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Michael James Cox & Tom O'Connell in
association with Park Theatre present

RAISING MARTHA

A Comedy

by David Spicer

|| SAMUEL FRENCH ||

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ISBN 978-0-573-11372-7

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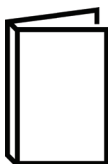
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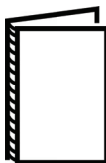


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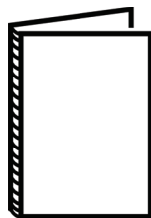
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Raising Martha was first performed at Park Theatre, London
on 12th January 2017 with the following cast:

Marc.....**TOM BENNETT**
Roger Duffy.....**JULIAN BLEACH**
Gerry Duffy.....**STEPHEN BOXER**
Jago.....**JOEL FRY**
Caro Duffy.....**GWYNETH KEYWORTH**
Clout.....**JEFF RAWLE**

Director.....**MICHAEL FENTIMAN**
Set and Costume Designer.....**REBECCA BROWER**
Lighting Designer.....**ELLIOT GRIGGS**
Sound Designer.....**MAX PAPPENHEIM**
Casting Director.....**ANNE VOSSER**
Costume Supervisor.....**RYAN WALKLETT**
Assistant Director.....**ROSA CROMPTON**

Production Manager.....**SIMON STREETING**
Fight Director.....**BRET YOUNT**
Props Maker.....**JAYNE O'HANLON**
Mask Maker.....**ISA SHAW-ABULAFIA**

Producer.....**MICHAEL JAMES COX**
Producer.....**TOM O'CONNELL**
General Manager.....**TOM O'CONNELL PRODUCTIONS**

Company Stage Manager On Book..... **ALICE JENKINS**
Assistant Stage Managers.....**EMILY HUMPHRYS**
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Production Photography.....**DARREN BELL**
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Production Assistant.....**ZOE WELDON**
(STAGE ONE APPRENTICE)
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CAST

Tom Bennett – Marc

Theatre credits include: *Swallows & Amazons* (Bristol Old Vic); *An Incident At The Border* (Finborough Theatre); *Pushing Up Poppies* (Theatre 503).

Film credits include: *Life On The Road* (Ricky Gervais); *Mascots* (Christopher Guest); *Love & Friendship* (Whit Stillman).

Television credits include: *Rebellion 2* (RTE); *Drunk History 3*; *Crackanory*; *Murder Prevention* (Tiger Aspect); *Tina & Bobby*; *Life Begins* (ITV); *Fungus and the Bogey Man* (Imaginarium Studios); *Top Coppers* (BBC Three); *Save The Date* (ABC/CBS); *Family Tree* (HBO); *Upstairs Downstairs*; *Silent Witness*; *My Hero* (BBC); *Phoneshop*; *Minder*; *Pulling*; *Silver River*; *The Bill* (Talkback Thames); *EastEnders* (BBC); *Ultimate Force*; *Midsomer Murders* (Bentley Productions); *Foyle's War* (Greenlit Productions).

Julian Bleach – Roger Duffy

Theatre credits include: *The Grinning Man* (Bristol Old Vic); *Every Good Boy Deserves Favour* (National Theatre); *Oliver!* (Cameron Macintosh Ltd.); *Anthony and Cleopatra* (RSC); *The Importance of Being Earnest* (Oxford Stage Company); *The Firework Maker's Daughter* (Sheffield Crucible); *Cabaret* (Chichester Festival Theatre); *A Midsummer Night's Dream* (English Shakespeare Company); *The Government Inspector* (West Yorkshire Playhouse); *Gormenghast* (David Glass New Mime Ensemble); *Dracula* (London Bubble Theatre); *Macbeth* (Cheltenham Everyman Theatre).

Television credits include: *Close To The Enemy*; *Doctor Who*; *This Is Jinsy II*; *The Borgais I, II & III*; *Ripper Street*; *MI High*; *Psychoville*; *The Sarah Jane Adventures*; *Torchwood*; *Frankenstein*; *John Adams*; *Come Fly With Me*; *Riot at the Rite*.

Film credits include: *Avengers: Age Of Ultron*; *Emperor*; *DXM*; *Remainder*; *Les Miserables*; *Anonymous*; *Lecture 21*; *Badinage*; *The Fall*; *The Brothers Grimm*; *Topsy-Turvy*; *Beg*; *The Fool*.

Radio credits include: *Gospel*; *Faustus*; *Regime Change* (BBC Radio).

Stephen Boxer – Gerry Duffy

Theatre credits include: *Titus in Titus Andronicus*, *William Tyndale in Written on the Heart*, *Archbishop Aguiar in The Heresy of Love*, *Petruchio in The Taming Of The Shrew*, *Thomas Hobbs in The Tragedy of Thomas Hobbs*, *Bartholomew Fair*, *Measure for Measure*, *Twelfth Night*, *The Herbal Bed*, *The White Devil*, *The General From America*, *The Duchess Of Malfi*, *Barbarians*, *Richard III*, *Rousseau's Tale* (RSC); *King Lear*, *The Holy Rosenbergs*, *Aristocrats*, *Power*, *Volpone*, *At Our Table*, *Once In A While The Odd Thing Happens* (National Theatre); *The Hypochondriac*, *A Chaste Maid In Cheapside* (Almeida).

Other London theatre: William Adams in *Anjin: The Shogun and The English Samurai* (Sadler's Wells); William Tyndale in *Written on the Heart* (The Duchess); *Hayfever* (The Rose Kingston); *The Clearing* (The Bush, won London Fringe Award for Best Actor); *Antartica* (Savoy Theatre); *Six Characters Looking for an Author* (Young Vic); *The Cocktail Party* (The Phoenix Theatre); *The Devil & The Good Lord*, *Faith, Hope & Charity* (Lyric Hammersmith); *Measure for Measure* (Cheek By Jowl & Lyric Hammersmith & World Tour); *The Brothers Karamazov* (Russian Tour & West End)

UK theatre: *Regeneration* (Northampton); *Brighton Beach Memoirs*, *Love and Marriage*, *God and Stephen Hawking* (Theatre Royal, Bath); *Six Degrees of Separation* (Crucible, Sheffield); *The Alchemist* (Cambridge Theatre Co.); *Richard III Part 2*, *Music To Murder By* (Paines Plough).

