



General Certificate of Education
Advanced Level Examination
January 2010

Drama and Theatre Studies DRAM3

Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Monday 1 February 2010 1.30 pm to 3.30 pm

For this paper you must have:

- a 16-page answer book
- the texts of the set plays you have chosen.

Time allowed

- 2 hours

Instructions

- Use black ink or black ball-point pen. Use pencil only for sketches and diagrams.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is DRAM3.
- Answer **two** questions: **one** from **Section A** and **one** from **Section B**.
- The question for Section B is the same for all the set plays in this section. This question is printed on page 5 which is perforated. Detach this page in order to refer to the question when answering on the extract from your chosen set play.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

Information

- All questions carry 50 marks.
- The maximum mark for this paper is 100.
- All questions require answers in continuous prose. However, in Section A, where appropriate, you should support your answers with sketches and/or diagrams. In Section B, you must include sketches and/or diagrams.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

SECTION A: PRE-TWENTIETH CENTURY PLAYS

Answer **one** question from this section.

MIDDLETON/TOURNEUR: The Revenger's Tragedy

- 1 EITHER** (a) How would you want your audience to respond to Gratiana at different points in the play? Discuss how you would perform the role, in **at least two** separate sections of the play, in order to achieve your aims.
- OR** (b) As a designer, discuss how you would use set and costume design in your production of *The Revenger's Tragedy* in order to communicate its darkly comic atmosphere to your audience. You should refer to your designs for **at least two** scenes of the play.

MOLIERE: Tartuffe

- 2 EITHER** (a) Discuss how you would perform the role of Mariane, in **two** or **three** sections of the play, in order to achieve a sympathetic response from the audience.
- OR** (b) As a designer, discuss how your ideas for the design and use of set and costume would support the action of the play at particular moments and help you to establish a suitable sense of period for the play.

FARQUHAR: The Recruiting Officer

- 3 EITHER** (a) Discuss how you would perform the role of Kite, in **two** or **three** sections of the play, in order to create comedy for your audience.
- OR** (b) Briefly outline and justify your casting decisions for Worthy and Melinda and then discuss how you would direct your actors, in **at least two** scenes where they appear together, in order to convey their developing relationship in the play.

GOLDONI: The Servant of Two Masters

- 4 **EITHER** (a) Briefly outline and justify your casting decisions for Truffaldino and Smeraldina and then discuss how you would direct your actors, in **at least three** scenes where they appear together, in order to highlight the comic nature of their ‘whirlwind’ courtship.
- OR** (b) Discuss how you would perform the role of Beatrice, in **at least three** separate scenes from the play, in order to achieve your preferred audience response to the role.

WILDE: Lady Windermere’s Fan

- 5 **EITHER** (a) How would you want your audience to respond to Tuppy (Lord Augustus)? Discuss how you would perform the role, in **two** or **three** separate sections from the play, in order to achieve your aims.
- OR** (b) Discuss how your setting design ideas for **at least two** of the different locations used in *Lady Windermere’s Fan* would accommodate the action of the scenes and help to suggest an appropriate period and style for your production.

CHEKHOV: The Seagull

- 6 **EITHER** (a) How would you want your audience to respond to Masha? Discuss how you would perform the role, in **three** sections of the play, in order to achieve your aims.
- OR** (b) Briefly outline and justify your casting decisions for Madame Arkadina and Trigorin and then discuss how you would direct your actors, in **at least two** scenes where they appear together, in order to reveal your interpretation of their relationship.

Turn over for Section B

Turn over ►

There are no questions printed on this page

SECTION B: THE TWENTIETH CENTURY AND CONTEMPORARY DRAMA

Answer **one** question from this section.

The question for Section B is the same for all the set plays in this section. This question is printed below. Detach this page in order to refer to the question when answering on the extract from your chosen set play.

Question

As a director, discuss how you would stage the printed extract from your chosen set play in order to bring out your interpretation of it for an audience.

Your answer should include justified suggestions for the direction of your cast and for the design of the piece as appropriate to the style of the play and to your creative overview of it.

