

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

Monday 2 June 2025

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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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 reflect who we are and the way we live our lives.’

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:

‘Sophisticated design is the key to a successful live performance.’

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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Performance details

Title:

Venue:

Date seen:

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 1 ☒ Question 2 ☒

Area for writing answers, consisting of multiple horizontal lines.



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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	☐
<i>Colder Than Here</i> , Laura Wade	☐
<i>Equus</i> , Peter Shaffer	☐
<i>Fences</i> , August Wilson	☐
<i>Machinal</i> , Sophie Treadwell	☐
<i>That Face</i> , Polly Stenham	☐

- 3 As a **performer**, outline how you would use **physicality and voice** to **communicate meaning** to support your portrayal of one or more 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 **one theatrical element** could be developed to **convey ideas** in this extract.

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

(18)

Area for writing the answer, consisting of multiple horizontal lines.



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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.

		Named section
<i>Antigone</i> , Sophocles (adapted by Don Taylor)	from to	p.7 ANTIGONE. Don't say any more. I won't ask again. p.10 CHORUS..... In the city he calls his own. (15 lines from top of page)
<i>Doctor Faustus (Text A)</i> , Christopher Marlowe (Norton Critical Edition)	from to	p.45 [Act 4 Scene 2] Enter [FAUSTUS, with MEPHISTOPHELES,... p.48 FAUSTUS ...My former vow I made to Lucifer.
<i>Doctor Faustus (Text A)</i> , Christopher Marlowe (Download Edition)	from to	p.121 [Act 4 Scene 2] Enter [FAUSTUS, with MEPHISTOPHELES,... p.129 FAUSTUS ...My former vow I made to Lucifer.
<i>Hedda Gabler</i> , Henrik Ibsen (adapted by Richard Eyre)	from to	p.73 BERTHE. You can't go in, not in that state. p.76 HEDDA. . . she's managed to change a man's life. <i>She looks at him.</i>
<i>Lysistrata</i> , Aristophanes (Penguin Classics Edition)	from to	p.170 FIRST WOMAN: And I'm to leave my fleeces to be ruined? p.174 STRATYLLIS: ...To get it closely singed.
<i>Lysistrata</i> , Aristophanes (Download Edition)	from to	p.87 FIRST WOMAN: And I'm to leave my fleeces to be ruined? p.99 STRATYLLIS: ...To get it closely singed.
<i>The Maids</i> , Jean Genet	from to	p.27 CLAIRE: Oh! The fur cape! p.29 CLAIRE: Madame's making fun of us.
<i>The School for Scandal</i> , Richard Brinsley Sheridan	from to	p.16 Scene II. – At LADY SNEERWELL's p.18 LADY SNEERWELL. ...she reads by candlelight, is it not to be wondered at.
<i>The Tempest</i> , William Shakespeare	from to	p.59 Act 3 SCENE 3 Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco p.62 ...and carrying out the table they depart
<i>Waiting For Godot</i> , Samuel Beckett	from to	p.57 ESTRAGON: The tree? VLADIMIR: Do you not remember? p.60 ...ESTRAGON, <i>who examines it, sniffs it.</i>) It's black!
<i>Woyzeck</i> , Georg Büchner (Methuen Edition)	from to	p.17 <i>Clicks his fingers.</i> WOYZECK returns. p.21 CAPTAIN: ...I'm not like that.
<i>Woyzeck</i> , Georg Büchner (Download Edition)	from to	p.43 <i>Clicks his fingers.</i> WOYZECK returns. p.51 CAPTAIN: ...I'm not like that.

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

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 the **acting style** to help your actors communicate effectively 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 explore **effective staging** 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

Monday 2 June 2025

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

BERTOZZO: (To MANIAC) Your face looks very familiar.

MANIAC: That'll be because we've both got bandaged eyes.

SUPERINTENDENT: Please allow me to introduce you.
Inspector Bertozzo, Captain Marcantonio Piccini of the
forensic department.

5

BERTOZZO: Piccini? That's impossible. I know Captain
Piccini.

PISSANI *kicks* BERTOZZO.

PISSANI: Oh no you don't!

BERTOZZO *sees* PISSANI *for the first time*.