Abroad: *Julius Caesar* (Leicester Haymarket – India).

Television credits include: *Poldark*; *The Five*; *Agatha Raisin And The Potted Gardener*; *Lewis*; *Lucky Man*; *Humans*; *Life in Squares*; *Toast of London*; *The Honourable Woman*; *Foyle's War*; *Death in Paradise*; *Father Brown*; *Garrow's Law* (3 series) *Luther*; *Casualty*; *Breaking The Mould*; *Doctors*; *The Quatermass Experiment*; *Midsomer Murders*; *Cherished*; *Life Begins*; *Silent Witness*; *Daziell and Pascoe*; *Trail & Retribution*;

Rosemary & Thyme; Ultimate Force; Trust; Murphy's Law; Sons and Lovers; In Deep; Blue Dove; Happy Monsters; Casualty; Rough Treatment; Grafters; Killer Net; The Bill; Karaoke; The Politician's Wife; Under The Hammer; Casualty; Prime Suspect; The Best Man To Die; Brookside; The Waterfall; Mooncat & Co.

Film credits include: *The Gatehouse, Ginger and Rosa, The Iron Lady, We are the Freaks, Children of Men, AKA, Mary Reilly, Carrington.*

Stephen has worked on numerous radio plays and has written two programmes for radio on China and Hong Kong. He also composes music for radio, television and theatre.

Joel Fry – Jago

Theatre credits include: *Public Enemy; Doctor Faustus* (Young Vic); *Wuthering Heights* (Theatre Royal York); *As You Like It* (Stoke New Vic); *Romeo and Juliet* (The Lost Theatre Co.)

Film credits include: *Paddington 2; Svengali; Wild Dog; Tamara Drewe; Exposed; Distant Mirage; Waiting for Exit Music; 10,000 BC.*

Television credits include: *Ordinary Lies; Death in Paradise* (BBC1); *You, Me and the Apocalypse* (NBC/Sky1); *Game of Thrones* (HBO/Sky1); *W1A; Twenty Twelve* (BBC2); *Plebs* (ITV2); *Trolled* (Sky1); *The Wrong Door; White Van Man* (BBC3).

Gwyneth Keyworth – Caro Duffy

Theatre credits include: *As You Like It / The Heresy of Love* (The Globe Theatre); *The Life and Times of Fanny Hill* (Bristol Old Vic); *Café Cariad* (National Youth Theatre of Wales); *Sick Room* (National Youth Theatre); *Tits/Teeth* (National Youth Theatre).

Television credits include: *Wasted, Misfits, Poor Monkeys; Dr Thorne; The Suspicions of Mr Whicher; The Wizard's Sleeve; The Vodka Diaries; Case Histories; Joe Mistry; Midsomer Muder; The Great Outdoors; The Sarah Jane Adventures; Royal*

Wedding; Framed; Merry Widows.

Film credits include: *Elfie Hopkins: Cannibal Hunter; Closer to The Moon; Copier.*

Jeff Rawle – Clout

Theatre credits include: *A Room With a View* (Bath Theatre Royal); *Lawrence After Arabia* (Hampstead Theatre); *Waiting For Godot* (Sheffield Crucible); *High Society* (The Old Vic); *Handbagged* (West End/Tricycle Theatre); *Cocktail Sticks* (National Theatre); *Excellent Choice* (Eye Saw Theatre); *The Power of Yes*; *Fram*; *Noises Off* (National Theatre); *Pornography* (Traverse Theatre); *King of Hearts* (Out of Joint); *Way to Heaven*; *Bent* (Royal Court Theatre); *The Caretaker* (Thorndike Theatre); *Once a Catholic* (Wyndham's Theatre); *Equus* (Aldwych Theatre).

Film credits include: *The Crucifixion; The Redistributors; Trimming Pablo; Harry Potter & The Goblet of Fire; Black Ball; Awayday; Laughterhouse; Rating Notman; A Hitch in Time; Correction Please; The Case of Marcel Duchamp; Crystal Gazing; Doctor and the Devils; The Life Story of Baal.*

Television credits include: *Lost Sitcoms – Steptoe and Son; An Adventure in Space and Time; Heading Out; Holby City; The Charles Dickens Show; Doc Martin; Spooks; My Dad's the Prime Minister* (BBC); *The Durrells* (Sid Gentle Films Ltd); *You, Me and Them* (Hat Trick Productions); *The Outcast* (Blue Print Productions); *88 Keys* (Big Talk Productions); *New Tricks* (Wall to Wall); *A Beautiful Day* (Objective Productions); *Hollyoaks* (Lime Pictures); *The Plot* (Blue Tiger Productions Ltd); *My Family* (DLT Entertainment); *The Sarah Jane Adventures* (DW Productions); *MI High* (Kudos Productions); *Secret Diary of a Call Girl* (Tiger Aspect); *Touch of Frost* (Yorkshire Television); *Ultimate Force* (Bentley Productions); *Minder* (Euston Films).

CREATIVE

Michael Fentiman – Director

Training: Bretton Hall and Mountview Academy.