You should also supply sketches and/or diagrams and refer to relevant research to support your ideas.

Extracts	Pages
EITHER	
7 Lorca: <i>Blood Wedding</i>	8–9
OR	
8 Brecht: <i>The Good Person of Szechwan</i>	10–11
OR	
9 Miller: <i>A View from the Bridge</i>	12–13
OR	
10 Berkoff: <i>The Trial</i>	14–15
OR	
11 Wertebaker: <i>Our Country's Good</i>	16–18
OR	
12 Edmundson: <i>Coram Boy</i>	20–21

There are no questions printed on this page

Turn over for the first extract

Turn over ►

EITHER 7

*LORCA: Blood Wedding**From Act Two, Scene Two*

LEONARDO's WIFE *enters*.

WIFE. I don't mean to interrupt . . .

BRIDE. What is it?

WIFE. Did my husband come through here?

BRIDEGROOM. No.

5

WIFE. It's just that I can't find him, and the horse isn't in the stable.

BRIDEGROOM (*happily*). He's probably gone for a ride.

The WIFE goes out, disturbed. The SERVANT enters.

SERVANT. Aren't you pleased with all these good wishes?

BRIDEGROOM. I want it to be over and done with. My wife's a bit tired.

10

SERVANT. What's the matter, child?

BRIDE. It's as if someone's struck me on the head!

SERVANT. A bride from these mountains has to be strong.

(*To the BRIDEGROOM.*) You are the only one who can cure her, since she's yours.

(*She runs out.*)

15

BRIDEGROOM (*embracing her*). Let's go and dance for a bit.

(*He kisses her.*)

BRIDE (*disturbed*). No. I want to lie down on the bed.

BRIDEGROOM. I'll come with you.

BRIDE. No! Not with all these people here! What would they say? Let me rest for a moment.

20

BRIDEGROOM. Whatever you want. But don't be like this tonight!

BRIDE (*at the door*). I'll be better tonight.

BRIDEGROOM. I hope you will.

The MOTHER enters.

MOTHER. Son.

25

BRIDEGROOM. Where've you been?

MOTHER. In the middle of all that noise. Are you happy?

BRIDEGROOM. Yes.

MOTHER. Where's your wife?

BRIDEGROOM. Having a bit of a rest. A bad day for brides!

30

MOTHER. A bad day? The only good one. For me it was like an inheritance.

The SERVANT enters and goes towards the BRIDE's room.

The breaking-up of soil, the planting of new trees!

BRIDEGROOM. Are you thinking of going?

MOTHER. Yes. I must be at home.

35

BRIDEGROOM. You'll be alone.

MOTHER. No. My head's full of things and of men and fights.

BRIDEGROOM. But fights that aren't fights any more.

The SERVANT enters quickly; she runs off via the backstage area.

MOTHER. As long as you live, you struggle.

40

BRIDEGROOM. I'll always do what you tell me.

MOTHER. Try to be loving towards your wife, and if you find her uppity or stand-offish, give her a hug that hurts her a bit, a strong embrace, a bite, and then a gentle kiss. Not to annoy her, just to make her feel that you are the man, the master, the one who gives the orders.

