Please Enjoy the Following Sample

- This sample is an *excerpt* from a Samuel French title.
- This sample is for **perusal only** and may not be used for performance purposes.
- You may not download, print, or distribute this excerpt.
- We highly recommend purchasing a copy of the title before considering for performance.



For more information about licensing or purchasing a play or musical, please visit our websites

www.samuelfrench.com

www.samuelfrench.co.uk

Flux Theatre in association with Neil McPherson for the Finborough Theatre presents

The world premiere

Dubailand

by Carmen Nasr

FINBOROUGH | THEATRE

First performed at the Finborough Theatre as a staged reading as part of *Vibrant 2015 – A Festival of Finborough Playwrights*: Sunday, 25 October 2015.

First performance at the Finborough Theatre: Sunday, 5 February 2017.

Dubailand

By Carmen Nasr

Cast in order of speaking

Amar	**Adi Chugh**
Clara	**Mitzli Rose Neville**
Tanveer	**Varun Sharma**
Tommie	**Leon Williams**
Amanda	**Belinda Stewart-Wilson**
Deena	**Reena Lalbihari**
Jamie	**Nicholas Banks**
Lali	**Aanya Chadha**

The action takes place in Dubai, present day.

The performance lasts approximately ninety minutes.

There will be no interval.

Director	**Georgie Staight**
Designer	**Bex Kemp**
Lighting Designer	**Robbie Butler**
Sound Designer	**Jack Burton**
Stage Manager / Assistant Director	**Wiebke Green**
Producer	**Caley Powell**

Our patrons are respectfully reminded that, in this intimate theatre, any noise such as rustling programmes, talking or the ringing of mobile phones may distract the actors and your fellow audience members.

We regret there is no admittance or re-admittance to the auditorium whilst the performance is in progress.

Dubailand is performed in repertoire and on the set of *Run The Beast Down* which plays Tuesday to Saturday evenings, and Saturday and Sunday matinees, until 25 February 2017.



Nicholas Banks | Jamie
Trained at Guildhall School of Music and Drama. Theatre includes *The Shawshank Redemption* (National Tour), *Punk Rock* (Royal Exchange Theatre, Manchester, Lyric Theatre, Hammersmith, and National Tour), *People Like Us* (Pleasance London), *The Happiest Day of Your Life* (Vineyard Theatre, New York) and *24 Hour Plays* (Old Vic 24 Hour Plays at The Old Vic).
Film includes *Kingsman: The Secret Service, Synced* and *Seat 25*.
Television includes *Law and Order* and *Pramface*.



Aanya Chadha | Lali
Currently attends Future Stars Stage School and has been involved in a number of productions whilst training.



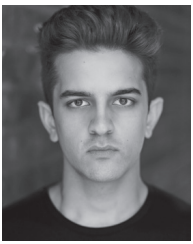
Adi Chugh | Amar
Trained at Bristol Old Vic Theatre School and short courses at London Academy of Music and Dramatic Art, New York City Acting School for Film and Television, Pennsylvania State University, with New Delhi's The Ilhaam Collective and Third Bell Theatre Company, New Delhi.
Theatre includes *5 Guys Chillin'* (SoHo Playhouse, New York, King's Head Theatre and Edinburgh Festival), *Northanger Abbey* (Wickham Theatre, Bristol), *Frankenstein* (John Wesley Chapel, Bristol), *27 Wagons Full of Cotton* (Wits Theatre Complex, Johannesburg), *Ashadh Ka Ek Din* (One Day Before The Rainy Season) (Actor Factor Theatre Company, New Delhi) and *Apne Fan Ka Ustad* (The Master of His Art) (Third Bell Theatre Company, New Delhi).
Film includes *3 Dots and A Dash* and *Pool Sharks.*



Reena Lalbihari | Deena
Trained at East 15 Acting School.
Theatre includes *Faustus* (Headlong Theatre), *Madame du Sade* (Donmar Warehouse), *Pole Factor* (VAULT Festival) and *Londonee* (Mukul and Ghetto Tigers Theatre Company).
Film includes *Temptation, Halal Harry, Final Score* and *The Children Act*.
Television includes *EastEnders, MIHigh, Day of the Triffids* and *The Bill*. Web series includes *Tempting Fates*.



Miztli Rose Neville | Clara
Productions at the Finborough Theatre include *The Great Divide*.
Trained at the Royal Academy of Dramatic Art.
Theatre includes *Christmas at Mildred's* (Hen and Chickens Theatre), *How The Vote Was Won* and *Pot Kettle* (Bloomsbury Festival) and *The Pursuit of App-iness* and *Birdwatching* (Gielgud Theatre).
Film includes *Crown for Christmas*.
Radio includes *Ballerina Feet*. Miztli is a co-host of the podcast *Heroine Addicts*.



Varun Sharma | Tanveer (and multiple roles)
Trained at Mountview Academy of Theatre Arts.
Theatre includes *Billy and Girl* (Karamel Club) and *In Soft Wings* (Tristan Bates Theatre).
Film includes *Baar Baar Dekho* (See It Again).
Television includes *Hear Of The Year Promo* and *Lenovo K5 Note*.



Belinda Stewart-Wilson | Amanda
Trained at Webber Douglas Academy.
Theatre includes *The Kitchen* (Royal Court Theatre), *United Biscuits Double Act* (Canal Café Theatre) and *Shady Business* (The Mill at Sonning).
Film includes *The Brother, Inbetweeners 2* (The Long Goodbye), *All That Way for Love, The Inbetweeners, Huge, Kiss Kiss (Bang Bang)*,

Razzle Dazzle (*A Journey into Dance*), *La Passione* and *Move*.
Television includes *Sick Note, The Inbetweeners, Hetty Feather, Evermoor, Ordinary Lies, Ripper Street, Citizen Khan, Mr Sloane, Little Crackers, Holy Flying Circus, Popatron, Miranda, The Morgana Show, New Tricks, Whites, Primeval, The Peter Serafinowicz Show* and *The IT Crowd*.



