shall take a long time to die and I'll be rattling a lot – the journalists will be flocking round and I'll tell them, rattling away, that you pushed me!! (*He makes to jump*) 35

BERTOZZO: Please stop it! Come down. We shan't harm you.

MANIAC: You won't rough me up?

BERTOZZO: I promise. 40

MANIAC: Remember the codicil to article 122 'Provocation and violence towards those of unsound mind...

ALL: ...six to nine years and loss of rank.'

MANIAC: You remembered.

CONSTABLE: Please. 45

CONSTABLE helps MANIAC from the window.

BERTOZZO: Lock the window.

As the CONSTABLE goes to shut the window, the MANIAC makes a bolt for the door.

MANIAC: I could always throw myself down the stairs! 50

BERTOZZO: Lock that bloody door.

MANIAC: Bumpety, bumpety, crack, splat, over the banisters.

BERTOZZO throws CONSTABLE the key, CONSTABLE locks the door.

BERTOZZO: And then throw the key... 55

MANIAC: Out of the window.

BERTOZZO: Yes.

CONSTABLE heads for the window.

BERTOZZO: No! Put it in the drawer. Open the drawer and put the key in the drawer... 60

CONSTABLE puts the key in the drawer.

BERTOZZO: And lock the drawer and...

MANIAC: Put the key in your mouth and swallow it.

BERTOZZO: Yes... !

CONSTABLE goes to swallow key. 65

BERTOZZO: No! That's it! I've had it! I'm raving now. I've gone blinding crazy now! Nobody has ever done this to me! Nobody!
He grabs the MANIAC.

BERTOZZO: You think you're potty? 70

MANIAC: Yes indeed!

BERTOZZO: I am much pottier!

MANIAC: Join the club.

BERTOZZO: (To CONSTABLE) OPEN THE DOOR!

CONSTABLE unlocks drawer, takes out key and re-opens door. 75

MANIAC: Let me stay.

BERTOZZO: Out!

MANIAC: I can help you.

BERTOZZO: Throw yourself down the stairs you fruitcake! 80

MANIAC: No need to be so rough.

MANIAC struggles to gain possession of his plastic carrier bags lying in a heap by his chair.

BERTOZZO: Put your fucking head under a bus.

MANIAC: I can help you make subversives talk. 85

BERTOZZO: Slash your wrists.

MANIAC: I can injure without visible signs.

BERTOZZO: Do what you like! I don't care!

MANIAC: I know how to make nitroglycerine suppositories!

BERTOZZO: OUT!! 90

CONSTABLE and BERTOZZO fling him through the door. Followed by his carrier bags.

BERTOZZO: At last! Thank God for that. I hope we never get another one like that. What time is it?

CONSTABLE: We're five minutes late for your meeting with Superintendent Bellati, sir. 95

BERTOZZO: Why didn't you tell me?

CONSTABLE: You were otherwise engaged.



BERTOZZO: Come on.

*They leave by other door. Silence. A tap on the first door.
Re-enter MANIAC cautiously.*

100

MANIAC: Inspector? ...Please don't be angry with me again.
I've just come back to collect my papers. Hello... Hello...

He sees the room is empty.

MANIAC: Oh... Inspector? Mnn.

105

*He goes to the desk and picks up his file, opens it and checks
the contents.*





Colder Than Here

Laura Wade



Colder Than Here, Laura Wade

MYRA taps her fingernails on her wine glass. JENNA wraps her arms around herself.

HARRIET: You weren't the one looking after him, Jen.

JENNA: Fuck off being fucking reasonable. I'd have taken him if he'd— If I'd been allowed pets in my flat— we can't all afford to buy our own flat, it's not my fault.

5

MYRA: We had to let him go.

ALEC: Like the lion in *Born Free*.

MYRA: Alec. If he didn't want to be with us...

JENNA: Did you change the brand of cat food?

10

MYRA looks at ALEC.

Did you?

MYRA: No. No.

JENNA goes out to the kitchen.

ALEC: My fault.

15

MYRA: It's not.

HARRIET: It's no-one's fault.

JENNA returns, a can of cat food in her hand.

JENNA: He doesn't like this sort. He's never liked this sort. Last time we got this he tried to throw himself under a lorry.

20

HARRIET: That was completely / disconnected.

JENNA: He doesn't like this.

MYRA: I'm sorry. Your Dad's been doing the shopping. I haven't been. Up to it...

