



General Certificate of Education
Advanced Level Examination
June 2010

Drama and Theatre Studies DRAM3

Unit 3 Further Prescribed Plays including Pre-Twentieth Century

Wednesday 9 June 2010 9.00 am to 11.00 am

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***Question 1****EITHER**

0	1
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Briefly outline and justify your casting decisions for Ambitioso and Supervacuo and then discuss how you would direct your actors in **at least two** scenes where they appear together in order to achieve your preferred audience responses to the pair.

OR

0	2
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How would you want your audience to respond to Castiza 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.

*MOLIERE: Tartuffe***Question 2****EITHER**

0	3
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Choose **two** sections from different parts of the play and discuss the ways in which you would create comedy for your audience through your direction of the interaction of Orgon with each of his children.

OR

0	4
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Discuss how you would perform the role of Tartuffe, in **two** or **three** sections of the play, in order both to amuse and repulse the audience.

*FARQUHAR: The Recruiting Officer***Question 3****EITHER**

0	5
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How would you want your audience to respond to Captain Plume? Discuss how you would perform the role, in **at least three** separate sections of the play, in order to achieve your aims.

OR

0	6
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Outline your set design(s) for **three** consecutive scenes set in different locations and discuss how your ideas will facilitate smooth transitions between them.

*GOLDONI: The Servant of Two Masters***Question 4****EITHER****0 7**

What are the challenges that face a set designer of *The Servant of Two Masters*? With reference to specific scenes, discuss the ways in which your set design ideas would satisfy the demands of the action and style of the play.

OR**0 8**

Discuss how you would perform the role of Florindo, in **at least three** separate sections from the play, in order to achieve your preferred audience response.

*WILDE: Lady Windermere's Fan***Question 5****EITHER****0 9**

Discuss the different effects you would wish to create for your audience in **two** or **three** separate sections of the play where Mrs Erlynne appears and explain how you would direct your actors in these sections in order to achieve your aims.

OR**1 0**

How would you want your audience to respond to Lord Darlington? Discuss how you would perform the role, in **two** or **three** separate sections of the play, in order to achieve your aims.

*CHEKHOV: The Seagull***Question 6****EITHER****1 1**

How would you want your audience to respond to Konstantin? Discuss how you would perform the role, in **three** sections of the play, in order to achieve your aims.

[In some editions of the play, Konstantin is called Treplev.]

OR**1 2**

Outline your design concept for *The Seagull* and then, with reference to specific moments from **at least two** of the four Acts, discuss how your designs would help the audience to understand the play's context and/or themes.

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.

The extracts are printed in the question paper on the pages which follow.

Question 7

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 of the question paper
EITHER	
1 3 Lorca: <i>Blood Wedding</i>	8–9
OR	
1 4 Brecht: <i>The Good Person of Szechwan</i>	10–11
OR	
1 5 Miller: <i>A View from the Bridge</i>	12–13
OR	
1 6 Berkoff: <i>The Trial</i>	14–15
OR	
1 7 Wertebaker: <i>Our Country's Good</i>	16–18
OR	
1 8 Edmundson: <i>Coram Boy</i>	20–22

There are no questions printed on this page

Turn over for the first extract

Turn over ►

EITHER

1 | 3

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

Entrance to the BRIDE's house. A large door in the background. Night. The BRIDE enters dressed in a white ruffled petticoat with lots of lace and embroidered edgings, and a white bodice. Her arms are bare. The SERVANT is similarly dressed.

SERVANT. I'll finish combing your hair out here.

BRIDE. No one can stay inside there in this heat.

5

SERVANT. In these lands it doesn't get cool even at dawn.

*The BRIDE sits down on a low chair and looks at herself in a small hand-mirror.
The SERVANT combs her hair.*

BRIDE. My mother came from a place where there were lots of trees. From a fertile land.

SERVANT. That's why she was full of joy.

10

BRIDE. She wasted away here.

SERVANT. Her fate.

BRIDE. Like we're all wasting away. The walls throw the heat out at us. Oh! Don't pull so hard.

SERVANT. It's to arrange this strand of hair better. I want it to come down over your forehead.

15

(The BRIDE looks at herself in the mirror.) You do look beautiful! (She kisses her with feeling.)

BRIDE *(solemnly)*. Just comb my hair.

SERVANT *(combing)*. Such a lucky girl . . . to be able to put your arms around a man, to kiss him, to feel his weight!

20

BRIDE. Be quiet!

SERVANT. But it's best of all when you wake up and you feel him alongside you, and he strokes your shoulders with his breath, like a nightingale's feather.

BRIDE *(forcefully)*. Will you be quiet!