Leon Williams | Tommie
Trained at Guildhall School of Music and Drama. Theatre includes *One Man, Two Guvnors* (National Tour), *Hobson's Choice, Romeo and Juliet* and *Twelfth Night* (Open Air Theatre, Regent's Park), *A Midsummer Night's Dream* and *King James Bible* (Shakespeare's Globe), *Great Expectations* (Library Theatre, Manchester), *Skylight* (Stephen Joseph Theatre, Scarborough), *Wink* (Theatre503), *Lesere* (Jermyn Street Theatre), *Crimes Of The Heart* (Union Theatre), *A Midsummer Night's Dream* (Peter Hall Company), *As You Like It* (Rose Theatre, Kingston), *The Bullet* (Royal Shakespeare Company at Hampstead Theatre), *Private Peaceful* (National tour), *Not About Heroes* (Royal Lyceum Theatre, Edinburgh), *The Changeling* (English Touring Theatre), *As You Like It* (Derby Playhouse), *Charley's Aunt* (Oxford Playhouse) and *An Ideal Husband* (Chichester Festival Theatre).
Film includes *Toilets* and *Sceptre*.
Television includes *New Tricks, Call The Midwife* and *Ford and Abram*.
Leon also narrates various audiobooks and voices several animation characters.

Carmen Nasr | Playwright
Carmen is a British-Lebanese playwright, and is currently Channel 4 Playwrights Scheme Playwright in Residence at the Finborough Theatre, supported by the Peggy Ramsay Foundation. *Dubailand* received a staged reading at *Vibrant 2015 – A Festival of Finborough Playwrights*. Her first play *The House of My Father* received a staged reading at *Vibrant 2014 – A Festival of Finborough Playwrights* and was also part of the annual Nour Festival of Contemporary Middle Eastern and North African Art and Culture. In 2015, *The House of My Father* was longlisted for the Bruntwood Prize, and in 2015 she was shortlisted for the OffWestEnd Adopt a Playwright Award.

Georgie Staight | Director
Trained at Mountview Academy of Theatre Arts. Theatre includes *Dreamless Sleep* (Arts Theatre), *Bridle* (Tristan Bates Theatre), *Doomed Resistance* (Arcola Theatre) and *Next of Kin* (Bristol Old Vic). She is currently Joint Artistic Director of Flux Theatre.
She is also a playwright and has directed her own work, including the adaptation and world premiere of Deborah Levy's *Billy and Girl* (Karamel Club), *Let There Be Light* (Chichester Festival Theatre) and *Blue Moon* (Clifton Theatre, Bristol).

Bex Kemp | Set and Costume Designer
Productions at the Finborough Theatre include *Andy Capp The Musical*.
Trained at Royal Central School of Speech and Drama where she designed *Pentecost, Variations of the Death of Trotsky, Scenes From The Big Picture* and *The Common Chorus*.
Designs include *Othello* (Greenwich Theatre and National tour), *Becoming Mohammed* (Pleasance London and The Space), *About Miss Julie* (King's Head Theatre), *Circling the Square* (Salisbury Arts Centre), *As You Like It* (National Tour) and *Our Space* (LOST Theatre).
Costume designs include: *F*ck the Polar Bears* (Bush Theatre). Design Assistant work includes *Iphigenia Quartet* (Gate Theatre), *The Boy Who Climbed Out Of His Face* (Shunt) and *The Duchess of Malfi* (Punchdrunk). She has also worked as assistant to Miriam Buether. Costume design for film include: *All of Me*.

Robbie Butler | Lighting Designer
Productions at the Finborough Theatre include *Run The Beast Down* and *Don't Smoke In Bed*.
Trained at the Royal Conservatoire of Scotland. He was the winner of the 2015 ETC Award from the Association of Lighting Designers and was nominated for an OffWestEnd Award for Best Lighting Design for his work on *Odd Shaped Balls* (Old Red Lion Theatre).
Lighting designs include *Scapegoat* (St Stephen's Church), *Poppies: A New Musical* (The Space) and *The Merchant of Venice* (Kaohsiung Spring Arts Festival, Taiwan).
Technician work includes *No's Knife, Groundhog Day* and *Dr Seuss's The Lorax* (The Old Vic) and *Cirque Du Soleil's Amaluna* (Touring Big Top).
www.robbiebutlerdesigns.com

Jack Barton | Sound Designer
Trained at the University of Manchester, receiving the P.J. Leonard Prize for Electroacoustic Composition.
Sound designs include *You/Me/Tomorrow* (HOME, Manchester), *The Tempest* (Chelsea Theatre and Etcetera Theatre), *Pizza Delique* (Edinburgh Festival), *Sharp Edges* (Lion and Unicorn Theatre, Etcetera Theatre and Camden People's Theatre), *The Porcelain Girl* (Hive Mind), and *Breathing Corpses, Animal Farm* and *Pit* (University of Manchester).
Sound Designer and composition for film includes: *Tabula Rasa, Tape* and *Elevator Blues*.
Composition includes performances of new work at the Royal Welsh College of Music and Drama, the Anthony Burgess Foundation and in collaboration with Manchester Theatre in Sound.
Jack received a nomination for Best Sound Designer from the London OffWestEnd Awards 2016 for *The Tempest* (Etcetera Theatre) and was awarded Best Sound Design in 2015 by the Manchester In Fringe Theatre Awards.
jackbarton.wordpress.com

Wiebke Green | Stage Manager / Assistant Director
Theatre includes Assistant Production and Stage Management on *The Frontier Trilogy* and *Sirenia* (Edinburgh Festival) and Stage Management on *Housed* (Old Vic New Voices).

