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NICK HOLTUM PRODUCTIONS & MOVING DUST present

# THIS MUCH

(OR AN ACT OF VIOLENCE TOWARDS THE  
INSTITUTION OF MARRIAGE)

BY JOHN FITZPATRICK

**TUESDAY 7 JUNE TO SATURDAY 2 JULY 2016**

Soho Theatre, London



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## **A Word from the Writer**

This play had its beginnings in an exercise to overcome writer's block. Staring at a blank screen with a deadline fast approaching, I began free-writing everything I could remember since I could remember.

To my surprise I found I could write for as long as I wanted and never run out of material. Around these long passages of memory I began to build scenes which could be from my contemporary romantic life.

In the combination of these two things, what I found was the construction of my own identity and how I was trying to bolster it in the relationships I was seeking. The question of marriage as an institution seemed to me linked with family and hence "normality" and belonging.

Eventually, the memoirs were stripped away like a plaster cast and what was left was a text which I think has something to say, or at least some questions to ask about what it is to be a person looking to connect authentically in contemporary society.

Throughout development our director and co-dramaturg Kate Sagovsky worked intensely on the actors' physical relationships with each other. What became clear is that, as well as sitting down and finding intellectual sub-texts, we needed a physical language to investigate motivations. The characters used their physicality to lure or repel, to approach or flee and eventually in those rare moments of connection, to find an event, which is described in Kate's process as "crossing the void".

Many of the scenes are full of game-playing and the dialogue is often quite circumspect but I hope this will give the actors performing the roles the space to enjoy themselves. There are also a lot of false starts, especially for Gar, who seems to end every other line in an ellipsis. I would advise that he stops himself because if he finished the thought there would be nowhere else to go; he would have ended the play.

Finally, it's important to say that the script only got to where it is now through a process of research and development with actors, directors, dramaturgs, designers, producers and audiences.

**John Fitzpatrick**

## **About the author**

John Fitzpatrick trained as an actor at Royal Central School of Speech and Drama and is a graduate of the Royal Court writers' programme. He has made and performed work at venues including The Hayward Gallery, The Bush Theatre, Royal Vauxhall Tavern & The ICA. *THIS MUCH* is his first full-length play for stage.

## **CAST**

**Albert**  
**Anthony**  
**Gar**

Will Alexander  
Simon Carroll-Jones  
Lewis Hart

## **CREATIVE & PRODUCTION TEAM**

**Writer**  
**Lighting Design**  
**Associate Lighting Design**  
**Set & Costume Design**  
**Associate Designer**  
**Sound Design**  
**Stage Manager**  
**Directed by**  
**Assistant Director**  
**Dramaturgy by**  
**Produced by**

**Producers**  
**Associate Producer**  
**Production Assistant**

John Fitzpatrick  
Matt Leventhall  
Cillian McNamara  
Alex Berry  
Chloe Dunscombe  
Dominic Kennedy  
Julia Nimmo  
Kate Sagovsky  
Andy Room  
John Fitzpatrick and Kate Sagovsky  
MOVING DUST and Nik Holttum  
Productions  
Nik Holttum and Annie Sheppard  
Jenny Sullivan  
Sarah Longson

The production was developed & co-created in collaboration with all the company members.

Jan Goodman was the recorded voice of Gar's mother.  
The part of Albert was originally performed by James Parris.

# CAST AND CREATIVE TEAM

**WILL ALEXANDER** was born in Christchurch, New Zealand. In 2008 he was cast as Rudge in *THE HISTORY BOYS* & performed in *THE SEAGULL* & *GODS OF WARM BEER* at Christchurch Court Theatre. He became a writer & presenter on the after-school television programme *THE ERIN SIMPSON SHOW* before moving to London to train at RADA. Since graduating in 2013 his credits include: *THE WINTER'S TALE* (The Crucible Theatre); *TIS PITY SHE'S A WHORE* (Cheek by Jowl's World Tour); & *A THIRD* (The Finborough Theatre). Will's television credits include *DOCTORS* & *OUTLANDER*

**ALEX BERRY** trained in theatre design at Bristol Old Vic Theatre School, after graduating from the Royal Northern College of Music & Koninklijk Conservatorium. She was a finalist in the 2015 Linbury Prize. Her recent credits include: *SONG OF RIOTS* (Battersea Arts Centre; Stockholm Fringe Festival – Winner, Audience Choice Award); *THE KREUTZER SONATA* (The Theatre, Chipping Norton); *RATCHET* (Soho Theatre Upstairs); *O REJANE* (Bootleg Theatre, LA); *FAST TRACK* (The North Wall); *BLUE STOCKINGS* (Tobacco Factory); *THE RIVER* (Brewery Theatre); *DEAD ON HER FEET* (Arcola Theatre); & *AWAKE* (Edinburgh Fringe, C Venues). As a visual artist her work has been exhibited at the Royal College of Art, Dulwich Picture Gallery & Whitworth Art Gallery, Manchester.