10

BERTOZZO: You! You kicked me. You're assaulting me
again. Why?

SUPERINTENDENT: That's quite enough.

BERTOZZO: I want to know why you punched me in the eye.

SUPERINTENDENT: He didn't punch you. He kicked you.

15

PISSANI: Because of the insults and the raspberry.

BERTOZZO: What raspberry?

SUPERINTENDENT: That's enough!!

MANIAC: My mind's reeling.

SUPERINTENDENT: (*Indicates FELETTI*) Can't you see we
have visitors?

20

BERTOZZO: (*Meaning MANIAC*) Very well and that is not
Captain...

SUPERINTENDENT *kicks* BERTOZZO.

SUPERINTENDENT: ...Piccini!

25

PISSANI: Got it?

BERTOZZO: No.

SUPERINTENDENT *kicks* BERTOZZO.

SUPERINTENDENT: Piccini!

BERTOZZO *screams in frustration. Enter CONSTABLE
with glass of water.*

30

CONSTABLE: Your glass of water, sir.

MANIAC: Thank you.

SUPERINTENDENT: And this is Miss Feletti.

PISSANI: (*In BERTOZZO's ear*) We'll explain later.

35

SUPERINTENDENT: (*Very pointed*) Miss Feletti is a journalist.

PISSANI: (*Still in his ear*) Understand now?

BERTOZZO: No.

SUPERINTENDENT: She's here for an important interview.

40

SUPERINTENDENT winks. MANIAC drops eye in glass of water and shakes it.

PISSANI: See.

FELETTI: How do you do?

BERTOZZO is gaga. They shake hands. MANIAC swallows his eye like a pill.

45

MANIAC: Aah!

CONSTABLE: What now?

MANIAC: I've swallowed my eye.

SUPERINTENDENT: Inspector Bertozzo is our explosives and ballistics expert.

50

FELETTI: Oh really.

MANIAC: Well I hope it cures the headache.

FELETTI: I wonder if I could ask the Inspector some questions?

55

BERTOZZO: Of course.

FELETTI: I am struck by a curious thing. You say this is a reproduction of the bomb used at the Agricultural Bank.

BERTOZZO: Based on fragments found in the wreckage, yes.

FELETTI: So although it's a real bomb it doesn't carry the same information concerning its maker as the original would have done?

60

BERTOZZO: The original may have been constructed differently.

FELETTI: I believe the saying goes: 'Tell me how you make a bomb and I'll tell you *who* you are.'

65

BERTOZZO: There's some truth in that.

FELETTI: The unmistakable signature of the bombers is lost with the explosion?

BERTOZZO: Nine times out of ten, yes. 70

FELETTI: Wasn't one of the recent wave of bombs recovered unexploded?

SUPERINTENDENT: Mmmmmmm!

BERTOZZO: The one at the Commercial Bank. Yes.

SUPERINTENDENT: Mmmmmmmnnn! 75

PISSANI: (*Under his breath to BERTOZZO*) Easy.

FELETTI: Can you explain why within minutes of the discovery of this potential harvest of hard evidence an officer from this building exploded the device when the normal procedure, I understand, is to dismantle such things in a laboratory? 80

PISSANI and SUPERINTENDENT look nervous.

PISSANI:
SUPERINTENDENT: } 'Tsssssss!'

BERTOZZO: Well I... I'm not sure if I understand... 85

SUPERINTENDENT: Mnnnn!

MANIAC steps forward and picks up the bomb.

MANIAC: Perhaps you'll allow me a word here, Inspector Bertozzo, in my capacity as chief of the forensic department. 90

BERTOZZO: What's he doing? Put that down. It's dangerous.

MANIAC: No, no. It's quite safe, Miss Feletti.

BERTOZZO: I'm telling you he is not... (*PISSANI and SUPERINTENDENT stamp on his feet*) Aah! 95

PISSANI: We know.

BERTOZZO: Well who is he... (*Again*) ...aah!

MANIAC has started to unscrew top of bomb.