Caley Powell | Producer
Theatre includes *Wendy House* (VAULT Festival), *Othello* and *Twelfth Night* (Upstairs at the Gatehouse), *Never The Same* (Bridewell Theatre) and *Might Never Happen* (King's Head Theatre).
Co-producing includes *Never Ending Night* (The Vaults).
She has also worked as Assistant Producer on *East End Boys and West End Girls* (Courtyard Theatre) and *Loaded* (Brockley Jack Studio Theatre) and as Production Assistant on *Nutcracker: The Musical* (Pleasance London) and *Palindrome Productions Summer Season* (Courtyard Theatre).
Caley also works as a Casting director, runs the production company Flitter Films and produces *The Deleted Scene Podcast*.

Production Acknowledgements

Dubailand has been funded through kind donations made as part of *Dubailand*'s Crowdfunding campaign. Thank you to Press Representative Susie Safavi and Casting Director Aurora Causin.

FINBOROUGH | THEATRE

VIBRANT **NEW WRITING** | UNIQUE **REDISCOVERIES**



"Probably the most influential fringe theatre in the world."
Time Out

"No small theatre in Britain has a larger impact on the theatrical ecology than the tiny Finborough in Earl's Court... Even the National and Royal Court are hard pressed to make as many discoveries (or rediscoveries) as it routinely does"
Mark Shenton, The Stage – Top Venues 2016

"The tiny but mighty Finborough...one of the best batting averages of any London company" Ben Brantley, The New York Times

Founded in 1980, the multi-award-winning Finborough Theatre presents plays and music theatre, concentrated exclusively on vibrant new writing and unique rediscoveries from the 19th and 20th centuries. Our programme is unique – never presenting work that has been seen anywhere in London during the last 25 years. Behind the scenes, we continue to discover and develop a new generation

of theatre makers – most notably through our annual festival of new writing – *Vibrant – A Festival of Finborough Playwrights*.
Despite remaining completely unsubsidised, the Finborough Theatre has an unparalleled track record of attracting the finest talent who go on to become leading voices in British theatre. Under Artistic Director Neil McPherson, it has discovered some of the UK's most exciting new playwrights including Laura Wade, James Graham, Mike Bartlett, Jack Thorne, Simon Vinnicombe, Alexandra Wood, Nicholas de Jongh and Anders Lustgarten; and directors including Blanche McIntyre, Robert Hastie and Sam Yates.

Artists working at the theatre in the 1980s included Clive Barker, Rory Bremner, Nica Burns, Kathy Burke, Ken Campbell, Jane Horrocks and Claire Dowie. In the 1990s, the Finborough Theatre first became known for new writing including Naomi Wallace's first play *The War Boys*; Rachel Weisz in David Farr's *Neville Southall's Washbag*; four plays by Anthony Neilson including *Penetrator* and *The Censor*, both of which transferred to the Royal Court Theatre; and new plays by Richard Bean, Lucinda Coxon, David Eldridge, Tony Marchant and Mark Ravenhill. New writing development included the premieres of modern classics such as Mark Ravenhill's *Shopping and F***king*, Conor McPherson's *This Lime Tree Bower,* Naomi Wallace's *Slaughter City* and Martin McDonagh's *The Pillowman*.

Since 2000, new British plays have included Laura Wade's London debut *Young Emma*, commissioned for the Finborough Theatre; two one-woman shows by Miranda Hart; James Graham's *Albert's Boy* with Victor Spinetti; Sarah Grochala's *S27*; Peter Nichols' *Lingua Franca*, which transferred Off-Broadway; Dawn King's *Foxfinder*; and West End transfers for Joy Wilkinson's *Fair*; Nicholas de Jongh's *Plague Over England*; Jack Thorne's *Fanny and Faggot*; and Neil McPherson's *It Is Easy To Be Dead*. The late Miriam Karlin made her last stage appearance in *Many Roads to Paradise* in 2008.

UK premieres of foreign plays have included plays by Brad Fraser, Lanford Wilson, Larry Kramer, Tennessee Williams, the English premiere of Robert McLellan's Scots language classic, *Jamie the Saxt*; and three West End transfers – Frank McGuinnesss' *Gates of Gold* with William Gaunt and John Bennett; Joe DiPietro's *F***ing Men*; and Craig Higginson's *Dream of the Dog* with Dame Janet Suzman.

Rediscoveries of neglected work – most commissioned by the Finborough Theatre – have included the first London revivals of Rolf Hochhuth's *Soldiers* and *The Representative*; both parts of Keith Dewhurst's *Lark Rise to Candleford*; *The Women's War*, an evening of original suffragette plays; *Etta Jenks* with Clarke Peters and Daniela

Nardini; Noël Coward's first play, *The Rat Trap*; Charles Wood's *Jingo* with Susannah Harker; Emlyn Williams's *Accolade*; Lennox Robinson's *Drama at Inish* with Celia Imrie and Paul O'Grady; John Van Druten's *London Wall* which transferred to St James' Theatre; and J. B. Priestley's *Cornelius* which transferred to a sell out Off-Broadway run in New York City.

Music theatre has included the new (premieres from Grant Olding, Charles Miller, Michael John LaChuisa, Adam Guettel, Andrew Lippa, Paul Scott Goodman, and Adam Gwon's *Ordinary Days* which transferred to the West End) and the old (the UK premiere of Rodgers and Hammerstein's *State Fair* which also transferred to the West End, and the UK premiere of Jerry Herman's *The Grand Tour*), and the acclaimed 'Celebrating British Music Theatre' series.