**SIMON CARROLL-JONES** trained at East 15 Acting School & NYT. His credits as an actor include: *SOMETIMES THERE'S LIGHT (SOMETIMES THERE'S DARK)* (MOVING DUST); *THERESE RAQUIN* (Bath Theatre Royal); *WENDY* & *PETER PAN* (Royal Shakespeare Company); *MERRY WIVES OF WINDSOR* (Globe Theatre's Globe To Globe); *FLATHAMPTON* (The Royal & Derngate); *THE SITUATION ROOM* (Oscar Mike Theatre/Greyscale/Hull Truck/The Lowry); *THE BALLAD OF MARTHA BROWN*, *MOONFLEET*, *THE SECRET GARDEN* (Angel Exit Theatre); *ONE MILLION* (Tangled Feet/GDIF); *THE DRAWING PLAY*, *AMPHIBIANS* (Offstage Theatre). Simon regularly collaborates with many devising & physical companies, & is Artistic Associate of Angel Exit Theatre, Tangled Feet Theatre, & MOVING DUST. Simon directs at East 15 acting school & is currently creating a solo show, *THE CYCLE PLAY*, exploring the story of champion cyclist Marco Pantani.

**CHLOE DUNSCOMBE** graduated from Dartington College of Arts & in 2016 she will embark on the scenic art postgraduate course at the Bristol Old Vic Drama School. Predominantly a theatre set-maker, she paints, dresses & builds theatre sets, regularly working with companies including Punchdrunk, the Royal Opera House & Oily Cart. Recent credits include: *AGAINST CAPTAINS ORDERS* (Punchdrunk, Greenwich Maritime Museum); *MIRROR MIRROR* (Oily Cart, schools tour); *I HAD A BLACK DOG HIS NAME WAS DEPRESSION* (Small Nose Theatre, Vivacity Peterborough); *LOST LENDING LIBRARIES* (Punchdrunk, Schools tour); & *RISE POP UPS* (Old Vic).

**JOHN FITZPATRICK** trained as an actor at Royal Central School of Speech and Drama & is a graduate of the Royal Court writers' programme. He has made & performed in work at venues including The Hayward Gallery, The Bush Theatre, Royal Vauxhall Tavern & The ICA. As a filmmaker his work has been in the London Short Film Festival, the Galway Film Fleadh & regularly in Fringe! Film Fest. He's also directed a number of music videos, most recently for The Big Moon. *THIS MUCH* is his first full-length play for stage.

**LEWIS HART** trained at Italia Conti. Theatre includes: *HEDDA GABLER* (Royal Lyceum Theatre, Edinburgh); *DUNSINANE* (Royal Shakespeare Company & National Theatre of Scotland); *TWELFTH NIGHT, THE TAMING OF THE SHREW, A MIDSUMMER NIGHT'S DREAM, THE COMEDY OF ERRORS* (Propeller Theatre Company); *THE 24 HR PLAYS* (Old Vic Theatre); *CORNELIUS* (Finborough Theatre); *ENLIGHTMENT CAFE* (Old Vic Tunnels); *MARY QUEEN OF SCOTS GOT HER HEAD CHOPPED OFF* (Royal Lyceum Theatre, Edinburgh); *LIFE SUPPORT* (York Theatre Royal Studio); *MILLER* (Etcetera Theatre); & *THE CAGE* (Pleasance Dome).

**NIK HOLTUM** is a freelance producer & lawyer who has a reputation for enabling ground-breaking theatre & visual arts. Recent highlights include *RATE ME* by Fyzaal Boulifa, which won the Illy Prize for Best Short Film at Directors Fortnight at the Cannes Film Festival in 2015 & was also official selection at the Toronto & Sundance international film festivals. Most recently, Nik was an Associate Producer on *BUG* by Tracy Letts at Found111 starring James Norton & Kate Freeman.