CONSTABLE: You do know what you're doing, don't you, your Honour? 100

MANIAC: (To CONSTABLE) Haven't got the foggiest idea.
(To FELETTI) You see here, Miss Feletti, a bomb like this
is complex, tons of wire in there, always a good sign. Ah,
now this here is a priming device, could even be a
double-timing priming device, some form of acid booby
trap, we just don't know, you see...

105

SUPERINTENDENT: (To BERTOZZO) Sounds like an
expert, eh?

MANIAC: ...could take a day dismantling the first phase
meanwhile BOOM!

110



Colder Than Here

Laura Wade



Colder Than Here, Laura Wade

SCENE 3

Another burial ground near Leamington. This is a level meadow with wild flowers and long grasses during the summer, but now, on a wintry Saturday in mid-November, looks a little bleak.

HARRIET and JENNA stand facing each other by a wooden stile. HARRIET holds her lunch – couscous salad in a Tupperware box – which she will continue to eat in a moment.

5

HARRIET: What, she didn't tell you?

JENNA: What?

HARRIET: She's feeling a bit– Um, yeah.

JENNA: Bit what?

10

HARRIET: Bit cancerous.

Asked if I'd come instead.

JENNA: She was fine when I left this morning.

HARRIET: Maybe she–

JENNA: Well that's a fat lot of bloody good, isn't it, we're not burying you.

15

HARRIET: She didn't want to leave you stranded. And your mobile's switched off.

JENNA forages for her phone in her handbag, and eventually pulls it out.

20

JENNA: Fuck. Always forget to frigging– Forget to fucking lock it...

HARRIET: Anyway, nice to see you, thanks for coming.

JENNA: Thanks.

They look out across the field.

25

HARRIET: Not up to much, is it?

JENNA: No.

HARRIET: D'you pick this?

JENNA: It's in the book.

HARRIET: Hmm. 30

HARRIET eats.

God, my boyfriend's a good cook. We were just having lunch, put some in a box for me, bless him. D'you want some?

JENNA: No thanks. 35

HARRIET: 'S really good.

JENNA: Hate the smell of Tupperware. This family. Always eating in fucking cemeteries.

HARRIET eats, JENNA surveys the field.

Did you hear it arrived yesterday? 40

HARRIET: Did it?

JENNA: Great big flatpack thing. Postman made some funny about enormous packages, not being able to get it through the letter box...

HARRIET: Who answered the door? 45

JENNA: Dad.

HARRIET: Great.

JENNA: Then there's a hoo-haa about where to put it. Dad said it should go in the cellar then Mum says it'd get too damp. So then Dad wanders off muttering it'll get a lot damper once it's used... 50

HARRIET: Where is it now?

JENNA: Behind the sofa. Wants to build it straight away, try it out for size. So we can all get used to it. Apparently if we see it around the place we won't be so upset when she's in it. 55

HARRIET: Just start sleeping in it, freak us out properly...

Beat. They look around.

Well, I'm glad we didn't drag her all this way, are you?

JENNA goes to sit on the lower bench of the stile. 60

I mean, how would we know where she was? You'll get a wet arse.

JENNA: Don't care.

HARRIET: It's a bit damp.

HARRIET looks in her rucksack and pulls out a carrier bag.

65

D'you want a bag?

JENNA: No thanks.

HARRIET spreads out the plastic bag on the upper step of the stile and sits down.

HARRIET: You wouldn't know, would you? You'd have to remember, there's no markers or anything. 'Less they buried her right by the wall. Can't say I like the idea of having to find my mother with a map and a compass.

70

Beat.

JENNA: Do you miss her?

75

HARRIET: Do I miss her?

JENNA: Like when people say 'missing you already' when they're saying goodbye. I miss her already.

HARRIET: Thought I'd wait till she's gone, myself.

JENNA takes her cigarettes from her pocket and lights one.

80

Oh please not here.

JENNA: These places. Give me a death wish.

HARRIET: Do you have to?

JENNA: Yes, I'm addicted. That's what addiction is.

HARRIET: Don't blow it on my lunch. How many have you had today?

85

JENNA: Umpteen.

Beat.

I miss her. Like the other day, I got home from work and it was a shit day— I. Wanted her there. And I got home and. Just gripped by it. Desperately wanted her. Lying in bed, crying my eyes out and there's no-one else, no-one else is good enough.