Theatre credits include: The Taming of the Shrew; Titus Andronicus; Ahasverus (Royal Shakespeare Company); Babe (Polka Theatre/UK Tour); The War Has Not Yet Started (Drum Theatre, Plymouth); Sweeney Todd (Theatre Royal Stratford East); Minotaur (Clwyd Theatr Cymru/Polka Theatre); The Lion, the Witch and the Wardrobe (Kensington Palace Gardens. Co-director with Rupert Goold); Crackers (Belgrade Coventry); Spoonface Steinberg (Clwyd Theatr Cymru/Glasgow Citizens/Tour); Blue/Orange (Cockpit); Guy (Pleasance); East (Basingstoke/Tour); Ajax (Cyprus Tour); Romeo and Juliet (Playhouse Theatre); The Comedy of Errors; Robin Hood; Jack and the Beanstalk (Cambridge Arts Theatre); Clybourne Park; In Arabia We'd All Be Kings; As You Like It (RADA); Dracula (LAMDA); I Love You; You're Perfect; Now Change (RWCMD); Made in Dagenham (Adelphi Theatre. Associate Director to Rupert Goold).

Event credits include: A Feast with the Gods; By Royal Command (Almeida); Opening Ceremony of the RST (Royal Shakespeare Company).

Radio credits include: *Hatton Cross* (Urban Scrawl).

Television credits include: *Shakespeare Unlocked* (BBC/Cultural Olympiad).

Rebecca Brower – Set and Costume Designer

Rebecca studied at Central School of Speech and Drama.

Rebecca was the winner of The Stage Newspaper Design Award and The Equity Young Members Bursary Award in 2012. Rebecca was on the Design Team for the Opening and Closing Ceremonies for the London 2012 Olympic and Paralympic Games and has also designed corporate events and dinners at

The National Theatre. Rebecca was Associate Designer on the Great North Run Opening Ceremony in 2014. Rebecca most recently made the short list for The Old Vic 12 Designer.

Theatre Credits include: *The Boys In The Band*; *4000 Days* (Park Theatre); *The House* (GDIF); *All or Nothing* (The Vaults, UK Tour); *The Devil Speaks True* (Waterloo Vaults); *Beauty and the Beast* (ArtsEd); *Coming Up* (Watford Palace Theatre); *Treasure* (Finborough Theatre); *Genius Bar* (Pleasance, UK Tour); *Beegu* (Arts Depot); *Dad Dancing* (BAC); *Struileag* (Glasgow Green); *Idylls of The King*; *Lord of the Flies* (Oxford (Oxford Playhouse); *Tender Loving Care* (The New Theatre Royal, Portsmouth); *Canterbury Tales*; *Heartbreak Beautiful* (Watford Palace Theatre); *Pursue Me* (The Place); *Jack and the Beanstalk* (Southwark Playhouse); *This Child* (The Bridewell Theatre); *Hamlet* (The Rose Theatre, Bankside. OffWest End Nomination, Best Set Design), *I DO I DO* (Riverside Studios).

Elliot Griggs – Lighting Designer

Training: RADA

Recent lighting design credits include: *Fleabag* (Soho Theatre/UK Tour); *Kiki's Delivery Service* (Southwark Playhouse); *Sheppey, buckets* (Orange Tree); *Fool For Love* (Found 111); *Romeo and Juliet*, *Pigeon English* (NYT/Ambassadors Theatre); *Don't Wake the Damp*, *He Had Hairy Hands*; *The Boy Who Kicked Pigs* (Lowry, Salford/UK Tour); *Educating Rita* (Hull Truck); *The Night Watch* (Royal Exchange); *The Box of Photographs* (Polka Theatre); *The Sugar-Coated Bullets of the Bourgeoisie* (Arcola Theatre/HighTide Festival); *The Argument*; *Deluge* (Hampstead Theatre); *Martha, Josie and the Chinese Elvis* (Hull Truck/Bolton Octagon); *Yen* (Royal Court/Royal Exchange); *Forget Me Not* (Bush Theatre); *Pomona* (National Theatre/Royal Exchange/Orange Tree Theatre); *Lampedusa* (Soho Theatre/HighTide Festival/Unity Theatre, Liverpool); *Hansel and Gretel* (Belgrade Theatre Coventry); *Benefit* (Cardboard Citizens); *Henry IV* (Associate Lighting Designer; Donmar Warehouse); *CommonWealth* (Almeida Theatre); *Defect* (Perfect Pitch); *Marching On Together* (Old Red Lion); *John Ferguson*, *The Soft of her Palm*, *And I and*

Silence (Finborough Theatre); *Infanticide* (Camden People's Theatre); *Belleville Rendez-Vous* (Greenwich Theatre); *Meat* (Theatre503); *Lagan* (Oval House Theatre).

Event Design includes: *Height of Winter*; *The Single-Opticon*; *Alcoholic Architecture* (Bompas and Parr).

Awards: Best Lighting Designer (Off West End Awards 2014), New Talent in Entertainment Lighting (Association of Lighting Designers 2014), Francis Reid Award (Association of Lighting Designers 2011).

Max Pappenheim – Sound Designer

Theatre includes: *The Children* (Royal Court), *Labyrinth* (Hampstead Theatre), *Ophelias Zimmer* (Schaubühne, Berlin and Royal Court), *Sheppey*, *Blue/Heart*, *Little Light*, *The Distance* (Orange Tree Theatre, Richmond), *The Gaul* (Hull Truck), *Toast* (Park Theatre and 59E59 Theatres, New York), *Jane Wenham* (Out of Joint), *Waiting for Godot* (Sheffield Crucible), *My Eyes Went Dark* (Traverse, Edinburgh), *Cargo* (Arcola Theatre), *CommonWealth* (Almeida Theatre), *A Lovely Sunday for Creve Coeur* (Print Room), *Wink* (Theatre503), *Fabric*, *Invincible* (National Tours), *Spamalot*, *The Glass Menagerie*, *Strangers On A Train* (English Theatre, Frankfurt), *Kiki's Delivery Service*, *Johnny Got His Gun*, *Three Sisters*, *Fiji Land*, *Our Ajax* (Southwark Playhouse), *Mrs Lowry and Son* (Trafalgar Studios), *Martine*, *Black Jesus*, *Somersaults*, *The Fear of Breathing* (Finborough Theatre), *The Faction's Rep Season 2015* (New Diorama Theatre), *Shopera: Carmen* (Royal Opera House), *The Hotel Plays* (Langham Hotel).