The Finborough Theatre won The Stage Fringe Theatre of the Year Award in 2011, *London Theatre Reviews'* Empty Space Peter Brook Award in 2010 and 2012, the Empty Space Peter Brook Award's Dan Crawford Pub Theatre Award in 2005 and 2008, the Empty Space Peter Brook Mark Marvin Award in 2004, and swept the board with eight awards at the 2012 OffWestEnd Awards. It is the only unsubsidised theatre ever to be awarded the Channel 4 Playwrights Scheme bursary ten times.

www.finboroughtheatre.co.uk

FINBOROUGH | THEATRE

VIBRANT **NEW WRITING** | UNIQUE **REDISCOVERIES**
118 Finborough Road, London SW10 9ED
admin@finboroughtheatre.co.uk
www.finboroughtheatre.co.uk

Artistic Director | **Neil McPherson**
Founding Director | **Phil Willmott**
Resident Designer | **Alex Marker**
Executive Director | **Doug Mackie**
General Managers | **Anne Maamke Boonstra, Antonella Petrancosta and Jess Rayner**
Channel 4 Playwrights Scheme Playwright in Residence, supported by the Peggy Ramsay Foundation | **Carmen Nasr**
Playwrights in Residence | **James Graham, Dawn King, Anders Lustgarten, Shamser Sinha and Chris Thompson**
Playwrights on Attachment | **Steven Hevey, Adam Hughes, Joe Marsh and Louise Monaghan**
Literary Manager | **Francis Grin**
Deputy Literary Manager | **Sue Healy**
Literary Assistants (International) | **Nicki Jones** and **Tom Milton**
Marketing and Press Director | **Dani Tougher**
Casting Directors | **Lucy Casson, Aurora Causin**
Board of Trustees | **Felix Cassel, Gordon Hopkinson, Russell Levinson, Rebecca Maltby, Alice Pakenham** and **Paul Webster**
And our many interns and volunteers.

The Finborough Theatre has the support of the Channel 4 Playwrights' Scheme, sponsored by Channel 4 Television and supported by The Peggy Ramsay Foundation.

MUSICAL THEATRE NETWORK

itc Independent Theatre Council

SIT SOCIETY OF INDEPENDENT THEATRES

The Finborough Theatre is a member of the Independent Theatre Council, the Society of Independent Theatres, Musical Theatre Network, The Friends of Brompton Cemetery and The Earl's Court Society
www.earlscourtsociety.org.uk

Supported by

DLA PIPER

The Richard Carne Trust
supporting young talent in the performing arts

Mailing
Email admin@finboroughtheatre.co.uk or give your details to our Box Office staff to join our free email list. If you would like to be sent a free season leaflet every three months, just include your postal address and postcode.

Feedback
We welcome your comments, complaints and suggestions. Write to Finborough Theatre, 118 Finborough Road, London SW10 9ED or email us at admin@finboroughtheatre.co.uk

Playscripts
Many of the Finborough Theatre's plays have been published and are on sale from our website.

On social media

www.facebook.com/FinboroughTheatre

www.twitter.com/finborough

finboroughtheatre.tumblr.com

www.instagram.com/finboroughtheatre

www.youtube.com/user/finboroughtheatre

Friends
The Finborough Theatre is a registered charity. We receive no public funding, and rely solely on the support of our audiences. Please do consider supporting us by becoming a member of our Friends of the

Finborough Theatre scheme. There are four categories of Friends, each offering a wide range of benefits.
Richard Tauber Friends – Val Bond. James Brown. Tom Erhardt. Stephen and Jennifer Harper. Bill Hornby. Richard Jackson. Mike Lewendon. John Lawson. Harry MacAuslan. Mark and Susan Nichols. Sarah Thomas. Kathryn McDowall. Barry Serjent. Lavinia Webb. Stephen Winningham.
Lionel Monckton Friends – Philip G Hooker. Martin and Wendy Kramer. Deborah Milner. Maxine and Eric Reynolds.
William Terriss Friends – Stuart Ffoulkes. Leo and Janet Liebster. Paul and Lindsay Kennedy. Corinne Rooney. Jon and NoraLee Sedmak.

Smoking is not permitted in the auditorium and the use of cameras and recording equipment is strictly prohibited.

In accordance with the requirements of the Royal Borough of Kensington and Chelsea:
1. The public may leave at the end of the performance by all doors and such doors must at that time be kept open.
2. All gangways, corridors, staircases and external passageways intended for exit shall be left entirely free from obstruction whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intercepting the seating or to sit in any of the other gang-ways.

The Finborough Theatre is licensed by the Royal Borough of Kensington and Chelsea to The Steam Industry, a registered charity and a company limited by guarantee. Registered in England and Wales no. 3448268. Registered Charity no. 1071304. Registered Office: 118 Finborough Road, London SW10 9ED.

The Steam Industry was founded by Phil Willmott in 1992. It comprises two strands to its work: the Finborough Theatre (under Artistic Director Neil McPherson); and The Phil Willmott Company (under Artistic Director Phil Willmott) which presents productions throughout London as well as annually at the Finborough Theatre.

DUBAILAND

by Carmen Nasr

SAMUEL FRENCH

samuelfrench.co.uk

Copyright © 2017 by Carmen Nasr
All Rights Reserved

DUBAILAND is fully protected under the copyright laws of the British Commonwealth, including Canada, the United States of America, and all other countries of the Copyright Union. All rights, including professional and amateur stage productions, recitation, lecturing, public reading, motion picture, radio broadcasting, television and the rights of translation into foreign languages are strictly reserved.