That's what I learned from your father. And because you don't have him, I must be the one to teach you how to be strong.	45
BRIDEGROOM. I'll always do what you want me to.	
FATHER (<i>entering</i>). Where's my daughter?	
BRIDEGROOM. She's inside.	
FIRST GIRL. Let's have the bride and groom – we are going to do the round dance.	50
FIRST YOUTH (<i>to the BRIDEGROOM</i>). You are going to lead.	
FATHER (<i>entering</i>). She isn't there.	
BRIDEGROOM. No?	
FATHER. She must have gone up to the balcony.	
BRIDEGROOM. I'll go and see! (<i>He goes out.</i>)	55
<i>A lot of noise and guitars.</i>	
FIRST GIRL. They've started! (<i>She leaves.</i>)	
BRIDEGROOM (<i>entering</i>). She's not there.	
MOTHER (<i>uneasily</i>). No?	
FATHER. Where can she be?	60
SERVANT (<i>entering</i>). The girl, where is she?	
MOTHER (<i>sombrely</i>). We don't know.	
<i>The BRIDEGROOM goes out. Three GUESTS enter.</i>	
FATHER (<i>dramatically</i>). But isn't she at the dance?	
SERVANT. She's not at the dance.	65
FATHER (<i>strongly</i>). There's a crowd of people there. Look!	
SERVANT. I've looked already.	
FATHER (<i>darkly</i>). Well, where is she?	
BRIDEGROOM (<i>entering</i>). No sign of her. Nowhere.	
MOTHER (<i>to the FATHER</i>). What is this? Where is your daughter?	70
<i>LEONARDO's WIFE enters.</i>	
WIFE. They've run away! They've run away! Her and Leonardo. On horseback! Arms around one another! Like a flash of lightning!	
FATHER. It's not true! Not my daughter!	
MOTHER. Yes. Your daughter! A plant from a wicked mother, and him, him too, him! But now she's my son's wife.	75
BRIDEGROOM (<i>entering</i>). We'll go after them! Who's got a horse?	
MOTHER. Who's got a horse? Now! Who's got a horse? I'll give him everything I have. My eyes. Even my tongue . . .	
VOICE. I'll go!	80
MOTHER (<i>to her son</i>). Go! After them! (<i>He goes out with two young men.</i>) No. Don't go! Those people kill quickly and well . . . But yes! Go on! I'll follow.	
FATHER. It can't be her. Perhaps she's thrown herself into the water-tank.	
MOTHER. Only decent and clean girls throw themselves into the water. Not that one! But now she's my son's wife. Two sides. Now there are two sides here. (<i>They all enter.</i>) My family and yours. All of you must go. Shake the dust from your shoes. Let's go and help my son. (<i>The people split into two groups.</i>) He's got plenty of family: his cousins from the coast and all those from inland. Go out from here! Search all the roads. The hour of blood has come again. Two sides. You on yours, me on mine. After them! Get after them!	85
<i>Curtain.</i>	90

*From Scene Four***Square in front of Shen Teh's Shop**

A barber's, a carpet shop and Shen Teh's tobacconist's shop. It is Monday. Outside Shen Teh's shop wait two survivors of the family of eight – the grandfather and the sister-in-law. Also the unemployed man and Mrs Shin.

THE SISTER-IN-LAW: She never came home last night! 5

MRS SHIN: Astonishing behaviour! We manage to get rid of this maniac of a cousin and there's nothing to stop her having a little rice to spare now and again, when off she goes for the night chasing around God knows where!

Loud voices are heard from the barber's. Wang staggers out followed by Mr Shu Fu, the stout barber, with a heavy pair of curling tongs in his hand. 10

MR SHU FU: I'll teach you to come bothering my customers with your stinking water! Take your mug and get out!

Wang reaches for the mug which Mr Shu Fu is holding out to him, and gets a blow on the hand with the curling tongs, so that he screams.

MR SHU FU: Take that! Let that be a lesson to you. 15

He puffs back to his shop.

THE UNEMPLOYED MAN *picks up the mug and hands it to Wang*: You can have him up for hitting you.

WANG: My hand's gone.

THE UNEMPLOYED MAN: Any bones broken? 20

WANG: I can't move it.

THE UNEMPLOYED MAN: Sit down and bathe it a bit.

MRS SHIN: The water won't cost you much, anyway.

THE SISTER-IN-LAW: Eight o'clock already, and one can't even lay hands on a bit of rag here. She has to go gallivanting off! A disgrace! 25

MRS SHIN, *darkly*: She's forgotten us, that's what!

Shen Teh comes down the street carrying a pot of rice.