As Associate, *The Island* (Young Vic), *Fleabag* (Soho Theatre).

Radio includes *Home Front* (BBC Radio 4).

Anne Vossler – Casting Director

Anne started casting in 1992 whilst at the Apollo Leisure Group. She has cast numerous West End and touring productions. She is currently casting with Take That for their 2017 Arena tour

Wonderland and an ITV Special.

Recent musical credits include: *The Life* directed by Michael Blakemore (Southwark Playhouse, London); *The Last Tango* (West End, Phoenix); *Guys and Dolls* (UK Tour), *Exposure* (St. James, London), *The Sessions – The Beatles at Abbey Road* (Royal Albert Hall); concert versions of *Follies* at the Royal Albert Hall starring Christine Baranski and *How To Succeed in Business Without Really Trying* at the Royal Festival Hall starring Jonathan Groff; Olivier nominated *Dance ‘Til Dawn* (West End, Aldwych Theatre).

Recent play credits include: *Some Girl(s)*, *Raising Martha* (Park Theatre, London), *Stalking the Bogeyman* (Southwark Playhouse, London); The Old Vic New Voices Festival (The Old Vic); *The Mentalists* starring Stephen Merchant (West End, Wyndhams), *Barking In Essex* starring Lee Evans (West End, Wyndhams); *What The Butler Saw* (West End, Vaudeville); *Pygmalion* starring Alistair McGowan (UK Tour); and *Flare Path* (UK Tour).

www.vosser-casting.co.uk

Michael James-Cox – Producer

Michael James-Cox Productions was founded in 2014. Michael has had over 10 years of experience within the theatre industry and after having trained as an actor he has taken the step into producing.

His first show – *Impotent* was a sell-out success, followed by a co-production between Graeae Theatre Company and New Wolsey Theatre – *The Iron Man*. Since then Michael has honed his craft by working at Mark Goucher Productions Ltd. This has played an integral part in Michael's career, working on productions such as; *The Dresser*, *Million Dollar Quartet*, *Hairspray*, *Jeeves and Wooster*, *Slava's Snowshow*, *The King's Speech*, *The Vagina Monologues* and *A Chorus Line*.

Tom O'Connell – Producer

Current productions: *The Boys In The Band* (Vaudeville), *Million Dollar Quartet* (Royal Festival Hall & UK Tour); *Babe The Sheep-Pig* (Polka & UK Tour), Joe Orton's *Loot*, *Raising Martha* (Park Theatre), *The Miser* (Garrick); *Ray Cooney's Out Of Order* (UK Tour), *The Wedding Singer – Musical* (UK Tour).

Past productions: *The Boys In The Band* (Park Theatre & UK Tour), *Hairspray The Musical* (UK Tour), Alan Bennett's *Single Spies* (UK Tour), *Someone Who'll Watch Over Me* (Chichester Festival Theatre), *The King's Speech* (UK Tour 2015), *Ghost Stories* (Arts Theatre, West End 2014-2015), *Beautiful Thing 2015* (UK Tour), *Another Country* (Trafalgar Studios, West End/ UK Tour 2014); *Breeders* (St James Theatre, 2014); *Step 9 [Of 12]* (Trafalgar Studios, West End).

In development: A new stage adaptation of Annie Proulx's iconic *Brokeback Mountain*, a new stage adaptation of Zoe Heller's thriller *Notes On A Scandal* and a new revival of Ray Cooney's *Run For Your Wife*.

In 2013, Tom produced the critically acclaimed and award-winning production of Jonathan Harvey's *Beautiful Thing* starring Suranne Jones, marking the play's twentieth anniversary and is now available to download across the world as a HD filmed play; in partnership with DigitalTheatre.com

Tom trained as a producer at Fiery Angel LLP, funded by the fantastic Stage One new producers scheme, working on *The 39 Steps* (Criterion & UK Tour), *The Ladykillers* (Gielgud & UK Tour), *Ben Hur* with four actors (Newbury Playhouse / The Watermill), Olivier Award-winning *Goodnight Mister Tom* (Phoenix – West End & UK Tour), *Swallows & Amazons* (Vaudeville – West End & UK Tour), *Peppa Pig Live* (Criterion - West End & UK Tour), *Ben & Holly's Little Kingdom Live* (UK Tour).

www.tomocopro.com

The producers would like to extend special thanks to:

Michael Barfoot, Thom Brown, Guy Chapman, American Church, Ray Cooney, Sue Cox, Sean Foley, Mark Goucher, Stephen Hall, Emily Hickman, Graham Hubbard, Out Of Joint, Giles Rowland, Jonathan Russell, Jen Seymour and Mark Wild.



About Park Theatre

Park Theatre was founded by Artistic Director, Jez Bond. The building opened in May 2013 and, with two West End transfers, two National Theatre transfers and three national tours in its first two years, quickly garnered a reputation as a key player in the London theatrical scene. In 2015 Park Theatre received an Olivier nomination and won The Stage's Fringe Venue of the Year.

Park Theatre is a neighbourhood theatre with a global ambition.

We present world-class theatre, collaborating with the finest existing and emerging talent. We programme classics through to new writing, distinguished by strong narrative drive and powerful emotional content. We produce both in-house and in partnership with the most excellent existing and emerging producers, with whom we endeavour to provide an unparalleled level of support.

With a welcoming and nurturing environment we want Park Theatre to be accessible to everyone, within our diverse community and beyond – and through affordable ticket pricing and outreach programmes we aim to engage with those with little or no experience of theatre.

We aim to be a beacon for all and an ambassador for theatre worldwide.