25

JENNA bites her lip.

I should have told him which sort to get.

Pause.

He might be— Baggins might be better off there, anyway. He's used to having people around, and once I'm— There'll just be your dad here and...

30

Long pause.



JENNA: (*Under her breath.*) Fuck.

HARRIET looks at JENNA.

What?

35

HARRIET looks away, pours more wine. Another long pause. No eye contact: four people alone.

MYRA drinks, then stands up.

MYRA: OK, let's do it now.

HARRIET: What?

40

MYRA: Shall we look at my presentation?

HARRIET: You said it wasn't ready.

MYRA: It's not really, but since we're all together — doesn't happen much, does it? Family time.

ALEC: What's this?

45

MYRA: Can you come and sit over here between your daughters, please?

ALEC: Not taking a photograph, are you?

HARRIET: Mum's made a PowerPoint thing.

JENNA: A what?

50

MYRA: Alec, come and sit over here.

ALEC: I'm reading the— (*A look.*) Alright.

ALEC stands up and sits down gingerly between the two daughters on the sofa.

What are we looking at?

55

MYRA: The computer.

ALEC: Need my glasses.

He's left them on his armchair. He stands up and fetches them.

MYRA: Can't you just—

ALEC: Just a second...

60

ALEC sits back down on the sofa.

Right.

MYRA: Jenna, you'll have to be my techno person, alright?



JENNA: I don't usually use a—

MYRA: You just have to hit return when I say, OK?

65

JENNA: OK.

HARRIET: D'you know which return is?

JENNA: Not a fucking / clue.

MYRA: Oh, for God's sake, how can you not— / Even I know—

HARRIET: That one.

70

JENNA: Thanks.

MYRA: OK, are we ready?

The others nod in assent.

So this is something I've made to. Talk to you about something that— Well, it speaks for itself really. But it's a first draft so— OK. Jenna?

75

JENNA: Yes.

MYRA: OK?

JENNA: Oh right.

JENNA presses return. She turns to MYRA.

80

Is that what you're going to say? When I have to press it.

MYRA: I'll say 'Jenna'.

JENNA: OK.

JENNA turns back to the screen, which ALEC and HARRIET are looking at, aghast. The words 'MY FUNERAL, by Myra BRADLEY' have appeared. The slides also appear on the back wall, behind the family.

85

ALEC looks at MYRA.

ALEC: Myra—

MYRA: So I've been thinking about this and how I want to shuffle off. And. I think it's important for you to know. So you don't get it wrong. So we can plan. OK, Jenna.

90

MYRA smiles at ALEC. JENNA hits return.

ALEC: I don't—

MYRA: So if you could just listen. Watch.

95

ALEC looks at the screen. The words 'No funeral director or mortician' slide onto the screen from the right. With a swooshing noise.

You can make it do all sorts of things — moving and noises and—

100

So I want us to arrange it. Not a man in a tailcoat.



Equus
Peter Shaffer



Equus, Peter Shaffer

[ALAN is sunk in this glowing world of horses. Lost in wonder, he starts almost involuntarily to kneel on the floor in reverence — but is sharply interrupted by the cheery voice of DALTON, coming into the stable, followed by JILL. The boy straightens up guiltily.]

DALTON: First thing to learn is drill. Learn it and keep to it. I want this place neat, dry and clean at all times. After you've mucked out, Jill will show you some grooming. What we call strapping a horse. 5

JILL: I think Trooper's got a stone.

DALTON: Yes? Let's see.

[He crosses to the horse by the left bench, who is balancing one hoof on its tip. He picks up the hoof.] 10

You're right. [To ALAN.] See this? This V here. It's what's called a frog. Sort of shock-absorber. Once you pierce that, it takes ages to heal — so you want to watch for it. You clean it out with this.

What we call a hoof-pick. 15

[He takes from his pocket an invisible pick.]

Mind how you go with it. It's very sharp. Use it like this.

[He quickly takes the stone out.]

See?

[ALAN nods, fascinated.] 20

You'll soon get the hang of it. Jill will look after you. What she doesn't know about stables, isn't worth knowing.

JILL [pleased]: Oh yes, I'm sure!

DALTON [handing ALAN the pick]: Careful how you go with that. The main rule is, anything you don't know: ask. Never pretend you know something when you don't. [Smiling.] Actually, the main rule is: enjoy yourself. All right? 25

ALAN: Yes, sir.