ISBN 978-0-573-11382-6

www.samuelfrench.co.uk
www.samuelfrench.com

Cover image: Eliot Nathan

For Amateur Production Enquiries

United Kingdom and World
excluding north america
plays@samuelfrench.co.uk
020 7255 4302/01

Each title is subject to availability from Samuel French, depending upon country of performance.

CAUTION: Professional and amateur producers are hereby warned that *DUBAILAND* is subject to a licensing fee. Publication of this play does not imply availability for performance. Both amateurs and professionals considering a production are strongly advised to apply to the appropriate agent before starting rehearsals, advertising, or booking a theatre. A licensing fee must be paid whether the title is presented for charity or gain and whether or not admission is charged.

The professional rights in this play are controlled by Berlin Associates, 7 Tyers Gate London SE1 3HX.

No one shall make any changes in this title for the purpose of production. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form, by any means, now known or yet to be invented, including mechanical, electronic, photocopying, recording, videotaping, or otherwise, without the prior written permission of the publisher. No one shall upload this title, or part of this title, to any social media websites.

The right of Carmen Nasr to be identified as author of this work has been asserted in accordance with Section 77 of the Copyright, Designs and Patents Act 1988.

THINKING ABOUT PERFORMING A SHOW?

There are thousands of plays and musicals available to perform from Samuel French right now, and applying for a licence is easier and more affordable than you might think

---

From classic plays to brand new musicals, from monologues to epic dramas, there are shows for everyone.

Plays and musicals are protected by copyright law so if you want to perform them, the first thing you'll need is a licence. This simple process helps support the playwright by ensuring they get paid for their work, and means that you'll have the documents you need to stage the show in public.

Not all our shows are available to perform all the time, so it's important to check and apply for a licence before you start rehearsals or commit to doing the show.

LEARN MORE & FIND THOUSANDS OF SHOWS

Browse our full range of plays and musicals and find out more about how to license a show

www.samuelfrench.co.uk/perform

Talk to the friendly experts in our Licensing team for advice on choosing a show, and help with licensing

plays@samuelfrench.co.uk 020 7387 9373

Acting Editions

BORN TO PERFORM

Playscripts designed from the ground up to work the way you do in rehearsal, performance and study

---

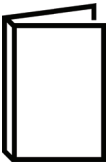
Larger, clearer text for easier reading

Wider margins for notes

Performance features such as character and props lists, sound and lighting cues, and more

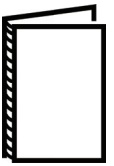
---

+ CHOOSE A SIZE AND STYLE TO SUIT YOU



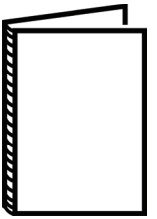
STANDARD EDITION

Our regular paperback book at our regular size



SPIRAL-BOUND EDITION

The same size as the Standard Edition, but with a sturdy, easy-to-fold, easy-to-hold spiral-bound spine



LARGE EDITION

A4 size and spiral bound, with larger text and a blank page for notes opposite every page of text. Perfect for technical and directing use

LEARN MORE **samuelfrench.co.uk/actingeditions**

FIND PERFECT PLAYS TO PERFORM AT
www.samuelfrench.co.uk/perform

ABOUT THE AUTHOR

Carmen Nasr is a British-Lebanese playwright, and is currently Channel 4 Playwrights Scheme Playwright in Residence at the Finborough Theatre, supported by the Peggy Ramsay Foundation. *Dubailand* received a staged reading at *Vibrant 2015 – A Festival of Finborough Playwrights*. Her first play *The House of My Father* received a staged reading at *Vibrant 2014 – A Festival of Finborough Playwrights* and was also part of the annual Nour Festival of Contemporary Middle Eastern and North African Art and Culture. In 2015, *The House of My Father* was longlisted for the Bruntwood Prize, and in 2015 she was shortlisted for the OffWestEnd Adopt a Playwright Award.

AUTHOR'S NOTE

As part of the play's development, a number of people agreed to meet with me and be interviewed in Dubai. Without their openness and generosity, the play wouldn't have been written. I would like to thank each of you: Rita Tohme, Dona Varghese, James Munt, Omar Fakhouri, Wassim Fakhouri and Tala Itani.

I would also like to thank Susie Safavi, for not only jumping on a plane to Dubai with me at the last minute, but for believing in the play before I'd even written a single word. Thank you to Neil McPherson and the Finborough Theatre for nurturing my work. Thank you Dan Rebellato for teaching me things, which some people might believe are unteachable.

Thank you Sergio, Sou-Sou, Ezzo, Mum and Dad for all your support.

For Rosie and Lily

MUSIC USE NOTE

Licensees are solely responsible for obtaining formal written permission from copyright owners to use copyrighted music in the performance of this play and are strongly cautioned to do so. If no such permission is obtained by the licensee, then the licensee must use only original music that the licensee owns and controls. Licensees are solely responsible and liable for all music clearances and shall indemnify the copyright owners of the play(s) and their licensing agent, Samuel French, against any costs, expenses, losses and liabilities arising from the use of music by licensees. Please contact the appropriate music licensing authority in your territory for the rights to any incidental music.

