

WESLEY. Fall of Saigon, mate. Sue's got three extra staff on. I went behind the bar, she told me 'hop it'. Said I were, quote, 'ostensibly pissed'. Some bloke from the brewery's there. About twenty bloody years old. Like the fucking KGB, that lot. (*Beat.*) Public bar, saloon bar, pool table, *Millionaire* machine, shit burgers, crap kiddies' option, fiddly bloody sachets, broken bloody towel dispensers, fucking stupid T-shirts... (*Pause.*) I come to bed when the last cunt's gone home. I lie there next to her and I can't breathe. 'Did you cash up. Lock up? Wash out the trays? Well done, love. Sleep well, my darling.' How much does that cost, eh? I'm the reason that pub's full five nights a week. Swindon knows that. Last Monday, lunchtime, the regional lays five brochures on the bar. Take your pick. The Plume in Devizes, The Mason's in Salisbury, The Green Man in Oxford, somewhere in Banbury. And somewhere else in somewhere else. All good inns. Take your pick. Who do they bring the fucking brochures to? Sue? Bollocks. Me. They trust me. Sometimes I want to take Sue and drive her off into the middle of nowhere... Stupid... bloody... bitch. I never even touched the bloody cash'n'carry card... (*Pause.*) Number one, work all your life. Number two, be nice to people...

He lies down and starts crying.

WESLEY. Last week, I come downstairs to do the pub quiz questions, bit of peace and quiet, heard Debbie and Pam, barmaids, talking about me. Saying horrible things. Horrible. (*Pause.*) I was in love with Pam for about four years. I've never told anyone that before. (*He cries.*) I can't go back there. Ever, ever, again. I can't.

WELSEY. I wonder where they went. All the Queens of Flintock. I wonder where they are now. (*Beat.*) Heather Bloom. Alice Witherspoon. Margaret Bailey. Wendy Davey. Alexis Wetherley. Jennifer Reynolds. Jennifer Jackson. Angela Delmar. I wonder where they are. I wonder where they are today. (*Pause.*) I'm going for a walk. I'm going up Orr Hill. Watch the trains. You wanna come?

JOHNNY. Another day, mate.

WESLEY. Another day.

Pause. Enter PARSONS and FAWCETT.

Right. I better be getting back. I've got a busy night ahead. Anyways, the long and short of it is, you're barred, mate. I don't want you near The Cooper's till further notice. I can't have that nonsense going on. It's a family pub. We have standards. Professional standards. Have I made myself clear?

JOHNNY. Perfectly.

WESLEY. Good. Well, I hope you learn your lesson. You have been warned.

He passes PARSONS and FAWCETT.

Afternoon. Afternoon.

Exit WESLEY.

More work on including stylistics in analysis to reveal dramatic effects.

In your groups, either identify the **feature**, the **example** or the **effect** (this needs to be explained in terms of what is actually going on in the play at that time).

Group 1

Feature	Example	Effect
Ellipsis		
Non-standard English		
Taboo lexis of increasing strength		
Tag question		
Pausing		

Group 2

Feature	Example	Effect
Idiom and figures of speech		
One-word sentences		
Present tense used in anecdote		
Staging imagined dialogue of another person		
Repetition		

Group 3

Feature	Example	Effect
Listing		
Semi-legalistic register		
Greeting/ leave-taking/ salutation		
Proper Nouns – towns (symbolism?)		
Repetition for emphasis		

Group 4

Feature	Example	Effect
Places where speech becomes rhythmic, often with help of alliteration		
Listing		
Shared knowledge assumed in references.		
Metonymy	“Swindon”	
Adjectives		

Group 5

Feature	Example	Effect
Interrogatives		
Irony/ sarcasm		
<i>Vocatives</i>		
Proper Nouns - names of pubs – symbolism?		
Echoing (of previous dialogue; of the same word)		

Group 6

Feature	Example	Effect
Imperatives		
Repetition (of personal names)		
Elision		
Discourse marker		
Elliptical dots		