DALTON: Good lad. See you later.

[He nods to them cheerfully, and leaves the square. ALAN clearly puts the invisible hoof-pick on the rail, downstage left.] 30

JILL: All right, let's start on some grooming. Why don't we begin with him? He looks as if he needs it.

[They approach NUGGET, who is standing to the right. She pats him.

ALAN sits and watches her.] 35

This is Nugget. He's my favourite. He's as gentle as a baby, aren't you? But terribly fast if you want him to be.

[During the following, she mimes both the actions and the objects, which she picks up from the right bench.]

Now this is the dandy, and we start with that. Then you move on to the body brush. This is the most important, and you use it with 40

this curry-comb. Now you always groom the same way: from the ears downward. Don't be afraid to do it hard. The harder you do it, the more the horse loves it. Push it right through the coat: like this. 45

[The boy watches in fascination as she brushes the invisible body of NUGGET, scraping the dirt and hair off on to the invisible curry-comb. Now and then the horse mask moves very slightly in pleasure.]



Down towards the tail and right through the coat. See how he loves it? I'm giving you a lovely massage, boy, aren't I? . . . You try. 50

[She hands him the brush. Gingerly he rises and approaches NUGGET.

Embarrassed and excited, he copies her movements, inexpertly.]

Keep it nice and easy. Never rush. Down towards the tail and right through the coat. That's it. Again. Down towards the tail and right through the coat . . . Very good. Now you keep that up for fifteen minutes and then do old Trooper. Will you? 55

[ALAN nods.]

You've got a feel for it. I can tell. It's going to be nice teaching you. See you later.

[She leaves the square and resumes her place. 60

ALAN is left alone with the horses.

They all stamp. He approaches NUGGET again, and touches the horse's shoulder. The mask turns sharply in his direction. The boy pauses, then moves his hand gently over the outline of the neck and back. The mask is reassured. It stares ahead unmoving. Then ALAN lifts his palm to his face and smells it deeply, closing his eyes. 65

DYSART rises from his bench, and begins to walk slowly upstage round the circle.]

DYSART: Was that good? Touching them.

[ALAN gives a faint groan.] 70

ALAN: Mmm.

DYSART: It must have been marvellous, being near them at last . . .

Stroking them . . . making them fresh and glossy . . . Tell me . . .

[Silence. ALAN begins to brush NUGGET]

How about the girl? Did you like her? 75

ALAN *[tight]*: All right.

DYSART: Just all right?

[ALAN changes his position, moving round NUGGET's rump so that his back is to the audience. He brushes harder. DYSART comes downstage around the circle, and finally back to his bench.] 80

Was she friendly?

ALAN: Yes.

DYSART: Or stand-offish?

ALAN: Yes.

DYSART: Well which? 85

ALAN: What?

DYSART: Which was she?

[ALAN brushes harder.]

Did you take her out? Come on now: tell me. Did you have a date with her? 90

ALAN: What?

DYSART *[sitting]*: Tell me if you did.

[The boy suddenly explodes in one of his rages.]

ALAN *[yelling]*: TELL ME!

[All the masks toss at the noise.] 95

DYSART: What?

ALAN: *Tell me, tell me, tell me, tell me!*

[ALAN storms out of the square, and downstage to where DYSART sits. He is raging. During the ensuing, the horses leave by all three openings.] 100

On and on, sitting there! Nosey Parker! That's all you are! Bloody
Nosey Parker! Just like Dad. On and on and bloody on! Tell me,
tell me, tell me! . . . Answer this. Answer that. Never stop! —
*[He marches round the circle and back into the square. DYSART rises
and enters it from the other side.]*

105



Fences
August Wilson



Fences, August Wilson

ROSE: You gonna drink yourself to death. You don't need to be drinking like that.

TROY: Death ain't nothing. I done seen him. Done wra-
sled with him. You can't tell me nothing about death. 5
Death ain't nothing but a fastball on the outside corner.
And you know what I'll do to that! Lookee here, Bono
. . . am I lying? You get one of them fastballs, about
waist high, over the outside corner of the plate where
you can get the meat of the bat on it . . . and good god!
You can kiss it goodbye. Now, am I lying? 10

BONO: Naw, you telling the truth there. I seen you do it.

TROY: If I'm lying . . . that 450 feet worth of lying!
(Pause.)
That's all death is to me. A fastball on the outside corner.