"A five-star neighbourhood theatre." Independent

As a registered charity [number 1137223] with no public subsidy, we rely on the kind support of our donors and volunteers. To find out how you can get involved visit parktheatre.co.uk

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ABOUT THE AUTHOR

David Spicer's stage plays include *Superheroes* (The King's Head, London and Edinburgh Festival) *Long Live the Mad Parade* (Ashcroft Theatre, Croydon) and *Stop!...the Play* (Trafalgar Studios, London).

*Raising Martha is dedicated, with love,
To Lesley, Lewis and Daniel*

CHARACTERS

In order of speaking:

MARC – An idealistic animal rights activist. 20–25. He is kind-hearted but easily manipulated.

JAGO – A hard-line animal rights activist. 25–30. He is angry and inflexible in his beliefs and for all his talk of a cruelty-free life, enjoys seeing people suffer.

CLOUT – A policeman. 50s. Not terribly bright. He enjoys the trappings of his authority but is complacent about its responsibilities.

GERRY – A frog farmer. 45–50. A reclusive thinker who's natural cynicism about life has always stopped him interacting with life.

ROGER – Gerry's brother. 40–45. A man who has struggled to make a good life for himself and his family but who has been disappointed and is bitter about it.

CARO – Roger's daughter. 25–30. A manipulative young woman who will use anyone and anything to get what she wants.

The action takes place in a country graveyard.
The kitchen of Gerry and Roger's frog farm and Jago and Marc's rented flat.

TIME

The present

ACT ONE

A graveyard in the middle of the night

A grave is open and flashlights are seen, shining up from inside. A pick axe and a spade appear at regular intervals, throwing dirt out.

Two voices are heard from below...

MARC Are we there yet?

JAGO No.

MARC So how much further? Do you think she's still in here?

JAGO She's been buried for five years. Of course she's still in here! The gravestone says 'Not Dead Just Resting' but they're kidding no one.

MARC I just thought we'd have got to her by now.

JAGO Just keep digging.

MARC I am digging. But...

JAGO Dig! We are on a clandestine operation here! Stealth and silence are vital.

MARC Okay.

JAGO Shut up!!! ...What was that?

MARC What was what?

JAGO That.

MARC What?

JAGO Noise.

MARC Noise?

JAGO Noise. I heard something.

MARC What noise?

JAGO A noise.

MARC If you're winding me up...

JAGO (*loudly*) There was a noise!

MARC Ssssh!

MARC's head appears from the grave. He wears a toy frog mask. He looks around. After a few seconds JAGO's head appears from the grave. He also wears a frog mask.

JAGO Can you see anything?

MARC No. It's this bloody mask.

JAGO Take it off!

They both take off their masks.

MARC Probably just a wild animal.

JAGO You mean a "liberated" animal. One of the fortunate few who can live their life with dignity, free from the tyranny of human oppression.

MARC Yes. One of them.

They heave themselves up out of the grave and look around.

JAGO What's the matter with you?

MARC What do you think? We're digging up an old lady. Also I'm knackered. I'm a vegan. I'm not cut out for manual labour.

JAGO Following a cruelty-free diet shouldn't impede your fitness or stamina.

MARC I know, I know. I've read the pamphlets. Right now I wish I'd eaten them as well. Jago...

JAGO *Don't...use my real name. Not when we're on an operation.*

MARC Jago's your real name?

JAGO It's my cadre name. My nom de guerre. It identifies me to the authorities.

MARC So why can't I use it on an operation?

JAGO Because... It also happens to be the name on my library card. So zip it.

MARC Can I call you your real, *real* name? What is your real name?

JAGO I'm not telling. Why talk so much?

MARC I need to talk.

JAGO Let's dig.

***JAGO** jumps back into the grave and crashes through the coffin timbers.*

Marc! I've found her. Hand me down the sack.

***MARC** is transfixed with horror, staring down into the grave.*

Good morning Mrs Duffy. Sleep well did you? Marc, get down here quick.

***MARC** faints and crashes into the grave.*

***JAGO** yells at him.*

*The lights change to daylight and Detective Inspector **CLOUT** climbs out of the grave, clutching a human femur. He is tangled up in police tape.*

CLOUT Well. What can I say? Country coppers like myself are well versed in the dark bucolic underbelly of the church fete and the homely bonhomie which masks the seething cauldron of English village life. I can say that much. But this? Well, what can I say? No one likes being made a monkey

of, particularly by people who appear to hold monkeys in higher regard than they do people. But who in their right mind could have foreseen it? After five years at rest Martha Anne Duffy was now at large. And missing.

He looks at the femur in his hand.

Well most of her was, anyway. And the question was: Who took her? It was a baffling case that would set in motion a chain of events so horrifying and...but I'm getting ahead of myself. For now, I just had to use my lifetime of detective experience and leave no clue unturned. Hello. What's this?

He glances at the ground.

Someone's dropped their library card. Best leave it here, they'll be back for it, I'm sure.

He walks off.

The kitchen of the Duffy farmhouse

There is a proliferation of cannabis plants around the room.

GERRY DUFFY *is sitting, plucking at an old guitar, picking out a random series of notes trying to write a song.*

GERRY *(crooning)* Linda...the German word for small child is kinder... Oh why does nothing really rhyme with... Linda... Even McCartney couldn't find a rhyme for... Linda...

He hears a noise from outside. Immediately he rises and grabs the poker.

Who is it? Who's there? I'm armed!

CLOUT *(outside)* No need for unpleasantness sir. It's the police. Detective Inspector Clout.

GERRY *lowers the poker. He realises he has to hide the cannabis plants and starts hurriedly putting them into cupboards.*

(Outside) Can I come in?

GERRY No! Wait there a moment, Inspector. I have to disable the bucket.

CLOUT *(outside)* Bucket, sir?

GERRY It's above the door. Intruder alert.

CLOUT *(outside)* Of course. Very ingenious.