USE OF COPYRIGHT MUSIC

A licence issued by Samuel French Ltd to perform this play does not include permission to use the incidental music specified in this copy. Where the place of performance is already licensed by the PERFORMING RIGHT SOCIETY (PRS) a return of the music used must be made to them. If the place of performance is not so licensed then application should be made to the PRS, 2 Pancras Square, London, N1C 4AG (www.mcps-prs-alliance.co.uk)

A separate and additional licence from PHONOGRAPHIC PERFORMANCE LTD, 1 Upper James Street, London W1F 9DE (www.ppluk.com) is needed whenever commercial recordings are used

Duabiland was first performed at the Finborough Theatre on Sunday, 5 February 2017 with the following cast:

Amar	**Adi Chugh**
Clara	**Mitzli Rose Neville**
Tanveer	**Varun Sharma**
Tommie	**Leon Williams**
Amanda	**Belinda Stewart-Wilson**
Deena	**Reena Lalbihari**
Jamie	**Nicholas Banks**
Lali	**Aanya Chadha**

Director	**Georgie Staight**
Designer	**Bex Kemp**
Lighting Designer	**Robbie Butler**
Sound Designer	**Jack Burton**
Stage Manager / Assistant Director	**Wiebke Green**
Producer	**Caley Powell**

CHARACTERS

AMAR . . . . . Male, 30s, Indian
CLARA. . . . . Female, 30s, Indian
TANVEER. . . . . Male, 20s, Indian
JAMIE . . . . . Male, 30s, British
TOMMIE. . . . . Male, 40s, British
DEENA . . . . . Female, 30s, Indian
AMANDA . . . . . Female, early 50s, British
LALI. . . . . Female, 8-years-old, Indian

WAITER / TAXI DRIVER*

AIRPORT OFFICIAL**
CAMP OFFICIAL**
GOVERNMENT OFFICIAL**

*Played by the same actor playing Amar or Tanveer
** Played by the same actor playing Tanveer

Scene 1

The Dubai skyline at dusk. Its geometry is only just beginning to shimmer and sparkle, the abundance of skyscrapers is at once exciting and menacing.

AMAR, *a construction worker in his early thirties, Indian, stands on the 88th floor of an unfinished skyscraper in Business Bay. He is surrounded by lights, which sometimes look like stars. He is wearing his work clothes: blue overalls and safety helmet. He is looking out towards the sky, towards the sea, towards the past. He looks straight out at the audience.*

AMAR My little one, my darling. Can you see the lights – the lights sparkling in the sky of the world? People think they're stars but they're not

Lights. They're lights. Lights in all the buildings hundreds and thousands of them

This is the future my darling. Isn't it pretty?

Can you see me? Can you see me standing here in the stars? Look at me I'm in the future. Can you believe it? I'm in the future and I'm building one of the highest buildings, in the best city in the world

Everything here is beautiful. And you know what? It's true there are 200 flavours of ice cream in every shop

What's that my darling? Of course I'll bring you here one day. Yes ice cream, we'll have ice cream in the stars

Scene 2

The security area of a German airport, maybe Frankfurt or Düsseldorf. Everything is clean, minimal and under control. **CLARA** *and an* **AIRPORT SECURITY OFFICIAL** *are standing over an open suitcase.* **CLARA**, *a journalist, is in her early thirties, British. The* **AIRPORT SECURITY OFFICIAL** *remains cool and collected throughout the scene.* **CLARA** *does not.*

AIRPORT SECURITY It's impossible

CLARA What?

AIRPORT SECURITY It's against the official regulations

CLARA It's a bar of chocolate

AIRPORT SECURITY It violates the maximum allowance of 100 millilitres of fluids

CLARA You having a laugh?

AIRPORT SECURITY Excuse me?

CLARA You having a laugh? You joking?

AIRPORT SECURITY I'm certainly not miss

CLARA It's a chocolate bar

AIRPORT It violates/the maximum –

CLARA It's solid

AIRPORT SECURITY Yes I agree it's solid, but –

CLARA But what?

AIRPORT SECURITY It's the marzipan

CLARA The what?

AIRPORT SECURITY The marzipan

CLARA What's wrong with the marzipan?

AIRPORT SECURITY It's not a solid

CLARA It's not a liquid

AIRPORT SECURITY It's well it's...sort of soft

CLARA Soft?

AIRPORT SECURITY Yes. It's classified as a fluid in this airport

CLARA Well that's a little bit ridiculous

AIRPORT SECURITY Please miss don't raise your voice like that

CLARA I didn't raise my – *(in a lower volume)* I didn't raise my voice

A flight announcement is heard in the background during the next few lines in English, German and Arabic.

ANNOUNCER Final passengers for Emirates Airline flight 506 to Dubai please make your way to gate 88. Final passengers for Emirates Airline flight 506 to Dubai please make your way to gate 88.

CLARA Listen that's my flight, I'm gonna / miss it

AIRPORT SECURITY Unfortunately you must leave the item here

CLARA No way, this is bloody ridiculous. Bloody Germans

AIRPORT SECURITY Please be careful with your words miss

You must leave the item here

CLARA Christ. Listen this thing cost ten euros. Ten euros for a chocolate bar and you want me to chuck it away?

AIRPORT SECURITY You must leave the item here

CLARA No

AIRPORT SECURITY Then I will have to call security

CLARA You are security

AIRPORT SECURITY More security

Another flight announcement is heard in the background

CLARA For Christ's sake

AIRPORT SECURITY Place the chocolate bar in the bin

CLARA No

AIRPORT SECURITY Place it in the bin

CLARA No

AIRPORT SECURITY I'm going to have to call / more –

CLARA Call them. Call all the bloody security in the goddam airport. I paid for this, for this marzipan chocolate bar. This is my chocolate bar. I worked hard for this chocolate bar. I have earned this chocolate bar. It's my property

AIRPORT SECURITY Place the chocolate in the bin

CLARA No

AIRPORT SECURITY Then I can't let you through to your flight

CLARA Jesus Christ I'm gonna miss my flight

AIRPORT SECURITY Miss, place the chocolate bar in the bin

A pause. She considers leaving it. She stares at the security officer. She slowly opens the chocolate bar and begins to eat it. She chews slowly and deliberately at first, but gradually she eats faster and faster until she is struggling to stuff the chocolate into her mouth. She starts to gag, there is chocolate smeared on her face, some of it falls to the floor. She is determined to keep going. It takes some time, but she finishes the chocolate bar.