ROSE: I don't know why you want to get on talking about 15
death.

TROY: Ain't nothing wrong with talking about death.
That's part of life. Everybody gonna die. You gonna die,
I'm gonna die. Bono's gonna die. Hell, we all gonna die.

ROSE: But you ain't got to talk about it. I don't like to talk 20
about it.

TROY: You the one brought it up. Me and Bono was talk-
ing about baseball . . . you tell me I'm gonna drink my-
self to death. Ain't that right, Bono? You know I don't
drink this but one night of the week. That's Friday 25
night. I'm gonna drink just enough to where I can handle
it. Then I cuts it loose. I leave it alone. So don't you
worry about me drinking myself to death. 'Cause I ain't
worried about Death. I done seen him. I done wrestled
with him. 30

Look here, Bono . . . I looked up one day and Death
was marching straight at me. Like Soldiers on Parade!
The Army of Death was marching straight at me. The
middle of July, 1941. It got real cold just like it be win-
ter. It seem like Death himself reached out and touched 35
me on the shoulder. He touch me just like I touch you.
I got cold as ice and Death standing there grinning at
me.

ROSE: Troy, why don't you hush that talk.



TROY: I say . . . What you want, Mr. Death? You be wanting me? You done brought your army to be getting me? I looked him dead in the eye. I wasn't fearing nothing. I was ready to tangle. Just like I'm ready to tangle now. The Bible say be ever vigilant. That's why I don't get but so drunk. I got to keep watch. 40
45

ROSE: Troy was right down there in Mercy Hospital. You remember he had pneumonia? Laying there with a fever talking plumb out of his head.

TROY: Death standing there staring at me . . . carrying that sickle in his hand. Finally he say, "You want bound over for another year?" See, just like that . . . "You want bound over for another year?" I told him, "Bound over hell! Let's settle this now!" 50

It seem like he kinda fell back when I said that, and all the cold went out of me. I reached down and grabbed that sickle and threw it just as far as I could throw it . . . and me and him commenced to wrestling. 55

We wrestled for three days and three nights. I can't say where I found the strength from. Every time it seemed like he was gonna get the best of me, I'd reach way down deep inside myself and find the strength to do him one better. 60

ROSE: Every time Troy tell that story he find different ways to tell it. Different things to make up about it.

TROY: I ain't making up nothing. I'm telling you the facts of what happened. I wrestled with Death for three days and three nights and I'm standing here to tell you about it. 65

(Pause.)

Alright. At the end of the third night we done weakened each other to where we can't hardly move. Death stood up, throwed on his robe . . . had him a white robe with a hood on it. He throwed on that robe and went off to look for his sickle. Say, "I'll be back." Just like that. 70

"I'll be back." I told him, say, "Yeah, but . . . you gonna have to find me!" I wasn't no fool. I wasn't going looking for him. Death ain't nothing to play with. And I know he's gonna get me. I know I got to join his army . . . his camp followers. But as long as I keep my strength and see him coming . . . as long as I keep up my vigilance . . . he's gonna have to fight to get me. I ain't going easy. 75
80

BONO: Well, look here, since you got to keep up your vigilance . . . let me have the bottle.

TROY: Aw hell, I shouldn't have told you that part. I should have left out that part. 85



ROSE: Troy be talking that stuff and half the time don't even know what he be talking about.

TROY: Bono know me better than that.

BONO: That's right. I know you. I know you got some Uncle Remus in your blood. You got more stories than the devil got sinners.

90

TROY: Aw hell, I done seen him too! Done talked with the devil.

ROSE: Troy, don't nobody wanna be hearing all that stuff. *(LYONS enters the yard from the street. Thirty-four years old, TROY's son by a previous marriage, he sports a neatly trimmed goatee, sport coat, white shirt, tieless and buttoned at the collar. Though he fancies himself a musician, he is more caught up in the rituals and "idea" of being a musician than in the actual practice of the music. He has come to borrow money from TROY, and while he knows he will be successful, he is uncertain as to what extent his lifestyle will be held up to scrutiny and ridicule.)*

95

100

105

LYONS: Hey, Pop.

TROY: What you come "Hey, Popping" me for?



Machinal
Sophie Treadwell



Machinal, Sophie Treadwell

At Table 1.