GERRY *has hidden all the plants except the last one on the table. At a loss, he drapes a tea towel over it.*

(Outside) Will you be long?

GERRY Coming, Inspector.

GERRY *rushes out – a moment later he returns with CLOUT, who is holding an evidence bag.*

Sorry to keep you waiting.

CLOUT Don't you worry sir. I applaud your efforts. Crude but effective. Although, I couldn't help noticing your front gate is hanging off its hinges.

GERRY I haven't had it fixed since the last parcel bomb. Every time I call a carpenter to come and repair it, they think it's another hoax.

CLOUT You should complain.

GERRY I've tried. But your station ignores my calls for the same reason.

CLOUT Well, you can't blame the police for that. We're overstretched as it is, without responding to suspected hoax calls.

GERRY But what kind of hoax caller would ring up complaining about hoax calls?

CLOUT One with a social conscience? Who knows what goes on in these people's minds.

GERRY So who can I complain to?

CLOUT You're complaining to me, aren't you. And it's the right to constantly complain that proves we still live in the best country in the world. You should try fixing it yourself.

GERRY I don't get much time these days. I've spent all morning up a ladder, cleaning the side of the barn. Expunging the words "Fuck Scum Nazi Animal Killing Shitters".

CLOUT They're still doing that, are they? No sense of grammar, these people. Still, fret not, sir. We'll catch them one of these days.

GERRY You still believe that, do you? It's been three years since I last opened the curtains here?

CLOUT We're doing everything we possibly can.

GERRY Thirty-six months I've lived cowering.

CLOUT I just haven't got the resources.

GERRY One hundred and fifty-six weeks, checking beneath my car and over my shoulder every time I step out.

CLOUT They say it's a local matter.

GERRY One thousand and ninety-two days of exploding front gates and shite in the mail.

CLOUT Look on the bright side. It's done wonders for your mental arithmetic. I'm sorry, sir, but we can't arrest just anyone we like, you know. These probably aren't even foreigners we're dealing with here. In fact, judging by the state of their grammar and spelling, they were probably schooled locally.

GERRY Then forgive my asking, Inspector, but just what are you doing here?

CLOUT There have been developments.

GERRY What's happened?

CLOUT I'm not at liberty to disclose them as yet. But what I can tell you is I have been expecting something. However the something I've been expecting I certainly never expected to be something like this something. This something is totally unexpected. It's also very much a family matter, so I'll reveal all when your brother arrives.

GERRY Roger? Here? You'll be lucky, Inspector. He hasn't been near this place since Mother died.

Outside a bucket of water falls.

ROGER *offstage yells.*

CLOUT Yes, that's very effective, isn't it.

ROGER *enters. He is soaked and holds the bucket.*

ROGER What bloody maniac left this up there?

CLOUT Basic home security system, sir, courtesy of your brother.

ROGER What the hell's he doing here?

***ROGER** picks up the tea towel to dry himself. As he does,
GERRY grabs the bucket and re-covers the cannabis plant.*

I came as soon as I got your message, Inspector but...

CLOUT But?

ROGER Well, I'm no doctor but my brother does appear to be a lot less dead than I was expecting.

CLOUT You were expecting him to be dead?

ROGER One lives in hope. You said something had happened to my brother.

CLOUT No, I said it was your mother.

ROGER Mother?

CLOUT Mother.

GERRY Mother?

CLOUT Mother.

GERRY Mother? She's dead and buried.

CLOUT Well, since last night you're fifty per cent correct.

GERRY What?

CLOUT I'm afraid they've dug her up.

ROGER Dug her up? What does that mean, "Dug her up"?

CLOUT It means she's been exhumed. Disinterred, uncovered, unburied and raised up.

GERRY She's been dug up?

CLOUT Exactly.

ROGER You're joking.

CLOUT I'm afraid I can't offer the irrational refuge of humour in this case.

GERRY "The irrational refuge of humour"? Do they teach you to speak like that in police school?

CLOUT I deal in facts and the facts are that yesterday morning your mother was dearly departed...

GERRY They must do.

CLOUT ...whereas this morning she made a bit of a comeback.

ROGER How low can these people get?

CLOUT Six feet apparently. However, we mustn't jump to conclusions as to the perpetrators of this foul desecration.

GERRY Just speak normally!

CLOUT The matter is still under investigation.

GERRY Well, who else could have dug her up? A renegade band of archaeologists? Or do you think she's risen from the grave?

ROGER Like the Resurrection?

GERRY I was thinking more of Night of the Living Dead. But either way it's not very likely is it Inspector? So, why can't you go out and do something?

ROGER Yes. Arrest these bloody animal rights...vegetarians.

CLOUT Vegetarianism isn't a crime. According my wife, it's a lifestyle choice.

ROGER So is being a criminal. And these days even they have rights.

CLOUT Everyone has rights.

ROGER But some people shouldn't have rights. They should lose the right to their rights.

GERRY But have you got the right to suppress their rights?

ROGER Oh don't you start. *I'm* not suppressing anyone. That's what I pay the police to do.

CLOUT Gentlemen, my hands are tied. If I call for help they tell me it's just a little local difficulty. Irate vegetarians aren't a national policing priority. Not like the war on terror. Or drugs.

CLOUT picks up the bucket to make room for the evidence bag. He sees the cannabis.

GERRY It's a tomato plant.

CLOUT Really? I'll take a cutting of that for my wife, if it's alright with you. She's quite the horticulturist these days. No, if these animal rights people were bona fide terrorists then I could use the new Emergency State Security Measures.

GERRY What are they then?

CLOUT No idea. They keep changing but they're always good. You give me a suspect and I can pick them up, lock them in, kick them out, you name it. You can get away with murder if you're safeguarding freedom.

GERRY That's a police state.

CLOUT I could have you in a strip cell for thirty days, begging for mercy for making such a dangerous suggestion.