90

HARRIET stops eating. She looks across the field, away from JENNA, frowning.

95

Kind of frightening, getting this 'I want my mummy'. Hadn't felt that for years, I mean when did you last feel that, your whole body?

HARRIET: I. I can't remember.

JENNA: So, *basic*, like the cord or something, being pulled out from— (*Mimes a cord coming out of her stomach.*) Yeah.

100

HARRIET: What did you do?

JENNA: Can't cry all day, can you, you run out. Packed a bag and went round to mum's.

HARRIET: Have you told her?

105

JENNA: Course not. But now I keep thinking about next time I feel like... You ever get days when just breathing too deeply makes you cry?

Beat.

Equus
Peter Shaffer



Equus, Peter Shaffer

13

[ALAN is sitting on his bed holding the tape recorder. NURSE approaches briskly, takes the machine from him — gives it to DYSART in the square — and leaves again, resuming her seat. DYSART switches on the tape.]

ALAN: That's what you want to know, isn't it? All right: it was. I'm talking about the beach. That time when I was a kid. What I told you about . . . 5

[Pause. He is in great emotional difficulty.

DYSART sits on the left bench listening, file in hand. ALAN rises and stands directly behind him, but on the circle, as if recording the ensuing speech. He never, of course, looks directly at the Doctor.] 10

I was pushed forward on the horse. There was sweat on my legs from his neck. The fellow held me tight, and let me turn the horse which way I wanted. All that power going any way you wanted . . . His sides were all warm, and the smell . . . Then suddenly I was on the ground, where Dad pulled me. I could have bashed him . . . 15

[Pause.]

Something else. When the horse first appeared, I looked up into his mouth. It was huge. There was this chain in it. The fellow pulled it, and cream dripped out. I said 'Does it hurt?' And he said — the horse said — said — 20

[He stops, in anguish. DYSART makes a note in his file.]

[Desperately.] It was always the same, after that. Every time I heard one clop by, I had to run and see. Up a country lane or anywhere. They sort of pulled me. I couldn't take my eyes off them. Just to watch their skins. The way their necks twist, and sweat shines in the folds . . . [Pause.] I can't remember when it started. Mum reading to me about Prince who no one could ride, except one boy. Or the white horse in Revelations. 'He that sat upon him was called Faithful and True. His eyes were as flames of fire, and he had a name written that no man knew but himself' . . . Words like reins 25

Stirrup. Flanks . . . 'Dashing his spurs against his charger's flanks!' . . . Even the words made me feel — . . . Years, I never told anyone. Mum wouldn't understand. She likes 'Equitation'. Bowler hats and jodhpurs! 'My grandfather dressed for the horse,' she says. What does that mean? The horse isn't dressed. It's the most naked thing you ever saw! More than a dog or a cat or anything. Even the most broken down old nag has got its *life*! To put a bowler on it is *filthy*! . . . Putting them through their paces! Bloody gymkhanas! . . . 30

No one understands! . . . Except cowboys. They do. I wish I was a cowboy. They're free. They just swing up and then it's miles of grass . . . I bet all cowboys are *orphans*! . . . I bet they are! 35

NURSE: Mr Strang to see you, Doctor.
 DYSART [*in surprise*]: Mr Strang? Show him up, please. 45
 ALAN: No one ever says to cowboys 'Receive my meaning!' They
 wouldn't dare. Or 'God' all the time. [*Mimicking his mother.*] 'God
 sees you, Alan. God's got eyes everywhere — '
 [*He stops abruptly.*]
 I'm not doing any more! . . . I hate this! . . . You can whistle for 50
 any more. I've had it!
 [*He returns angrily to his bed, throwing the blanket over him.*
 DYSART switches off the tape.]