MAN. You're just scared because this is the first time and —
WOMAN. I'm not scared.
MAN. Then what are you for Christ's sake?
WOMAN. I'm not scared. I want it — I want to have it — that ain't
being scared, is it? 5
MAN. It's being goofy.
WOMAN. I don't care.
MAN. What about your folks?
WOMAN. I don't care. 10
MAN. What about your job? (*Silence.*) You got to keep your job,
haven't you? (*Silence.*) Haven't you?
WOMAN. I suppose so.
MAN. Well — there you are!
WOMAN. (*silence — then.*) All right — let's go now — You got the
address? 15
MAN. Now you're coming to.
They get up and go off. Exit MAN and WOMAN.

At Table 3.

YOUNG WOMAN. A bottle like that? (*She picks it up.*) 20
FIRST MAN. Yeah — filled with pebbles.
YOUNG WOMAN. What kind of pebbles?
FIRST MAN. Pebbles! Off the ground.
YOUNG WOMAN. Oh.
FIRST MAN. Necessity, you know, mother of invention. (*As*
YOUNG WOMAN handles the bottle.) Ain't a bad weapon — first
you got a sledge hammer — then you got a knife. 25
YOUNG WOMAN. Oh. (*Puts bottle down.*)
FIRST MAN. Women don't like knives, do they? (*Pours drink.*)
YOUNG WOMAN. No. 30
FIRST MAN. Don't mind a hammer so much, though, do they?
YOUNG WOMAN. No —
FIRST MAN. I didn't like it myself — any of it — but I had to get
free, didn't I? Sure I had to get free, didn't I? (*Drinks.*) Now I'm
damn glad I did. 35
YOUNG WOMAN. Why?
FIRST MAN. You know why. (*He puts his hand over hers.*)

At Table 2.

MAN. Let's go to my rooms — and I'll show them to you — I have a
first edition of Verlaine that will simply make your mouth water. 40
(*They stand up.*) Here — there's just a sip at the bottom of my
glass —
BOY *takes it.*
That last sip's the sweetest — Wasn't it?
BOY (*laughs*). And I always thought that was dregs. (*Exit MAN*
followed by BOY.) 45



At Table 3.

The MAN is holding her hand across the table.

YOUNG WOMAN. When you put your hand over mine! When
you just touch me! 50

FIRST MAN. Yeah? (Pause.) Come on, kid, let's go!

YOUNG WOMAN. Where?

FIRST MAN. You haven't been around much, have you, kid?

YOUNG WOMAN. No.

FIRST MAN. I could tell that just to look at you. 55

YOUNG WOMAN. You could?

FIRST MAN. Sure I could. What are you running around with a
girl like that other one for?

YOUNG WOMAN. I don't know. She seems to have a good time.

FIRST MAN. So that's it? 60

YOUNG WOMAN. Don't she?

FIRST MAN. Don't you?

YOUNG WOMAN. No.

FIRST MAN. Never?

YOUNG WOMAN. Never. 65

FIRST MAN. What's the matter?

YOUNG WOMAN. Nothing — just me, I guess.

FIRST MAN. You're all right.

YOUNG WOMAN. Am I?

FIRST MAN. Sure. You just haven't met the right guy — that's all —
girl like you — you got to meet the right guy. 70

YOUNG WOMAN. I know.

FIRST MAN. You're different from girls like that other one — any
guy'll do her. You're different.

YOUNG WOMAN. I guess I am. 75

FIRST MAN. You didn't fall for that business gag — did you —
when they went off?

YOUNG WOMAN. Well, I thought they wanted to be alone
probably, but —

FIRST MAN. And how! 80

YOUNG WOMAN. Oh — so that's it.

FIRST MAN. That's it. Come along — let's go —

YOUNG WOMAN. Oh, I couldn't! Like this?

FIRST MAN. Don't you like me?

YOUNG WOMAN. Yes. 85

FIRST MAN. Then what's the matter?

YOUNG WOMAN. Do — you — like me?

FIRST MAN. Like yuh? You don't know the half of it — listen —
you know what you seem like to me?

YOUNG WOMAN. What? 90

FIRST MAN. An angel. Just like an angel.

YOUNG WOMAN. I do?

FIRST MAN. That's what I said! Let's go!

YOUNG WOMAN. Where?

FIRST MAN. Where do you live? 95

YOUNG WOMAN. Oh, we can't go to my place.

FIRST MAN. Then come to my place.