SERVANT. But child! What is marriage? That's what marriage is. Nothing more! Is it the sweetmeats? Is it the bunches of flowers? Of course it's not! It's a shining bed and a man and a woman.

25

BRIDE. You shouldn't talk about such things.

SERVANT. That's another matter. But there's plenty of pleasure!

BRIDE. Or plenty of bitterness.

30

SERVANT. I'm going to put the orange-blossom from here to here, so that the wreath will crown your hair. *(She tries on the sprigs of orange-blossom.)*

BRIDE *(she looks at herself in the mirror)*. Give it to me. *(She takes the orange-blossom, looks at it and lowers her head dejectedly.)*

SERVANT. What's the matter?

35

BRIDE. Leave me alone!

SERVANT. It's no time to be feeling sad. *(Spiritedly.)* Give me the orange-blossom. *(The BRIDE throws the wreath away.)* Child! Don't tempt fate by throwing the flowers on the floor! Look at me now. Don't you want to get married? Tell me. You can still change your mind. *(She gets up.)*

40

BRIDE. Dark clouds. A cold wind here inside me. Doesn't everyone feel it?

SERVANT. Do you love your young man?

BRIDE. I love him.

SERVANT. Yes, yes, of course you do.

BRIDE. But it's a very big step.

45

SERVANT. It has to be taken.

BRIDE. I've already agreed to take it.

SERVANT. I'll fix the wreath for you.

BRIDE (*she sits down*). Hurry, they must be almost here.

SERVANT. They'll have been on the road at least two hours.

50

BRIDE. How far is it from here to the church?

SERVANT. Five leagues if you go by the stream. If you take the road it's twice as far.

The BRIDE gets up and the SERVANT is excited as she observes her.

Oh let the bride awaken now

On this her wedding day.

55

Oh let the rivers of the world

Now bear your bridal-crown away.

BRIDE (*smiling*). Come on.

SERVANT (*she kisses her with feeling and dances around her*).

Oh let the bride awaken now

60

To sprig of flowering laurel green.

Oh let the bride awaken now

And by the laurel trees be seen!

A loud knocking is heard.

BRIDE. Open it. It must be the first of the guests. (*She goes out.*)

65

The SERVANT opens the door. She is startled.

SERVANT. You?

LEONARDO. Me. Good morning.

SERVANT. The very first to arrive!

LEONARDO. Haven't I been invited then?

70

SERVANT. Yes.

LEONARDO. So I'm here.

SERVANT. Where's your wife?

LEONARDO. I came on horseback. She's coming by road.

SERVANT. Did you meet anyone else?

75

LEONARDO. I rode past them.

SERVANT. You'll kill the animal racing him like that.

LEONARDO. If he dies, he dies!

Pause.

OR

1 4

*BRECHT: The Good Person of Szechwan**From Scene Seven*

Shen Teh looks after her without moving. Then she examines her body, feels it, and a great joy appears in her face.

SHEN TEH, *softly*: Oh joy! A small being is coming to life in my body. There is nothing to see yet. But he is already there. The world awaits him in secret. In the cities they have heard the rumour: someone is coming now with whom we must reckon. *She presents her small son to the audience*: An airman! 5
 Salute a new conqueror
 Of unknown mountains, inaccessible countries! One
 Carrying letters from man to man
 Across the wastes where no man yet has trod! 10
She begins to walk up and down, leading her small son by the hand. Come my son, inspect your world. Here, that is a tree. Bow politely, greet him. She performs a bow. There, now you know one another. Listen, that is the water-seller coming. A friend, shake hands with him. Don't be nervous. 'A glass of cool water for my son, please. It's a hot day.' *She hands him the glass.* Ah, the policeman! I think we will avoid him. Perhaps we might collect one or two cherries over there, from rich old Mr Feh Pung's orchard. This is a moment not to be seen. Come, poor little bastard! You too like cherries! Soft, soft, my son! *They walk cautiously, looking around them.* No, round this way, where the bushes will shield us. No, no going straight to the point in this case. *He seems to be dragging away; she resists.* We've got to be sensible. *Suddenly she gives in.* Very well, if you can't do it any other way *She lifts him up.* Can you reach the cherries? Shove them in your mouth, that's the best place for them. *She eats one herself, which he puts into her mouth.* Tastes fine. O god, the police. This is where we run. *They flee.* Here's the road. Now gently, walk slowly so we don't attract attention. As if nothing whatever had happened. . . . *She sings as she walks along with the child:* 20
 A plum off my tree
 Bit a man on the knee
 The man had a thirst
 Got his own bite in first. 25

Wang the water-seller has entered, leading a child by the hand. He watches Shen Teh in astonishment. 30

SHEN TEH, *as Wang coughs*: Oh, Wang! Good day.