SHEN TEH, *to the audience*: I had never seen the city at dawn. These were the hours when I used to lie with my filthy blanket over my head, terrified to wake up. Today I mixed with the newsboys, with the men who were washing down the streets, with the ox-carts bringing fresh vegetables in from the fields. It was a long walk from Sun's neighbourhood to here, but with every step I grew happier. I had always been told that when one is in love one walks on air, but the wonderful thing is that one walks on earth, on tarmac. I tell you, at dawn the blocks of buildings are like rubbish heaps with little lights glowing in them; the sky is pink but still transparent, clear of dust. I tell you, you miss a great deal if you are not in love and cannot see your city at that hour when she rises from her couch like a sober old craftsman, filling his lungs with fresh air and reaching for his tools, as the poets have it. 30 35

To the group waiting: Good morning! Here is your rice! *She shares it out, then notices Wang:* Good morning, Wang. I am light-headed today. All along the way I looked at my reflection in the shop windows, and now I would like to buy myself a shawl. *After a short hesitation:* I should so like to look beautiful. 40

She turns quickly into the carpet shop.

MR SHU FU, *who is again standing in his doorway, to the audience:* I am smitten today with the beauty of Miss Shen Teh, the owner of the tobacconist's opposite, whom I have never previously noticed. I have watched her for three minutes, and I believe I am already in love. 45
An infinitely charming person! *To Wang:* Get to hell, you lout!

He turns back into the barber's shop. Shen Teh and an extremely old couple, the carpet-dealer and his wife, come out of the carpet shop. Shen Teh is carrying a shawl, the carpet-dealer a mirror.

THE OLD WOMAN: It's very pretty and not at all dear; there's a small hole at the bottom. 50

SHEN TEH, *trying the shawl on the old woman's arm:* I like the green one too.

THE OLD WOMAN, *smiling:* But I'm afraid it's in perfect condition.

SHEN TEH: Yes, a pity. I cannot undertake too much with my shop. The income is small, and there are many expenses.

THE OLD WOMAN: For charity; don't you do so much. When you are starting every bowl of rice counts, eh? 55

SHEN TEH *tries on the shawl with the hole in it:* Except that I have to; only at present I'm light-headed. Do you think the colour suits me?

THE OLD WOMAN: You had better ask a man that question.

SHEN TEH *calls to the old man:* Does it suit me? 60

THE OLD MAN: Why don't you ask . . .

SHEN TEH, *very politely:* No, I am asking you.

THE OLD MAN, *equally politely:* The shawl suits you. But wear it dull side out.

Shen Teh pays.

THE OLD WOMAN: If you don't like it I will always change it for another. *Draws her aside:* 65
Has he any money?

SHEN TEH, *laughing:* O goodness no.

THE OLD WOMAN: Will you be able to pay your half-year's rent?

SHEN TEH: The rent! It had clean gone out of my mind!