YOUNG WOMAN. Oh I couldn't — is it far?



FIRST MAN. Just a step — come on —
YOUNG WOMAN. Oh I couldn't — what is it — a room? 100
FIRST MAN. No — an apartment — a one room apartment.
YOUNG WOMAN. That's different.
FIRST MAN. On the ground floor — no one will see you — coming
or going.
YOUNG WOMAN. (*getting up*). I couldn't. 105
FIRST MAN. (*rises*). Wait a minute — I got to pay the damage — and
I'll get a bottle of something to take along.
YOUNG WOMAN. No — don't.
FIRST MAN. Why not?



That Face
Polly Stenham



That Face, Polly Stenham

Henry salutes the ceiling. Then snaps back into clearing up.

Did you really get a job?

Martha Let me check.

She dials 123, listens to the speaking clock for a split second. 5

No vacancies.

Henry You could. Get a job. It would be good for you. Get you out of the house. Get you out of this – (*Gestures at the bed.*) 10

Martha I don't need one. Other people need one more than me. If I took a job there would be one less for the proletariat. It would be against my principles.

Henry Of course. You've never had one.

Martha That's not true – when I was at art college I used to go fruit picking in the summer. It was nice for the first few days, the sun, all the apples you could eat, but after one month I hated it. I still won't drink apple juice. 15

Henry (*quietly*) Maybe it would have been better for all of us if you had worked in a vineyard. 20

What have you done today?

Have you got up since I left this morning?

She shrugs.

Say something.

Martha (*slurs*) Soldier. 25

Henry You're pissed.

Martha laughs.

You need food.

He exits to the kitchen.

While he is gone Martha takes the flowers and removes the petals. She sprinkles them over the bed. 30

Henry re-enters with tears in his eyes and an open can in his hand.

Have you been eating this?

Martha nods her head. 35



When. When did you eat this?

She laughs.

Mummy. Martha. (*Getting upset.*) This isn't funny.

Beat.

This is cat food.

40

She mock-miaows.

Martha Come here. Onto my bed of roses, soldier. Come here.

Henry This — (*Gestures around the room.*) This. This is over.

45

Martha Come here.

Henry No. Daddy is coming back. Do you not understand? He's coming back. And if I don't sort you —

Martha Come here.

Henry NO.

(*To himself.*) I'm a fool.

50

Martha You're a soldier —

Henry I thought there was maybe a sneaking chance, the tiniest chance that if I came back today, that you might, *just might*, have attempted to pull yourself together. So Dad won't realise what a mess you are. That you would be a little sad, maybe. A little rough around the edges as normal. But OK. Trying to be OK. That you would at least try to help me help us.

55

Beat.

60

I'm a fucking fool.

Martha Don't swear.

Pause.

Henry Were you really eating cat food? Or did you just want me to think so?

I'll never know.

65

Martha sits up on the bed. She shakes her head, looks as if she's visibly trying to pull herself together, trying to sober up.



I thought we could bluff this. Convince him I had it under control. Tidy up, sober you up. Stupid. Stupid. Stupid me. 70

Pause.

Will you go? With me? Will you go with me today, to a clinic? Will you check yourself in? 75

Martha (*trying hard to sound sober*) The cat food, it was —

Henry WILL YOU GO WITH ME TODAY?

Pause.

Martha The cat food. It was for the strays. I didn't — 80

Henry WILL YOU GO WITH ME TODAY?

Martha I DIDN'T EAT IT.

Henry Too late.

Beat.

You can come with me today. You can choose the place. It will be private. Comfortable. Or. You can wait for Dad who, if he sees you like this — if he believes Mia, if he believes you are a danger to us, to yourself — will have you taken away. 85

Beat.

Choose. 90

Martha (*quietly*) I didn't eat it.

Henry Will you go?

Martha No. Sorry. No.

Henry Do it for me. 95

Martha No.

Henry So I can go, and know you're safe. So I can look Dad in the eye when he comes. So I can know that I helped you somehow. Please. This one thing. (*Urgently.*) I don't want you to get sectioned. I won't be able to visit you. It'll be like before, remember? I don't know where they'll take you. I don't know if they'll let you out. 100

Beat.



If you volunteer yourself, if you come with me, then you can leave. Then you can choose. Please. Please.
I'm fucking begging you.

105

Martha I'll go. I'll go if —

Henry If what?

Martha If you have a drink with me.





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