**DOMINIC KENNEDY** is a sound designer & composer for performance & live events. Dominic is a graduate from Royal Central School of Speech & Drama where he developed specialist skills in collaborative & devised theatre-making, music composition & installation practices. His work often fuses found sound, field recordings, music composition & synthesis. Dominic has designed for & collaborated with Paines Plough; Jamie Wood; Gameshow; Engineer; Manchester Royal Exchange & Choon Ping; Outbox; Jemima James; & Mars Tarrab. Recent installation work includes interactive sound design for Gingerline (pop-up restaurant pioneers) & the launch of Terry Pratchett's *THE SHEPHERD'S CROWN*. Theatre credits include; *WITH A LITTLE BIT OF LUCK* (Nationwide tour); *THE HUMAN EAR* (Roundabout); *THE DEVIL SPEAKS TRUE* (The Vaults & Nationwide tour); *RUN* (New Diorama); *ONO* (Soho Theatre); *OUR TEACHER'S A TROLL* (Roundabout); *CROCODILES* (Manchester Royal Exchange); *KARAGULAR* (Shoreditch Town Hall).

**MATT LEVENTHALL** trained at the Royal Academy of Dramatic Art. Following time working in the Lighting Department at the National Theatre, Matt returned to RADA to take the post of Assistant Head of Lighting. Matt was the runner-up for the 2014 'Offie' for Best Lighting Designer. His most recent theatre credits include: *ISLANDS* (New Diorama); *DIVAS* (Rose Theatre, Kingston); *AFTER PENELOPE AND PIECES OF EIGHT* for RADA Festival 2015 (Gielgud Theatre); *SCARLET* (Southwark Playhouse); *ANIMALS* (as associate to Jo Town, Theatre 503); *A CHRISTMAS CAROL* (Old Red Lion); *SIKES & NANCY* (UK Tour & Trafalgar Studios); *LIGHT* (Barbican & European Tour, for LIMF & Theatre Ad Infinitum); *MRS WARREN'S PROFESSION* (John Gielgud Theatre); *SUFFOLK STORIES* (Theatre Royal, Bury St Edmunds for Lubkinfinds); *GOD'S OWN COUNTRY* (Fine Mess Theatre); *BEAR* (Old Red Lion); *WHO FRAMED ROGER RABBIT?* (Secret Cinema, The Troxy); *RANDOM* (John Gielgud Theatre); *FISHSKIN TROUSERS* (Finborough Theatre); *HAMLET* (St Mary's Theatre, Nottingham); *BEDBOUND* (Trinity Theatre, Kent); *THE INFANT* (Vivien Cox Theatre, Guildford).

**SARAH LONGSON** completed her degree in English Literature & Drama in 2014 & has since worked in various production & performance roles in Theatre & Radio. She co-produced a show at the Vault Festival in 2016 & is a former Production Assistant at The Courtyard Theatre, Hoxton. Credits in various production roles include: *TWO* (Moose Productions); *QUEENS OF SYRIA* (Refuge Productions); & *IN THE KINGDOM OF THE BLIND* (Reverend Productions, Edinburgh Fringe 2013). Sarah is currently Production Manager for The Small Things Theatre Company.

**CILLIAN MCNAMARA** is an Irish Lighting designer who graduated from The Lir, Trinity College Dublin & recently finished his Postgraduate in Lighting design at RADA. Credits include: *THE BIG FELLOW* (Drogheda Arts Festival); *THE POOR LITTLE BOY WITH NO ARMS* (The Project Arts Centre); *A TERRIBLE BEAUTY: EXPOSED* (The Riverbank Newbridge); *AFTER MISS JULIE* (RADA); *DOG DEATH IN MACEDONIA* (RADA); *ANDROMACHE* (Teatro Della Pergola, Florence); *THE CONFESSIONS OF GORDON BROWN* (Many Rivers Productions at The Ambassador Theatre, London & on Tour); *LOVETT & TODD* (Another Soup Production); *WAKING NOSFERATU* (Just Theatre Production); Assistant Lighting Designer on *AS YOU LIKE IT* (RADA); & *SYLPHIDE* (2012 Tour); Re-light for Les Enfants' *THE MARVELLOUS IMAGINARY MENAGERIE* (2016 Spring Tour).

**JULIA NIMMO** trained in Design for Theatre & Television at Charles Stuart University, Wagga Wagga, Australia. As a Stage Manager her theatre credits include: *MACBETH* (Wildfire Productions, Cell Block Theatre, Sydney); *THE BEAUTY QUEEN OF LEENANE* (Wildfire Productions, Seymour Centre, Sydney); *THE REAL THING* (English Touring Theatre, 2012 UK Tour); *THE ONE* (Soho Theatre); *BEACHED* (Marlow Theatre & Soho Theatre); *LAMPEDUSA* (Hightide Festival Theatre); *FLARE PATH* (Birdsong Productions & Original Theatre, 2016 UK Tour).