14

[FRANK STRANG comes into the square, his hat in his hand. He is
 nervous and embarrassed.] 55
 DYSART [*welcoming*]: Hallo, Mr Strang.
 FRANK: I was just passing. I hope it's not too late.
 DYSART: Of course not. I'm delighted to see you.
 FRANK: My wife doesn't know I'm here. I'd be grateful to you if you
 didn't enlighten her, if you receive my meaning. 60
 DYSART: Everything that happens in this room is confidential, Mr
 Strang.
 FRANK: I hope so . . . I hope so . . .
 DYSART [*gently*]: Do you have something to tell me?
 FRANK: As a matter of fact I have. Yes. 65
 DYSART: Your wife told me about the photograph.
 FRANK: I know, it's not that! It's *about* that, but it's — worse . . . I
 wanted to tell you the other night, but I couldn't in front of Dora.
 Maybe I should have. It might show her where all that stuff leads
 to, she drills into the boy behind my back. 70
 DYSART: What kind of thing is it?
 FRANK: Something I witnessed.
 DYSART: Where?
 FRANK: At home. About eighteen months ago.
 DYSART: Go on. 75
 FRANK: It was late. I'd gone upstairs to fetch something. The boy had
 been in bed hours, or so I thought.
 DYSART: Go on.
 FRANK: As I came along the passage I saw the door of his bedroom
 was ajar. I'm sure he didn't know it was. From inside I heard the 80
 sound of this chanting.
 DYSART: Chanting?
 FRANK: Like the Bible. One of those lists his mother's always reading
 to him.
 DYSART: What kind of list? 85
 FRANK: Those Begats. So-and-so begat, you know. Genealogy.
 DYSART: Can you remember what Alan's list sounded like?

FRANK: Well, the *sort* of thing. I stood there absolutely astonished.

The first word I heard was . . .

ALAN [*rising and chanting*]: Prince!

90

DYSART: Prince?

FRANK: Prince begat Prince. That sort of nonsense.

[*ALAN moves slowly to the centre of the circle, downstage.*]

ALAN: And Prance begat Prankus! And Prankus begat Flankus!

FRANK: I looked through the door, and he was standing in the moon-
light in his pyjamas, right in front of that big photograph.

95

DYSART: The horse with the huge eyes?

FRANK: Right.

ALAN: Flankus begat Spankus. And Spankus begat Spunkus the
Great, who lived three score years!

100

FRANK: It was all like that. I can't remember the exact names, of
course. Then suddenly he knelt down.

DYSART: In front of the photograph?

FRANK: Yes. Right there at the foot of his bed.

ALAN [*kneeling*]: And Legwus begat Neckwus. And Neckwus begat
Fleckwus, the King of Spit. And Fleckwus spoke out of his chinkle-
chankle!

105

[*He bows himself to the ground.*]

Fences
August Wilson



Fences, August Wilson

TROY: ... Why ain't you working?

LYONS: Aw, Pop, you know I can't find no decent job.
Where am I gonna get a job at? You know I can't get no
job.

TROY: I told you I know some people down there. I can
get you on the rubbish if you want to work. I told you
that the last time you came by here asking me for some-
thing. 5

LYONS: Naw, Pop . . . thanks. That ain't for me. I don't
wanna be carrying nobody's rubbish. I don't wanna be
punching nobody's time clock. 10

TROY: What's the matter, you too good to carry people's
rubbish? Where you think that ten dollars you talking
about come from? I'm just supposed to haul people's
rubbish and give my money to you cause you too lazy to
work. You too lazy to work and wanna know why you
ain't got what I got. 15

ROSE: What hospital Bonnie working at? Mercy?

LYONS: She's down at Passavant working in the laundry.

TROY: I ain't got nothing as it is. I give you that ten dollars
and I got to eat beans the rest of the week. Naw . . . you
ain't getting no ten dollars here. 20

LYONS: You ain't got to be eating no beans. I don't know
why you wanna say that.

TROY: I ain't got no extra money. Gabe done moved over
to Miss Pearl's paying her the rent and things done got
tight around here. I can't afford to be giving you every
payday. 25

LYONS: I ain't asked you to give me nothing. I asked you
to loan me ten dollars. I know you got ten dollars. 30

TROY: Yeah, I got it. You know why I got it? Cause I
don't throw my money away out there in the streets. You
living the fast life . . . wanna be a musician . . . running
around in them clubs and things . . . then, you learn to
take care of yourself. You ain't gonna find me going and
asking nobody for nothing. I done spent too many years
without. 35

LYONS: You and me is two different people, Pop.