WANG: Shen Teh, I have heard you are in difficulties, that you must even sell your business to pay debts. But here's this child without any home. It was playing about in the slaughterhouse. They say it belongs to Lin To the carpenter, who had to give up his workshop a few weeks ago and is now on the drink. His children are wandering around starving. What can be done with them? 35

SHEN TEH *takes the child from him*: Come on, little man! *To the audience*:

Here, you! Someone begging for shelter.
 A chip of tomorrow begging you for a today. 40
 His friend, the conqueror, whom you know
 Can answer for him.

To Wang: He can quite well live in Mr Shu Fu's sheds, where I may be going too. I myself am expecting a child. But do not repeat that, or Yang Sun may hear of it, and we can only hamper him. See if you can find Lin To in the lower town, and tell him to come here. 45

WANG: Many thanks, Shen Teh. I knew you would find an answer. *To the child:* See? A good person always knows a way. I'll go off quickly and fetch your father. *He starts to go.*

SHEN TEH: Oh, Wang, I have just remembered. What happened about your hand? I did want to give evidence for you, but my cousin . . .

WANG: Don't bother about my hand. Look, I've already learnt to do without my right hand. I hardly need it at all. *He shows her how he can manage his carrying pole without his right hand:* See how I manage? 50

SHEN TEH: But you mustn't let it get stiff! Take that cart, sell the lot, and use the money to go to the doctor. I am ashamed of having let you down like that. And what must you think of me for accepting the barber's offer of the sheds! 55

WANG: The homeless can live there now, and you yourself. After all, that matters more than my hand. I'll go and fetch the carpenter. *Exit.*

SHEN TEH *calls after him:* Promise me you'll let me take you to the doctor!

Mrs Shin has come back and has been making repeated signs.

SHEN TEH: What is it? 60

MRS SHIN: Are you mad? Giving away the cart with all you've got left? What's his hand to do with you? If the barber gets to know he'll throw you out of the last lodging you're likely to find. You haven't paid me for the washing yet!

SHEN TEH: Why are you so unpleasant?
To trample on one's fellows 65

Is surely exhausting? Veins in your temples

Stick out with the strenuousness of greed.

Loosely held forth

A hand gives and receives with the same suppleness. Yet

Greedily snatching it has got to strain. Oh 70

How tempting it is to be generous. How welcome

Friendliness can somehow feel. A kindly word

Escapes like a sigh of contentment.

Mrs Shin goes off angrily.

OR

1 5

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

BEATRICE: You want somethin' else, Eddie, and you can never have her!

CATHERINE [*in horror*]: B.!EDDIE [*shocked, horrified, his fists clenching*]: Beatrice![*MARCO appears outside, walking towards the door from a distant point.*]BEATRICE [*crying out, weeping*]: The truth is not as bad as blood, Eddie! I'm tellin' you the truth – tell her good-bye for ever! 5EDDIE [*crying out in agony*]: That's what you think of me – that I would have such a thoughts? [*His fists clench his head as though it will burst.*]MARCO [*calling near the door outside*]: Eddie Carbone![*EDDIE swerves about; all stand transfixed for an instant. People appear outside.*] 10EDDIE [*as though flinging his challenge*]: Yeah, Marco! Eddie Carbone. Eddie Carbone. Eddie Carbone. [*He goes up the stairs and emerges from the apartment. RODOLPHO streaks up and out past him and runs to MARCO.*]

RODOLPHO: No, Marco, please! Eddie, please, he has children! You will kill a family!

BEATRICE: Go in the house! Eddie, go in the house! 15

EDDIE [*– he gradually comes to address the people*]: Maybe he come to apologize to me.Heh, Marco? For what you said about me in front of the neighbourhood? [*He is incensing himself and little bits of laughter even escape him as his eyes are murderous and he cracks his knuckles in his hands with a strange sort of relaxation.*]

He knows that ain't right. To do like that? To a man? Which I put my roof over their head and my food in 20

their mouth? Like in the Bible? Strangers I never seen in my whole life? To come out of the water and grab a girl for a passport? To go and take from your own family like from the stable – and never a word to me? And now accusations in the bargain! [*Directly to MARCO*]Wipin' the neighbourhood with my name like a dirty rag! I want my name, Marco. [*He is moving now, carefully, towards MARCO.*] Now gimme my name and we go together to the wedding. 25BEATRICE and CATHERINE [*keening*]: Eddie! Eddie, don't! Eddie!EDDIE: No, Marco knows what's right from wrong. Tell the people, Marco, tell them what a liar you are! [*He has his arms spread and MARCO is spreading his.*] Come on, liar, you know what you done! 30[*He lunges for MARCO as a great hushed shout goes up from the people.*]

MARCO strikes EDDIE beside the neck.]