**ANDY ROOM** studied English at The University of Cambridge & is the Artistic Director of Dot by Dot Theatre. His work as Director includes *DOCTOR FAUSTUS* (St Paul's Church, Islington); *INTO THE WOODS* & *THE TWITS* (ADC Theatre, Cambridge). As Lighting Designer, work includes: *GATSBY* (Arts Theatre, West End); *BOMBHELLS* (Jermyn Street Theatre); & *COWARD AT CHRISTMAS* (Canal Cafe Theatre). Credits in various other roles include: Olivier Award-nominated *PETER PAN GOES WRONG* (Apollo Theatre); *THE COMEDY ABOUT A BANK ROBBERY* (Mischief Theatre); & the UK Premiere of Stiles & Drewe's *THE THREE LITTLE PIGS* (UK Tour/ Palace Theatre).

**KATE SAGOVSKY** is an artist who specialises in making live performance. She is Artistic Director of MOVING DUST. Kate trained in movement & dance at both Laban & The Royal Central School of Speech & Drama, after completing a degree in English Literature at Oxford University. Kate's work with MOVING DUST has been performed in theatre & dance venues across the UK. Other productions as Director include *A MIDSUMMER NIGHT'S DREAM* (Cambridge Arts Theatre); & *LOVE'S LABOUR'S LOST* (The Metropolitan Arts Centre, Tokyo, & UK Tour). Kate has also worked extensively as a movement director (including for: Royal Shakespeare Company; Paines Plough; Nabokov; The Bush); & as Associate/Staff Director for performances at the National Theatre; Barbican; Glastonbury; & the Queen Elizabeth Hall (Southbank Centre). In 2011 she was Resident Movement Practitioner at the Royal Shakespeare Company. Specialist research includes work as a visiting lecturer (Actor-Movement) at The Globe, & other drama/film schools; & co-authorship of *Laban's Efforts in Action* with Vanessa Ewan (Bloomsbury 2017).

**ANNIE SHEPPARD** studied Philosophy & on graduation spent four years as Head of Events of a music promotions start-up. She then spent two years as an assistant at The Really Useful Group during the *JESUS CHRIST SUPERSTAR ARENA TOUR* & in 2014 worked as Tessa Ross' assistant at Film4 Productions. Annie's credits in various production roles include: *TWO DOWN* (Fizz & Ginger Films); *MISS IN HER TEENS* (Fizz & Ginger Films); *ADDRESS UNKNOWN/INCONNU A CETTE ADRESSE* (Soho Theatre); & *SATELLITE* (music video for Little Boots). Annie trained in improvisation, comedy performance & Script Writing at City Academy.

**JENNY SULLIVAN** is an Independent Producer based in Leeds, specialising in supporting artistic development with various performance-makers across the country. Having cultivated her skill set over several years as a Producer at Dep Arts, Jenny provides fundraising strategy, partnership building & audience development support for artists. She launched her freelance career in 2015 & has since supported the success of many quality productions working with artists across theatre, dance, circus & live art. Jenny most recently supported Red Ladder Theatre Company & West Yorkshire Playhouse's co-production of David Peace's *THE DAMNED UNITED*.

### **NIK HOLTUM PRODUCTIONS & MOVING DUST WOULD LIKE TO THANK**

**THE FOLLOWING:** Helen Brannigan / Becky Brewer / Naomi & Matt Bryer / Sarah Calver / Grace Cowley / Sam Dixon / Pavel Dousek / David Edmunds & all at Dep Arts / Vanessa Ewan / Bart Frank & Alex Kempner / Mo Goodban / Danny Hollowell / Eileen Holtum / Linnea Huld / Clive Jackson & all at Setbox Events / Molly-Margaret Johnson / Alex Jones / Roland Kennedy / Struan Leslie / Nick & Anna Lloyd / Georgia Lowe / Luke Lutterer / Sharon McHendry & all at Mobius & at SM Publicity / Matt Mead / Mateo Oxley / Dennis Prinz & all at Enklave / Nick & Ruth Sagovsky / Alex & Kate Sagovsky / Philip Shipley / Christopher Silversten / Archie Sinclair / Stroma Sinclair / George Smith / Gabriella Sonabend & all at The Koppel Project / Phoebe Stockman / Esther Taylor / Jo Tyabji / Ola Wauge / Simon Willows & all at Tent / JJ Almond, Jez Bond & all at Park Theatre / Rachel Briscoe & all at Ovalhouse / All at Zoo Venues / Kickstarter Producers: Eleni Gill | Mel Holttum & Mark Holmes / All our Kickstarter Supporters.

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by  
John Fitzpatrick

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This text was correct at the time of print and may differ to what is presented on stage.