TROY: I done learned my mistake and learned to do
what's right by it. You still trying to get something for
nothing. Life don't owe you nothing. You owe it to your-
self. Ask Bono. He'll tell you I'm right. 40

LYONS: You got your way of dealing with the world . . .
I got mine. The only thing that matters to me is the
music. 45

TROY: Yeah, I can see that! It don't matter how you
gonna eat . . . where your next dollar is coming from.
You telling the truth there.

LYONS: I know I got to eat. But I got to live too. I need
something that gonna help me to get out of the bed in the
morning. Make me feel like I belong in the world. I don't
bother nobody. I just stay with my music cause that's
the only way I can find to live in the world. Otherwise
there ain't no telling what I might do. Now I don't come
criticizing you and how you live. I just come by to ask
you for ten dollars. I don't wanna hear all that about how
I live. 50
55

TROY: Boy, your mama did a hell of a job raising you.

LYONS: You can't change me, Pop. I'm thirty-four years
old. If you wanted to change me, you should have been
there when I was growing up. I come by to see you . . .
ask for ten dollars and you want to talk about how I was
raised. You don't know nothing about how I was raised. 60

ROSE: Let the boy have ten dollars, Troy.

TROY: (*To LYONS.*) What the hell you looking at me for? I
ain't got no ten dollars. You know what I do with my
money.
(*To ROSE.*)
Give him ten dollars if you want him to have it. 65

ROSE: I will. Just as soon as you turn it loose. 70

TROY: (*Handing ROSE the money.*) There it is. Seventy-
six dollars and forty-two cents. You see this, Bono?
Now, I ain't gonna get but six of that back.

ROSE: You ought to stop telling that lie. Here, Lyons.
(*She hands him the money.*) 75

LYONS: Thanks, Rose. Look . . . I got to run . . . I'll see
you later.

TROY: Wait a minute. You gonna say, "thanks, Rose"
and ain't gonna look to see where she got that ten dollars
from? See how they do me, Bono? 80

LYONS: I know she got it from you, Pop. Thanks. I'll give it back to you.

TROY: There he go telling another lie. Time I see that ten dollars . . . he'll be owing me thirty more.

LYONS: See you, Mr. Bono.

85

BONO: Take care, Lyons!

LYONS: Thanks, Pop. I'll see you again.
(*LYONS exits the yard.*)

TROY: I don't know why he don't go and get him a decent job and take care of that woman he got.

90

BONO: He'll be alright, Troy. The boy is still young.

TROY: The *boy* is thirty-four years old.

ROSE: Let's not get off into all that.

BONO: Look here . . . I got to be going. I got to be getting on. Lucille gonna be waiting.

95

TROY: (*Puts his arm around ROSE.*) See this woman, Bono? I love this woman. I love this woman so much it hurts. I love her so much . . . I done run out of ways of loving her. So I got to go back to basics. Don't you come by my house Monday morning talking about time to go to work . . . cause I'm still gonna be stroking!

100

ROSE: Troy! Stop it now!

BONO: I ain't paying him no mind, Rose. That ain't nothing but gin-talk. Go on, Troy. I'll see you Monday.

TROY: Don't you come by my house, nigger! I done told you what I'm gonna be doing.
(*The lights go down to black.*)

105

Machinal
Sophie Treadwell



Machinal, Sophie Treadwell

EPISODE TWO

At Home

Scene: a kitchen: table, chairs, plates and food, garbage can, a pair of rubber gloves. The door at the back now opens on a hall — the window, on an apartment house court.

Sounds: buzzer, radio (voice of announcer; music and singer).

Characters	5
YOUNG WOMAN	
MOTHER	

Outside voices: characters heard, but not seen	
A JANITOR	
A BABY	10
A MOTHER and a SMALL BOY	
A YOUNG BOY and YOUNG GIRL	
A HUSBAND and a WIFE	
ANOTHER HUSBAND and a WIFE	

At rise:	15
YOUNG WOMAN and MOTHER eating — radio off-stage — radio stops.	