OR 9

MILLER: *A View from the Bridge**From Act Two*

- RODOLPHO: Catherine. If I take in my hands a little bird. And she grows and wishes to fly.
But I will not let her out of my hands because I love her so much, is that right for me to do?
I don't say you must hate him; but anyway you must go, mustn't you? Catherine?
- CATHERINE [*softly*]: Hold me.
- RODOLPHO [*clasping her to him*]: Oh, my little girl. 5
- CATHERINE: Teach me. [*She is weeping.*] I don't know anything, teach me, Rodolpho,
hold me.
- RODOLPHO: There's nobody here now. Come inside. Come.
[*He is leading her towards the bedrooms.*] And don't cry any more.
[*Light rises on the street. In a moment EDDIE appears. He is unsteady, drunk. He* 10
mounts the stairs. He enters the apartment, looks around, takes out a bottle from one
pocket, puts it on the table. Then another bottle from another pocket, and a third from
an inside pocket. He sees the pattern and cloth, goes over to it and touches it, and turns
towards upstage.]
- EDDIE: Beatrice? [*He goes to the open kitchen door and looks in.*] Beatrice? Beatrice? 15
[*CATHERINE enters from bedroom; under his gaze she adjusts her dress.*]
- CATHERINE: You got home early.
- EDDIE: Knocked off for Christmas early. [*Indicating the pattern*] Rodolpho makin' you a
dress?
- CATHERINE: No. I'm makin' a blouse. 20
[*RODOLPHO appears in the bedroom doorway. EDDIE sees him and his arm jerks*
slightly in shock. RODOLPHO nods to him testingly.]
- RODOLPHO: Beatrice went to buy presents for her mother.
[*Pause.*]
- EDDIE: Pack it up. Go ahead. Get your stuff and get outa here. 25
[*CATHERINE instantly turns and walks towards the bedroom, and EDDIE grabs her arm.*]
Where you goin'?
- CATHERINE [*trembling with fright*]: I think I have to get out of here, Eddie.
- EDDIE: No, you ain't goin' nowheres, he's the one.
- CATHERINE: I think I can't stay here no more. [*She frees her arm, steps back towards* 30
the bedroom.] I'm sorry, Eddie. [*She sees the tears in his eyes.*] Well, don't cry. I'll be
around the neighbourhood; I'll see you. I just can't stay here no more. You know I can't.
[*Her sobs of pity and love for him break her composure.*] Don't you know I can't? You
know that, don't you? [*She goes to him.*] Wish me luck. [*She clasps her hands prayerfully.*]
Oh, Eddie, don't be like that! 35
- EDDIE: You ain't goin' nowheres.
- CATHERINE: Eddie, I'm not gonna be a baby any more! You –
[*He reaches out suddenly, draws her to him, and as she strives to free herself he kisses her*
on the mouth.]
- RODOLPHO: Don't! [*He pulls on EDDIE's arm.*] Stop that! Have respect for her! 40
- EDDIE [*spun round by RODOLPHO*]: You want something?
- RODOLPHO: Yes! She'll be my wife. That is what I want. My wife!
- EDDIE: But what're you gonna be?
- RODOLPHO: I show you what I be!
- CATHERINE: Wait outside; don't argue with him! 45
- EDDIE: Come on, show me! What're you gonna be? Show me!

- RODOLPHO [*with tears of rage*]: Don't say that to me!
 [RODOLPHO *flies at him in attack*. EDDIE *pins his arms, laughing, and suddenly kisses him.*]
- CATHERINE: Eddie! Let go, ya hear me! I'll kill you! Leggo of him! 50
 [*She tears at EDDIE's face and EDDIE releases RODOLPHO. EDDIE stands there with tears rolling down his face as he laughs mockingly at RODOLPHO. She is staring at him in horror. RODOLPHO is rigid. They are like animals that have torn at one another and broken up without a decision, each waiting for the other's mood.*]
- EDDIE [*to CATHERINE*]: You see? [*To RODOLPHO*] I give you till tomorrow, kid. Get 55
 outa here. Alone. You hear me? Alone.
- CATHERINE: I'm going with him, Eddie. [*She starts towards RODOLPHO.*]
- EDDIE [*indicating RODOLPHO with his head*]: Not with that. [*She halts, frightened. He sits, still panting for breath, and they watch him helplessly as he leans towards them over the table.*] Don't make me do nuttin', Catherine. Watch your step, submarine. By rights they 60
 oughta throw you back in the water. But I got pity for you. [*He moves unsteadily towards the door, always facing RODOLPHO.*] Just get outa here and don't lay another hand on her unless you wanna go out feet first.
 [*He goes out of the apartment.*]
 The lights go down, as they rise on ALFIERI.] 65
- ALFIERI: On December twenty-seventh I saw him next. I normally go home well before six, but that day I sat around looking out my window at the bay, and when I saw him walking through my doorway, I knew why I had waited. And if I seem to tell this like a dream, it was that way. Several moments arrived in the course of the two talks we had when it occurred to me how – almost transfixed I had come to feel. I had lost my strength somewhere. [EDDIE 70
enters, removing his cap, sits in the chair, looks thoughtfully out.] I looked in his eyes more than I listened – in fact, I can hardly remember the conversation. But I will never forget how dark the room became when he looked at me; his eyes were like tunnels. I kept wanting to call the police, but nothing had happened. Nothing at all had really happened. [*He breaks off and looks down at the desk. Then he turns to EDDIE.*] So in other words, he won't leave? 75

*From Act Two***Bank Scene**

The FIGURES of the Court who remain on stage continue as office staff as if we have never left it — perhaps he has never left the Bank.