MARCO: Animal! You go on your knees to me!

[*EDDIE goes down with the blow and MARCO starts to raise a foot to stomp him*

when EDDIE springs a knife into his hand and MARCO steps back. LOUIS rushes in towards EDDIE.] 35

LOUIS: Eddie, for Christ's sake!

[*EDDIE raises the knife and LOUIS halts and steps back.*]

EDDIE: You lied about me, Marco. Now say it. Come on now, say it!

MARCO: Anima-a-a-! 40

[*EDDIE lunges with the knife. MARCO grabs his arm, turning the blade inward and pressing it home as the women and LOUIS and MIKE rush in and separate them, and EDDIE, the knife still in his hand, falls to his knees before MARCO. The two women support him for a moment, calling his name again and again.*]

CATHERINE: Eddie, I never meant to do nothing bad to you. 45

EDDIE: Then why – Oh, B.!

BEATRICE: Yes, yes!

EDDIE: My B.!

[He dies in her arms, and BEATRICE covers him with her body. ALFIERI, who is in the crowd, turns out to the audience. The lights have gone down, leaving him in a glow, while behind him the dull prayers of the people and the keening of the women continue.]

50

ALFIERI: Most of the time now we settle for half and I like it better. But the truth is holy, and even as I know how wrong he was, and his death useless, I tremble, for I confess that something perversely pure calls to me from his memory – not purely good, but himself purely, for he allowed himself to be wholly known and for that I think I will love him more than all my sensible clients. And yet, it is better to settle for half, it must be! And so I mourn him – I admit it – with a certain . . . alarm.

55

CURTAIN

Turn over ►

OR

1 | 6

*BERKOFF: The Trial**From Act One: Miss Bürstner*

MISS B:	What was it like?	
	<i>[She relaxes, adopting a very seductive position, which disturbs K.]</i>	
K:	Horrible. You're taken completely by surprise. <i>I wish she'd change her position. I can't concentrate.</i>	
MISS B:	Yes, but what happened?	5
K:	I'll show you — but I need to move about a bit.	
MISS B:	What on earth for?	
K:	So you'll understand.	
MISS B:	Well, if you need to for your performance.	
K:	I have to, to show you where the various people are.	10
	<i>[Lights change. Actors appear ready to perform the scene as K demands. It should be explicit that what is seen goes on only in K's head and is not seen in the same way by MISS B. The actors will perform and improvise the scene in a perfunctory way.]</i>	
K:	Now this morning, Mrs Grubach didn't bring me my breakfast. Strange for her, so I rang the bell and in they come. Two of them. Oh, to set the scene properly, a white blouse is dangling on the window latch. Anyway, these two come in, one great huge ape of a man and another a tiny dwarf-like creature. They started to search. They went through the cupboards. They went through the drawers, they even looked under the window ledge. But I had nothing to hide so what were they looking for? Then they started to search me. Now I may seem timid to you, Miss Bürstner, but I assure you I'm not. I allow no one to walk over me. A quick elbow into the stomach for the big one, and the little one saw the power of my left coming and scuttled his way off into the corner. Then on floated this great Inspector. Huge pompous man he was. Oh, you've never seen such pomposity in all your life. Well, of course, with the police in the building the neighbours couldn't keep their noses out of it. No, there they were, scuffling about on the landings, on the stairs, in and about the rooms discussing my affairs. Anyway, the Inspector comes right up to me and says . . .	15
INSPECTOR:	<i>Joseph K!</i> Do you realize what time it is?	
K:	Pardon?	
INSPECTOR:	You're keeping everybody awake.	
LODGERS:	And I have to get up early in the morning. Are you all right, Miss Bürstner? We thought he was disturbing you. I'll get the police!	35
	<i>[They exit, mumbling various complaints.]</i>	
MISS B:	Everybody's heard us, you fool.	40
K:	I'm sorry. I'll put everything right.	
MISS B:	Go quickly. Hurry up and go, they're all listening.	
K:	You're not angry with me?	
MISS B:	No, I'm never angry.	