YOUNG WOMAN. Ma — I want to talk to you.	
MOTHER. Aren't you eating a potato?	
YOUNG WOMAN. No.	20
MOTHER. Why not?	
YOUNG WOMAN. I don't want one.	
MOTHER. That's no reason. Here! Take one.	
YOUNG WOMAN. I don't want it.	
MOTHER. Potatoes go with stew — here!	25
YOUNG WOMAN. Ma, I don't want it!	
MOTHER. Want it! Take it!	
YOUNG WOMAN. But I — oh, all right. (<i>Takes it — then.</i>) Ma, I want to ask you something.	
MOTHER. Eat your potato.	30
YOUNG WOMAN. (<i>takes a bite — then.</i>) Ma, there's something I want to ask you — something important.	
MOTHER. Is it mealy?	
YOUNG WOMAN. S'all right. Ma — tell me.	
MOTHER. Three pounds for a quarter.	35
YOUNG WOMAN. Ma — tell me — (<i>Buzzer.</i>)	
MOTHER. (<i>her dull voice brightening.</i>) There's the garbage. (<i>Goes to door — or dumbwaiter — opens it. Stop radio.</i>)	
JANITOR'S VOICE. (<i>offstage.</i>) Garbage.	

MOTHER. (*pleased — busy*). All right. (*Gets garbage can — puts it out. YOUNG WOMAN walks up and down.*) What's the matter now? 40

YOUNG WOMAN. Nothing.

MOTHER. That jumping up from the table every night the garbage is collected! You act like you're crazy. 45

YOUNG WOMAN. Ma, do all women —

MOTHER. I suppose you think you're too nice for anything so common! Well, let me tell you, my lady, that it's a very important part of life.

YOUNG WOMAN. I know, but, Ma, if you — 50

MOTHER. If it weren't for garbage cans where would we be? Where would we all be? Living in filth — that's what! Filth! I should think you'd be glad! I should think you'd be grateful!

YOUNG WOMAN. Oh, Ma!

MOTHER. Well, are you? 55

YOUNG WOMAN. Am I what?

MOTHER. Glad! Grateful.

YOUNG WOMAN. Yes!

MOTHER. You don't act like it!

YOUNG WOMAN. Oh, Ma, don't talk! 60

MOTHER. You just said you wanted to talk.

YOUNG WOMAN. Well now — I want to think. I got to think.

MOTHER. Aren't you going to finish your potato?

YOUNG WOMAN. Oh, Ma!

MOTHER. Is there anything the matter with it? 65

YOUNG WOMAN. No —

MOTHER. Then why don't you finish it?

YOUNG WOMAN. Because I don't want it.

MOTHER. Why don't you?

YOUNG WOMAN. Oh, Ma! Let me alone! 70

MOTHER. Well, you've got to eat! If you don't eat —

YOUNG WOMAN. Ma! Don't nag!

MOTHER. Nag! Just because I try to look out for you — nag! Just because I try to care for you — nag! Why, you haven't sense enough to eat! What would become of you I'd like to know — if I didn't nag! 75

Offstage — a sound of a window opening — all these offstage sounds come in through the court window at the back.

WOMAN'S VOICE. Johnny — Johnny — come in now!

A SMALL BOY'S VOICE. Oh, Ma! 80

WOMAN'S VOICE. It's getting cold.

A SMALL BOY'S VOICE. Oh, Ma!

WOMAN'S VOICE. You heard me! (*Sound of window slamming.*)

YOUNG WOMAN. I'm grown up, Ma.

MOTHER. Grown up! What do you mean by that? 85

YOUNG WOMAN. Nothing much — I guess. (*Offstage sound of baby crying. MOTHER rises, clatters dishes.*) Let's not do the dishes right away, Ma. Let's talk — I gotta.

MOTHER. Well, I can't talk with dirty dishes around — you may be
able to but — (*Clattering — clattering.*) 90

YOUNG WOMAN. Ma! Listen! Listen! — There's a man wants to
marry me.

MOTHER. (*stops clattering — sits*). What man?

YOUNG WOMAN. He says he fell in love with my hands.

MOTHER. In love! Is that beginning again! I thought you were
over that! 95

Offstage BOY's voice — whistles — GIRL's voice answers.

BOY'S VOICE. Come on out.

GIRL'S VOICE. Can't.

BOY'S VOICE. Nobody'll see you. 100

GIRL'S VOICE. I can't.