Scene 3

AMAR *and* **TANVEER** *sit in a canteen in the middle of the desert. They are having their evening meal after work. The glimmering skyline is tiny in the distance.*

AMAR What do you have?

TANVEER Fish

AMAR I only have potatoes

TANVEER I have fish

AMAR Yes I know you just told me

TANVEER It looks good doesn't it

Why didn't you get any fish?

AMAR It must have finished

TANVEER Bad luck

AMAR Bad luck

They eat in silence.

Is the fish good?

TANVEER It's good

AMAR What does it taste like?

TANVEER The sea

Pause.

Do you want some?

AMAR No thank you

TANVEER It's a little overcooked

AMAR Everything is overcooked

TANVEER It's dry

AMAR The pan has to be very hot

TANVEER What?

AMAR When you fry fish the pan has to be very hot or else it takes a long time to cook and then the fish, well it gets dry

TANVEER My wife is a great cook

AMAR Is she?

TANVEER Wonderful

It doesn't taste the same does it, the flesh, the flesh of the fish

AMAR It doesn't taste real

TANVEER Where are you?

AMAR Business Bay

TANVEER Me too. Which one?

AMAR Vision Tower

TANVEER Falcon Tower

AMAR How many floors left?

TANVEER Thirty-six. You?

AMAR Ninety-one

TANVEER How many more months?

AMAR Twenty-nine

TANVEER Twenty-three

Passport?

AMAR What do you think?

TANVEER Are the potatoes good?

AMAR Not bad. Crispy skin

TANVEER Nice

AMAR Anybody?

Anybody today?

TANVEER Just one

AMAR Fall?

TANVEER Yeah

AMAR What floor

TANVEER Fifty-four

AMAR Alive

TANVEER No

Unlucky

AMAR Or stupid

Beat.

TANVEER My friend told me that they're building a cricket field in his camp

AMAR A real one?

TANVEER Why what other kind is there?

AMAR You know what I mean

TANVEER Yes a real one

And they have their own kitchens

AMAR Where is it?

TANVEER Not far from here

AMAR How did he get a place?

TANVEER *looks around, making sure he can't be overheard.*

TANVEER He knows a guy, who knows a guy

AMAR Can you find out

TANVEER What?

AMAR How he did it

TANVEER It's impossible

Do you want the last piece?

AMAR Alright

He eats the last piece of fish.

It's disgusting

TANVEER I know

AMAR It doesn't taste like the sea, the sea tastes good

TANVEER It's impossible

AMAR What is?

TANVEER To change camp

AMAR What about with money?

TANVEER Who has money?

AMAR True

TANVEER Well, there is

AMAR What?

TANVEER Do you want a tea?

AMAR No. Say what you were going to say

TANVEER There is you know one way to change, to change camp. But

AMAR But

TANVEER It's worse than money

AMAR What can be worse than money?

TANVEER Information

Scene 4

An office in Dubai's Media City district. It is on the 114th floor of a skyscraper. There is a large amount of glass and we can see buildings everywhere. A picture of Dubai's ruler Sheikh Mohammed bin Rashid Al Maktoum hangs on the wall. **TOMMIE** *stands alone. He is in his late thirties, British. He wears a suit and is well groomed.*

TOMMIE Opening image. The world, spinning. It's a stunning sexy world, all blue and green shimmer – it's luminous. We hear the beat, the beat of violin strings, a dozen, no damn it, a hundred violin strings softly going ba bam ba bam ba bam ba bam

One hundred violin strings start to play softly.

Then swoosh, classic zoom, all the way through the atmosphere, stratmosphere whatever it's bloody called – down to the sparkling sprawl of DUBAI. We slow down and hover in the sky – an Arabian falcon sweeps across the front of the camera and we glide down on the ancient pulsing muscle of his wings, the violins kick it up a gear, the cellos start having a go bum bu bum bu bum bu bum bu bum bu bum bu bum

We hear the sound of cellos joining the violins.

And then, oh just look at it – a forest of skyscrapers in the vastness of an arid desert. Steel glass steel glass more steel more glass.

Everything clean. Everything sharp. A beat kicks in, a bit electro, a bit techno, a bit chill out lounge pish pish pish pish pish pish pish pish pish

A soft beat joins the violins and the cellos.

An Emirati riding a stallion through the desert in slow motion, the skyline of Dubai in the distance, close-up on particles of sand flying off its hooves, the white headdress flowing in the wind –

Voiceover: *Own the lifestyle of a lifetime*

The beat picks up badabadabadabadabadabadabadabadabada

The beat picks up.

Shot of the tallest building in the world, giant jets of water shoot out of a gigantic fountain schwoop schwoop schwoop. Close-up of some young Emirati kids staring at the pulsating jets in wonder. *(He mimicks their gasps)* The palm island from above, an ocean view hallucination, zoom down – swiiiissshhhhhhh – luxury beach house – a Western couple walk along their private beach holding hands. A shot of the sparkling sea, the setting sun – they look at the sky and laugh

Voiceover: *Invest in life, invest in choice, invest in you*

An Enya style, ethnic new age singing comes in and straddles the beat as it picks up – tikatikatikatikatikati katikatikatikatikatikatikatika

An Enya-style singing is added to the music, the beat quickens, as does **TOMMIE.**

The beach in all its white-sanded glory. A palm tree reflected in the windscreen of a moving car. A man swings a golf club. An Emirati couple having dinner, he talks – she laughs. Fireworks cascade down skyscrapers. More buildings. More fireworks. A crowd cheers. South Asian construction workers smile for a group photo, they pump their fists in triumph. The silhouette of a million cranes lit up by the setting sun. A group of Emiratis shake hands with European men in suits. Everybody smiles

Two glamorous women jump into an infinity pool on the rooftop of a skyscraper. Time lapse of Dubai Mall. A child

licks an ice cream and smiles. The whole skyline, sparkling, dazzling, all the lights sped up like a galaxy of stars

Suddenly the peace of the desert, the man on the stallion gallops across the screen in slow motion. He comes to a stop, he looks out at the city – his city – bathed in the setting sun. Close up of his eyes, full of ancient wisdom. He smiles

Voiceover: *Welcome to Dubai. Welcome to the skyline of your dreams*

A pause.