GERRY But it's my right to oppose the system.

CLOUT That sounds to me like a "grave, exceptional threat". I could probably have you in for forty two days for that.

GERRY What happened to our civil liberties?

CLOUT We gave them up in order to safeguard them.

ROGER What's happened to this country?

CLOUT Now, that sounds suspiciously like a philosophical enquiry to me.

ROGER It is.

CLOUT The first rule of police work. Never stray into the realms of conceptual thought. It only leads to disquiet, unrest and convictions being overturned on appeal.

ROGER Do you honestly think you can get a conviction, Inspector?

CLOUT Not really, sir. There's not much point in this case. Desecration? It's just a slap on the wrists. First offence, previous good character, they'd claim they'd been influenced by something they'd seen on television.

ROGER Like a video nasty?

CLOUT Or Time Team. It doesn't really matter. By the time the social workers and bleeding heart do-gooders have finished, they'll be suing your old mum for damages to their spades.

ROGER And they call this a land fit for heroes.

GERRY No they don't.

CLOUT But...

ROGER There's a but?

CLOUT There is a but. If they try to blackmail you for the return of her bones, then we've got them.

ROGER Really, Inspector.

CLOUT Oh yes. Because in law, we protect the pennies and not the dead man's eyes.

GERRY What law is that, then? The Pennies and Dead Man's Eyes Act, 1968? Do you have a booklet with all this shit written in it?

CLOUT Calm down Mr Duffy.

GERRY Calm down! What is there to be calm about? I spend my life rubbing out graffiti while you're doing...what the fuck are you doing?! If we are going to have a police state can you at least organise it properly!

CLOUT I'm doing my job, sir.

GERRY Here we go. Another quote from the Midsomer Murder book of clichés.

CLOUT Wait long enough and the criminal will always make a fatal mistake.

GERRY What did I tell you!

CLOUT We have a lead. This.

With a flourish, CLOUT takes the femur from the bag.

GERRY What the hell's that?

CLOUT A femur. A thigh bone.

ROGER You don't mean it's...

CLOUT Yes. In their haste, they left it behind in the grave. And your mother's thighbone could turn out to be their Achilles heel.

ROGER Inspector, will you please stop waving my dead mother's thighs around.

CLOUT Now, I've only got the one.

GERRY And that makes it better?

CLOUT We must assume they are holding the other one. And I'll stake my professional reputation they'll be back to claim it.

ROGER Suddenly you've got a professional reputation?

CLOUT Which is why I'd like to leave it here. As bait.

GERRY And just what is our rationale for keeping bits of our dead mother around the place? Something to remember her by?

CLOUT Why not?

GERRY Why not. Because it's warped, that's why not.

ROGER And anyway, what makes you so sure they'll be back for it?

CLOUT Because what we're dealing with here is a highly dedicated and professionally minded group.

ROGER Of twisted loonies.

CLOUT They've managed to evade capture, which means they may be loonies but they're well organised. And I admire that in a loony.

ROGER You're very easily impressed, Inspector.

CLOUT So, any objections?

CLOUT lays the femur on the table.

GERRY Any point?

CLOUT Not really. I'll see myself out.

He turns and leaves.

GERRY and ROGER *look at the femur on the table.*

ROGER You could say it's nice to see me.

GERRY I could also say it's nice to have our dead mother's thighbone sitting on the kitchen table.

ROGER We have to give in to them now, you know.

GERRY Over my dead body.

ROGER Gerry, it's not your dead body we're talking about. Face reality.

GERRY That sounds like a remarkably defeatist attitude. Besides, I have my dignity.

ROGER Dignity?

GERRY Dignity.

ROGER Gerry, you're a frog farmer. This is a frog farm where you farm frogs. In terms of farming dignity it's up there with the production of rude-shaped vegetables.

GERRY It's the family business.

ROGER Gerry, look at the family and look at the business. Vivisection is dying. The golden age of psychopathic schoolboys slicing their way through millions of frogs in the name of O Level science is long past. Amphibian dissection

is no longer necessary for modern life. If teenagers want to wield knives these days they can do it on each other.

GERRY I know. And that's why I've diversified.

ROGER Diversified?

GERRY Voila.

He holds up the cannabis plant.

Cannabis Sativa. Subspecies Indica. AKA dope, blow, Mary Jane, ganja, pot, hash, draw, skunk or, my own brand, toad.

ROGER And that's it, is it? Half a dozen weedy pot plants. That's what the "family business" has become? Look at you. Cowering. Huddled in this one room. The house closed up and shuttered against the world. You're living in darkness.

GERRY Come with me, brother.

GERRY rises and puts on a pair of very dark glasses as he walks across to an interior door. ROGER follows him. GERRY unlocks the door and opens it. A shaft of brilliant light dazzles them.

ROGER What the hell...

GERRY Hydroponic cultivation. Ten thousand plants under high pressure sodium lamps for optimum photosynthesis. That's why I live in here. I'm not a great sleeper at the best of times but a constant fifty thousand lumens is guaranteed to give anyone nightmares.

ROGER If the police found this lot...

GERRY I'd say it was for my rheumatism.

ROGER You don't have rheumatism.

GERRY So it obviously works. Anyway, for the law to find it would take Detective Inspector Clout to actually solve a case.

ROGER But what if someone else found out?

GERRY Like who? I don't get any visitors. And I haven't told anyone.

ROGER You've told me.

GERRY It's your farm too, brother. Remember?

ROGER So the frogs are just a front?

GERRY Sort of. Remember what Dad always said was the secret of a successful business?

ROGER Avoid tax and fuck the other bloke over?

GERRY The other thing. Synergy. Get the two sides of the business working hand in hand. Or, in this case, hand in flipper.

ROGER Frogs and dope?

GERRY Not frogs. Come on, Roger. You were always the swot. The one who knows all there is to know about frogs and...