BOY'S VOICE. It's dark now — come on.

GIRL'S VOICE. Well — just for a minute.

BOY'S VOICE. Meet you round the corner.

YOUNG WOMAN. I got to get married, Ma. 105

MOTHER. What do you mean?

YOUNG WOMAN. I gotta.

MOTHER. You haven't got in trouble, have you?

That Face
Polly Stenham



That Face, Polly Stenham

Henry (*sighs*) Is there any cash in the house?

Henry's phone beeps. He checks the message and laughs.

It's Mia, it's her, she's outside. Thank God. I thought we'd have Sonia's bruiser boyfriend to deal with again.

Martha Mia? 5

Henry Yes, Mia.

Martha Why? She should be at school. Why?

Henry I don't know.

Door buzzes again.

I'm letting her in. 10

Martha Why? Why's she here? Why?

Henry I don't know.

Martha Little shit.

Henry Please don't. It's too early for this.

Martha She can't stay here. 15

Henry Stop it. I'm going to buzz her in?

Beat.

Don't give me that, that . . . expression. I know you don't get on, but please be nice to her, or if you can't do that just don't be anything. OK? 20

Beat.

OK?

Martha It's just . . .

Henry What?

Martha She always interrupts, you know? 25

Henry She's your daughter, act like it.

Door buzzes again.

Martha She doesn't like me.

Henry She's fifteen. Just be nice, OK?

Martha She looks at me nasty. 30

Henry Jesus, Martha, can I let her in?

Martha She's not staying.

Henry presses a button. Mia's footsteps can be heard coming up the stairs.

Henry Please. Don't make a scene.

35

Mia enters.

Mia Hi.

Pause.

Martha (*stilted*) How are you?

Mia Been better.

40

Martha Oh.

Mia I had a horrible journey. You know, those days where everything seems to be working against you. Ticket machine doesn't work, train stops on the track for about half an hour, babies crying . . . all that, today. Should have been here earlier. Well, I would have been, you know what I mean.

45

Martha That's a big bag.

Mia Don't worry. I'm not here for long —

Martha There's not enough —

50

Mia Room. I know.

Henry It's a Monday. Shouldn't you be at school?

Mia shrugs.

Why are you in London? Did they let you out for the day?

55

Pause. She won't meet his eyes.

Mia?

Mia I've just come for the keys.

Henry What?

Mia The keys to the Docklands. The keys to Dad's flat. Will you give them to me?

60

Henry What's going on?

Mia She knows.

Henry You know?

Mia School called. Last night. They spoke to you.

65

Martha I don't remember.

Henry The phone. It did . . . That was your school?

Mia Yeah.

Henry She . . . you hung up, didn't you? Christ.

Martha I don't remember.

70

Mia You were pissed. I think they knew that. They called Dad.

Beat.

They called Dad in Hong Kong. He's flying over.

Martha Excellent. Daddio is flying over to take over.
'Bout fucking time. You lot exhaust me.

75

Mia He's flying over. To talk to the school.

Henry What?

Mia He's leaving tonight.

Martha You spoke to him?

80

Mia Briefly.

Martha And how was the darling man?

Mia Brief.

Beat.

You should have these back.

85

She chucks a bottle of pills on the bed.

Henry You took them from here?

Mia Sorry.

Beat.

Sod that. I'm not. I've been sorry all night. Enough with being sorry.

90

Martha You took my pills?

Mia Yep.

Martha I need these pills. My doctor gave me these pills.

Mia I know, Mum, Martha, whatever.

95

Martha Don't be cheeky.

Mia That's not what I meant. I meant 'whatever' as in whatever your name is, whatever I'm meant to call you. Not 'whatever' as in I don't care . . . I do care.

Beat.

100

Those are ridiculous pyjamas.

Martha You stole these.

Henry Leave it, Martha.

Martha What would have happened if I'd needed them, eh? She stole them from me. On purpose.

105

Mia You have more. It's not as though you don't have more.

Martha How do you know that, Missy?

Mia You don't exactly hide your prescription stash.

Martha See. See. She's always rude to me. She steals from me. She has no —

110

Henry Leave it. Both of you.



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