- ASST. MAN.: Are you all right, Joseph K?
 K: [*unsure of exactly how or where he is*] Of course, why shouldn't I be? What are you doing, spying on me? 5
- ASST. MAN.: You haven't forgotten, have you?
 K: What?
- ASST. MAN.: You have an assignment at the Cathedral this morning. You're to show one of our influential clients the sights. 10
 K: Oh yes, you'd like me out of the way, wouldn't you?
- ASST. MAN.: What do you mean?
 K: I'm very dispensable nowadays. What are you trying to do? Get me out of the office to check my books?
- ASST. MAN.: But K. Since you are a member of the Society for the Preservation of Ancient Monuments, it seems natural that you should be his escort this morning. But if you'd rather not go. 15
 K: All right, I'll go.
- ASST. MAN.: Don't forget your guide-book. Goodbye K.
 [*He shakes K's hand rather warmly. The two hold hands for some while silently. It would appear that K was just about to say something. The ASSISTANT MANAGER appears to wait, hoping. For a moment it looks like two long lost friends about to say goodbye forever.*] 20

Leni

K is walking towards the Cathedral. Music of church heard. CHORUS arrange the screens upstage — he walks through — FIGURES wait limply. 25

- LENI: I hate these wet murky days. Don't you, Joseph?
 K: I don't have much time. I have to go to the Cathedral.
- LENI: Why the Cathedral?
 K: I'm showing one of our clients around the sights. 30
- LENI: Oh Joseph, they're goading you.
 K: *Pity I do not ask for any. Pity I do not expect, and pity is more than I can bear.*
 [*She vanishes.*]
 Yes, they're goading me. 35

Cathedral

FIGURES *outside the central aisle as gargoyles and angels.*

- CHOIR: [*sung*] He's going in — but there is no one there to tell him it's empty except
for an old woman kneeling before a Madonna.
- K: Where the hell's my client? 40
- CHOIR: You can wait half an hour.
That won't hurt you.
- K: It's growing dark. So early in the day, too.
- CHOIR: See the great pulpit
Wrought all over with foliage, in which little angels were entangled, now 45
vivacious, now serene.
- K: I never knew this pulpit existed.
- CHOIR: By chance K notices a verger in the shadows.
He is watching him with the eyes of compassion.
He is the guardian of us all. 50
- K: What does he want, a tip?
[*VERGER disappears.*]
- CHOIR: Go now, Joseph. You'll never have a chance of going
If you don't go now you cannot go
During the sermon you'll have to stay as long 55
As it lasts.
Go now. Go now, Joseph.
[*PRIEST is suddenly revealed as a giant effigy — screen folds
back. PRIEST is stretched between a trapeze of rope — as a figure of
Leonardo.*] 60
- PRIEST: *Joseph K.*
[*Singing continues in background.*]
Joseph K. You are Joseph K?
- K: Yes, I am Joseph K. I used to like giving my name. Nowadays it's a burden.
Everybody seems to know it before they ask. The price of fame. 65
- PRIEST: That's because you are an accused man.
- K: So everybody keeps telling me. A bit early, isn't it, to preach a sermon?
However, carry on, I'll listen. I'm supposed to show a client around the
Cathedral. I'll hang around until the weather clears.
- PRIEST: I'm here for you. I am the prison Chaplain, and you are the man I see. I had 70
you summoned here to talk to you.
- K: I didn't know that.
- PRIEST: That doesn't matter now. What is that in your hand, K? A book of prayer?
- K: No, an A to Z.
- PRIEST: Put it away. You know your case is going badly? 75
- K: Funny you should say that. I have done what I can. It's not over yet.

OR 11*WERTENBAKER: Our Country's Good*

The extract is not reproduced here due to third-party copyright constraints.

Pages 17–19 have been deleted from this web version.

The extract taken from '*Our Country's Good*' is Act One, Scenes Two and Three.