ROGER Toads? Not... Bufo Marinus.

GERRY Right in one!

ROGER Cane toads!

GERRY Don't knock it. I tell you, this stuff, infused with essence of cane toad...the kids are mad for it.

ROGER Mad? They'll be bloody psychotic!

GERRY It's just a bit of fun! Do you know, there have been less recorded deaths from smoking cane toad soaked cannabis than there have from...lots of other things. And maybe it's what kids today need to open their mind to what is going on in the world.

ROGER They smoke this stuff and all that will be going on in their world is hallucinations, paranoia and insanity.

GERRY I see you're still reading the Daily Mail.

ROGER They'll lock you up for life.

GERRY There's no risk. All done on the net.

ROGER I might have known, The bloody internet. The great technological miracle. Ninety five per cent pornography and now five per cent cane toad saturated drugs. Gerry...

GERRY I'm not selling, Roger.

He walks through the light into the room.

ROGER Gerry. Gerry...

ROGER *follows him into the light – as CLOUT walks out, addressing the audience.*

CLOUT So this is what I was facing. A missing person, answering to the description "Skeletal", a farm under siege and a potential terrorist plot. It was my belief they were all somehow connected. And it was my job to find out how.

The door shuts, leaving him in darkness.

Jago's flat

A sack containing the bones sits on the coffee table.

Two muddied spades lean against the wall.

MARC *enters. He is agitated. Pacing.*

MARC Jago? ...Jago.

JAGO *enters, pressing a towel to his neck.*

JAGO What?

MARC Jago. Last night. We didn't do what I think we did, did we?

JAGO Do you mean, did we strike a bold, decisive and historic blow for the liberation of animal kind?

MARC That wasn't quite how I was going to put it.

JAGO Well you should. Because we did.

MARC Oh Christ!

JAGO Why else did you join the movement?

MARC I joined because I thought... I believe we shouldn't be nasty to animals.

JAGO Is that it, is it? That's your manifesto? Your revolutionary philosophical credo. "We shouldn't be nasty to animals".

MARC All right. We *definitely* shouldn't be nasty to animals. In fact, we should be nice to them.

JAGO And why's that, then?

MARC Why's what, then?

JAGO Why should we be not nasty and in fact "definitely nice" to the poor little fluffy animals.

MARC You mean you don't know?

JAGO I know.

MARC And so do I. It's... It's because it's not their fault they're animals.

JAGO (*in disgust*) Oh, for fuck's sake!

MARC No. Listen, right, okay. When I was eight, right, I went to work with my dad. It was really exciting. I remember it. Day off school, with Dad. I knew he worked with animals. I always thought he was a vet. Turned out he was a slaughter man. It really spoiled my day. Because his job was to hold the bolt still while his mate, my uncle Simon, smacked it into the forehead of the cows. Cow after cow after cow after cow. They were like animals. But it wasn't their fault. It's just what they did. Then, on the way home, he took me for a Happy Meal as a treat. But I couldn't face it. And that's when I knew. That day when I was eight years old. But...

JAGO But?

MARC But I don't know... I somehow always thought I could do it by adopting a panda or something.

JAGO (*shocked*) Adopting a panda?! What kind of human arrogance is this? Suddenly you know best how to raise a panda, do you? Better than its natural mother.

MARC No. I was just saying...

JAGO You think you can suckle a cub, do you? Forage for bamboo? Raise a tiny little panda cub into consciousness of its proud but endangered heritage?

MARC No! Alright! Forget the panda idea. I don't know, maybe I could work in a vegan wholefood shop or something.

JAGO And that's your idea of commitment to the cause of animal liberation. Pandas and tofu.

MARC I said forget the panda! Look Jago, I'm trying to work out what's happened. What we've done. How I got from

wanting to be nice to cows to digging up old ladies. What gives us the right to do this?

JAGO The “right”?

MARC Yes.

JAGO Another human concept that’s up there with panda adoption. We haven’t got the “right” to do it. We haven’t got the “right” to do anything.

MARC But in that case...

JAGO We’re on the side of the animals, yes?

MARC Yes.

JAGO And do animals have rights?

MARC Yes.

JAGO No.

MARC Don’t they?

JAGO No. Because we “humans” haven’t given them any.

MARC Right. And that’s why we’re fighting. To give rights to animals. Yes?

JAGO No. Because what right do we have to give them rights? The very idea pre-supposes that it is human beings who are the superior species.

MARC Which means...

JAGO Which means, we’re on the side of the animals, right? Animals don’t have any rights, which means animals can’t be wrong, right? Ipso facto, we can do what the fuck we want. Am I wrong or am I right? Marc, we are going to free every animal in the world. Even the animals who are free are going to be more free thanks to us.

MARC Really?

JAGO And we start by making those bastards close that torture farm of theirs. We are going to make them suffer.

MARC Until they agree to embrace a cruelty-free lifestyle?

JAGO Exactly.

MARC Okay. So what are we going to do with her?

JAGO Who?

MARC Her.

JAGO The bones?

MARC Yes. I'm not sharing the flat with her.

JAGO But she's quiet, good sense of humour. And she wasn't cremated and so she's a non-smoker.

MARC But she's evidence! Incriminating evidence. What if someone comes round?

JAGO Now there, you make a good point. We'll have to bury her.

MARC But we've only just dug her up.

JAGO picks up a spade and holds it out to MARC.

JAGO Find somewhere quiet, out of the way. Okay?

MARC Me?

JAGO Of course you. I've got things to do.

MARC What things?

JAGO Leadership things.

MARC Such as?

JAGO Such as? Listen, a concentrated campaign of intimidation and violence against the status quo takes planning. Management. You can't just smash the system willy-nilly. That would be anarchy. Marc, this is your moment.

MARC reluctantly accepts the spade.

MARC Okay. And you're going to do your leadership things?

JAGO I'm going to work out how to establish communications with the enemy.

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