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Thanks must also go to Emma Anacootee-Parmar, Felicity Barks and all at Samuel French; Leo Butler, Louise Stephens Alexander, Carissa Hope Lynch and all at the Royal Court writers' programme; and our supporters at both Park Theatre and Ovalhouse.

Finally, thanks to my friends and family for their love and support.

## **CHARACTERS**

**GAR**

**ALBERT**

**ANTHONY**

Notes:

Ideally the set would be as simple as possible with no attempt at realistic detail. The props and objects, however, should be fully functioning and authentic. There could even be a table at the back of the set to hold all of the objects before they are used.

*A corner shop.*

**ALBERT** You shouldn't do that.

**GAR** Sorry.

**ALBERT** Hi.

**GAR** Shouldn't do what?

**ALBERT** Loiter in corner shops. If you take too long they think you're stealing.

**GAR** What if I'm indecisive?

**ALBERT** It looks like you can't decide whether to rob them or not.

**GAR** Are you? You're... No. Sorry don't mind me. We haven't?

**ALBERT** Yes we've eh...chatted.

**GAR** On the...

**ALBERT** Yep.

*Pause.*

**GAR** Should we buy something?

**ALBERT** Do you want something?

**GAR** I don't think so. No... But if we leave without getting something now it will be suspicious.

**ALBERT** Well if they're going to be suspicious of me for doing nothing then...

**GAR** What are you going to do?

**ALBERT** I'm going to rob a packet of biscuits.

**GAR** Please don't do that.

**ALBERT** I'm going to rob a packet of biscuits for you...because I think you're hot.

GAR Oh. That's... Thank you.

ALBERT *picks up a packet of biscuits.*

ALBERT Relax.

GAR I am. Just. Do you do this? Is this something you do a lot? This is a joke isn't it? You're winding me up. You're just trying to... I'm so gullible.

ALBERT You're okay to run yeah?

GAR I'm not running. Where are the biscuits? Are you serious? I'm not running.

ALBERT I'm serious.

GAR Are you just trying to impress me?

ALBERT Yes.

*Pause.*

GAR That's actually really hot.

ALBERT Are you gonna steal something for me?

GAR Ah...

*Pause.*

GAR *stashes a bottle milk.*

Do we run or play it cool?

ALBERT Play it cool.

GAR Okay. Play it cool.

*They hide around a corner.*

Are they coming?

ALBERT How are you feeling?

GAR Fine I guess.

ALBERT Excited?

GAR Terrified.

ALBERT That'll do.

*The apartment.*

*GAR is lying on the floor in his underwear. ANTHONY walks in and throws a small towel on GAR. GAR wipes himself clean.*

GAR Are you ready to go?

ANTHONY Are you?

GAR I will be in ten minutes. Will you?

ANTHONY ...

GAR Is that a no?

ANTHONY Did you expect me to be getting ready while we were having sex?

GAR We're going to be late in any case.

Did you have a nickname in school?

ANTHONY What?

GAR Did you have a nickname?

ANTHONY No.

GAR Tell me now!

ANTHONY No!

*ANTHONY returns holding a bowtie to his neck. He checks himself in the mirror.*

GAR You look...smart.

Okay.

ANTHONY What?

GAR You can't wear a tux to a wedding afters.

ANTHONY You're wearing a suit.

GAR I'm wearing a nice...just a nice suit. You can't go in a tux. You'll look overdressed. It's weird.

ANTHONY What's weird?

GAR "Here's my idiot boyfriend in a tux."

ANTHONY Wow. Thanks.

GAR No. I didn't mean. I think you're great but... I don't mind what you wear. I just don't want you to be...to look weird.

ANTHONY Seriously? Why are you trying to stress me?

GAR Why are you stressed?

ANTHONY Who's going to be there?

GAR People I went to school with.

ANTHONY Exactly.

GAR So.

ANTHONY They'll be judging me.

GAR They won't...no they will, they will. But you're great with a crowd. You talk to everyone. Even people in the street. It's odd...

ANTHONY That's not a compliment.

GAR It is. Tell me your nickname.

ANTHONY No.

*ANTHONY comes back in wearing a sports jacket and shirt.*

*GAR takes him in.*

GAR Yep. That's...

*Silence.*

ANTHONY Seriously?

GAR I'm not. It's good. It's fine. *(Pause)* What else do you have?

ANTHONY Nothing.

GAR No it's nice. It's good. I'm going to look a bit overdressed now...that's okay.

ANTHONY Okay.

GAR Obviously I don't mind what you wear.

ANTHONY Obviously I do.

GAR We can just not go.

ANTHONY I've gotten dressed twice. We had better be going somewhere.

# WAIT, THERE'S MORE!

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