K:	You're sure? <i>[He attempts to kiss her but fails awkwardly. He is left straddled over a chair.]</i>	45
	I wanted to call her by her first name — but I didn't know what it was. <i>[Grumbles from LODGERS heard. Screens re-arranged to show K's room — in other words room goes to K rather than K goes to his room.]</i>	50
	That Inspector confused me. Oh, they had to come here, it can't be the Bank. At the Bank they have secretaries, clerks, officers . . . Telephones ringing all the time. Clients queuing, waiting for appointments. At the Bank you're on your toes. They would never have caught me out there . . .	55
	<i>[K uses screen as mirror — a figure on the reverse side pulls him through — he witnesses the next scene as from the other side of limbo — the whipping takes place first – the text follows as a separate section.]</i>	60

OR

1	7
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WERTENBAKER: Our Country's Good

Act Two, Scene Six: The Science of Hanging

For copyright reasons, the extract printed on pages 16 to 18
cannot be reproduced in electronic format.

The extract is the whole of Act Two, Scene Six: The Science of Hanging.

This extract continues on the next page

Turn over ►

Turn over for the next extract

Turn over ►

OR

1 | 8

EDMUNDSON: *Coram Boy***From Act One, Scenes Twenty-One to Twenty-Three**

ALEXANDER *storms into the drawing room and sits down at the harpsichord. He begins to play but SIR WILLIAM appears beside him and brings the lid crashing down. ALEXANDER just manages to pull his fingers free in time. He stares at his father in anger and disbelief.*

SIR WILLIAM. Get it out of here! Mrs Lynch! Mrs Lynch! I want this out! And all the rest, out! 5

MRS LYNCH *comes hurrying up.*

I want every musical instrument out of this house!

LADY ASHBROOK. William, please . . .

SIR WILLIAM. Every last one!

ALEXANDER. No! 10

SIR WILLIAM. Every pipe, every fiddle, every drum, every blasted one!

MRS LYNCH. Yes, Sir.

ALEXANDER *gets up suddenly and strides out of the room.*

ISOBEL. Alex? Alex?

But he walks past her as if she isn't there. MELISSA is aghast. 15

Scene Twenty-Two

We are plunged into ALEXANDER's head – full of music and colours and memories of raised voices crashing in, then fading away. He hears himself singing in his clear treble voice. He is desperate and angry. It rises to fever pitch before he collapses face down on his bed, exhausted and wretched. 20

Night. MELISSA comes silently to the door of ALEXANDER's bedroom.

MELISSA *(whispering)*. Alexander?

He doesn't reply.

Alexander, it's Melissa.

He looks round at her. 25

Can I talk to you?

Pause.

ALEXANDER. Yes.

She crosses to his bed and sits down.

MELISSA. It's the cruellest thing I've ever known. 30

ALEXANDER. I'm going out of my mind. I swear it. I swear I will go mad. I don't know what I am without music. I don't know why to move. Why to breathe.

Pause.

MELISSA. Come with me.

ALEXANDER. What? 35

MELISSA. I want you to come with me. Trust me.

ALEXANDER. Where are we going?

MELISSA. To Waterside. Be very quiet. Mrs Lynch hears everything.

Scene Twenty-Three

Waterside. MELISSA and ALEXANDER enter. MELISSA's candle throws shadowy light around the room. She walks to a corner and pulls away a sheet to reveal the old virginals. ALEXANDER gasps. He hurries towards it. 40

MELISSA. I hid it.

ALEXANDER is overwhelmed.

I know it isn't much, and it's out of tune . . . 45

ALEXANDER. It's enough. It's enough.

MELISSA. If we keep it in this corner, I don't think the children will take any notice of it. And as long as you only come here at night . . .

ALEXANDER. I don't know how to thank you.

MELISSA. Just play something. 50

ALEXANDER plays. MELISSA watches, thrilled that he is happy.

ALEXANDER. I can stand anything . . . I can stand mills and ships and harvests as long as I can do this.

MELISSA. And I'll make sure you have paper and ink and anything you need for your work.

This extract continues on the next page

Turn over ►

ALEXANDER. I'll come here every single night. 55

MELISSA. Yes.

He stares at her.

ALEXANDER. You've saved me.

MELISSA. I couldn't bear to see you unhappy.

ALEXANDER. You're wonderful. 60

He kisses her, tentatively at first but she kisses him back and soon they are kissing passionately.

At the window, MESHAK's face appears, white and shocked.

ALEXANDER draws MELISSA out of Waterside and into the woods. In the darkness, he takes her in his arms and covers her in kisses. They sink to the floor and make love – following their instincts, not thinking about what they are doing. 65

MESHAK has followed them and watches until he can bear it no longer. His rage and hurt cannot be contained. For a moment we fear for MELISSA and ALEXANDER, but then he rushes back to Waterside. He charges up to the virginals and smashes it to pieces.

MESHAK. My angel! 70

END OF EXTRACTS

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