OR 12

EDMUNDSON: *Coram Boy**Act One, Scenes Seven and Eight***Scene Seven**

By a dark lake on the Ashbrook estate. Night. OTIS and MESHAK ride up with their wagon and mules. OTIS brings the horse to a stop and jumps down. He looks about and listens. There is no human sound. MESHAK gets down too. OTIS takes a spade from the back of the wagon and thrusts it at him. He points at a patch of muddy ground.

5

OTIS. Ashbrook Woods. Over there, by those trees.

MESHAK takes the spade and starts to dig a series of small holes. OTIS goes to the saddle-bags and starts to undo them. He looks round at MESHAK.

Get on with it.

MESHAK finishes digging and comes to him. OTIS reaches into the first saddle-bag and pulls out a tiny baby. It's not moving. He tosses it at MESHAK who takes it and drops it in one of the holes. Then he covers it with earth.

10

This is repeated three times. Then OTIS pulls the final baby from a bag. This one is moving – strong, distinct kicks and stretches. He hands it to MESHAK.

MESHAK. Still alive.

15

OTIS. Never mind about that. Wait!

OTIS takes a ring on a ribbon from around the baby's neck.

Waste not want not. Now, drop it in.

MESHAK carries the baby to the last hole in the mud. He stands for a moment, unable to bring himself to bury her. The baby – Mercy – makes a small gurgling sound. He quickly squats and drops her into the hole. He grabs the spade and begins to cover her with earth. Her arms and legs are still moving. He starts to retch but forces himself to go on, all his instincts, his whole being in rebellion against himself. She is gone. He drops the spade and goes to vomit against a tree.

20

OTIS picks up the spade and looks down at the grave.

25

Bye bye, Mercy. Thanks for everything.

MESHAK sinks down onto his knees, then sprawls flat on the ground. His eyeballs roll back in his head and his hands twitch. We are plunged into the strange, suspended world of MESHAK's 'dead' state. It is almost like being underwater – we can hear the sound of his blood rushing and banging in his ears. Distorted distant voices and memories rear up and fade away. Then the babies seem to rise up from the earth and the sound of their mothers' cries fill his head.

30

MESHAK. Angel! Angel!

A distant light appears – gorgeous and benign, full of the promise of release and joy. And from the light comes his ANGEL. She is smiling at him – reaching out to him. But she is still distant.

35

Angel? Angel, take me with you. I want to be dead.

Turn over ►

ANGEL. Not yet, Meshak. Not yet.

OTIS comes over to MESHAK and kicks him.

OTIS. For God's sake, don't start that idiot nonsense now. Get up! 40

He kicks him again and again.

God damn you!

He picks MESHAK up and throws him into the back of the wagon. Then he gets up in front and drives off. Only the babies in the ground are left.

Scene Eight 45

In the cathedral, the BOYS are singing 'Oh Death, Where Is Thy Sting'. DR SMITH is smiling as he conducts.

ALEXANDER sings his solo, his voice cutting through the air.

THOMAS is standing beside him, gazing up in admiration.

Then, just for a moment, ALEXANDER's voice falters – cracks slightly – but then it is back. The rest of the CHOIR join in and the song comes to an end triumphantly. There is silence for a few moments. 50

DR SMITH. Yes. Yes. Yes. Remember it, boys. Hold it in your hearts.

The cathedral clock chimes. All the BOYS break into a spontaneous cheer.

Happy Easter! 55

Some of them call back to him:

BOYS. Thank you, Sir! And you, Sir!

The BOYS begin to run off to collect their things and head home. ALEXANDER turns to THOMAS, smiling.

ALEXANDER. Are you ready? 60

THOMAS. Course.

DR SMITH calls out as he leaves:

DR SMITH. Talk to your father, Mr Ashbrook!

ALEXANDER. Yes, Sir. I will! (*To THOMAS.*) Come on. Let's go and get our things.

THOMAS holds up a very small bag he is carrying. 65

THOMAS. This *is* my things.

ALEXANDER. Oh. Well, come and help me with mine.

They start to head off.

THOMAS. Is it a very long walk to your house?

ALEXANDER. We're not walking. They're sending the carriage. 70

END OF EXTRACTS

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