We now notice that **AMANDA***, early fifties, British,* **DEENA** *late twenties, Indian, and* **JAMIE** *have been watching* **TOMMIE**.

AMANDA Oh Tommie, you are just – wonderful Tommie, it's just aghhhhhh, you know? It's fantastic – no it's invigorating. Deena?

DEENA What?

AMANDA Any thoughts?

DEENA *hesitates. There is a pause.*

DEENA I don't like the hawk

TOMMIE It's a falcon

DEENA Falcon whatever I don't like the falcon

TOMMIE How can you not like the falcon?

JAMIE I love the falcon Tommie

TOMMIE And why do you love the falcon Jamie?

JAMIE In general or in the context of the video?

TOMMIE The video mate

JAMIE Well it's a very majestic creature / and it's a symbol of

AMANDA Deena why don't you like the bird?

TOMMIE It's a symbol / of –

DEENA Of antiquated Arab traditions

TOMMIE Tradition, heritage exactly

DEENA That's why I don't like it, it's antiquated, it's old, it's stagnant. Dubai is the opposite – the Arabs are building the future – give them some bloody credit – so they have a thing for falcons, but they've also built a modern metropolis in the middle of a desert in the same time it takes you to upgrade a bloody railway line in the UK

TOMMIE It's an homage to the ancient traditions of the Emiratis – and I can assure you Amanda that the Emirati shareholders upstairs will be all over that / falcon –

DEENA The Emiratis Tommie, figured out a long time ago that Europeans don't want to buy a property somewhere Arab – they don't want falcons and angry brown men roaming the desert on / wild stallions –

TOMMIE What do they want?

DEENA They want to see westernised tame Arabs riding golden Lamborghinis, veiled women slurping frappachinos. They want to spread their legs wide across the artificial white sand, look out at the skyscrapers and think – Christ I can't believe I'm in the Middle East

JAMIE Isn't that pretty much what everyone wants

DEENA Exactly no one wants arid deserts with vicious birds circling overhead

JAMIE I still like the falcon

DEENA No Jamie you like Tommie, that's why you like the hawk

TOMMIE Falcon

DEENA Falcon. Everything else was great – just get rid of the bird

TOMMIE Amanda?

AMANDA Get rid of it. You see Dubai's success comes from the ingenious idea of shearing away the qualities that define it as Arab. Desert? Build on it. Nomads? Give them a villa. Ban on alcohol? Scrap it. The falcon is just too well… Arab

TOMMIE No falcon

DEENA Oh and…

TOMMIE And what?

DEENA The stallion?

TOMMIE What about the bloody stallion Deena?

DEENA It has to go

TOMMIE Oh come on

JAMIE I have to say I love the stallion

DEENA Of course you do Jamie. Of course you love the bloody stallion

So instead of the shitty stallion bit at the end, what about this

DEENA *stands.*

The music heard previously starts to play.

A group of Emiratis shake hands with European men in suits

Everybody smiles. Two glamorous women dive into a swimming pool on the roof of a skyscraper. Two Emirati men glide through a mall, they look like swans with takeaway Starbucks coffees. A yacht gently eases through the Marina as a couple watch it pass by from the balcony of their penthouse on the 88th floor. They look out at the breathtaking skyline bathed in the setting sun, they look at each other and smile, a little girl runs up from behind, her father scoops her up into his arms and points at the lights of the skyline that begin to resemble a sea of glimmering stars.

Voiceover: *Welcome to Dubai. Welcome to the future*

AMANDA Get rid of the stallion Tommie

TOMMIE I just...fine

AMANDA We're trying to sell property here not make a Western

TOMMIE Absolutely

AMANDA Jamie

JAMIE Amanda

AMANDA Have you finished the report on the market research?

JAMIE Yes

AMANDA Learn anything?

JAMIE There's an anxiety

AMANDA An anxiety

JAMIE Yes an anxiety about buying something that remains intangible for so long

TOMMIE Jesus people are so wanky

JAMIE But this concept that they're not just buying a property – but an actual piece of the future, made them very excited. And the promotional videos went down a treat Tommie

TOMMIE Thanks mate

JAMIE They love Dubai, I mean people really love Dubai –

It's like there's been a collective realisation that nowhere else in the world can you live like this and now everyone wants a piece

AMANDA So what's the bloody problem then?

JAMIE Well they need something to keep them entertained, ease the anxiety until the property is actually / built

DEENA We already put out a quarterly email up-date on all pre-purchased construction projects

JAMIE They need something more immediate, more accessible – interactive – something more Dubai

AMANDA Such as?

JAMIE Well I've had an idea

Beat.

AMANDA Yes?

JAMIE A live feed – twenty-four hours of footage streamed live from the construction site

AMANDA *thinks.*

AMANDA I like it Jamie. I like it a lot

JAMIE People can log in and watch their future apartment or penthouse or whatever being built brick by brick

AMANDA Deena

DEENA What?

AMANDA Any thoughts?

Beat.

DEENA It's clever

AMANDA It is clever isn't it – carry on Jamie

JAMIE We could have cameras dotted all around the site, inside rooms, on balconies, from the tops of cranes, even people's helmets

AMANDA And people can swap between views

JAMIE Exactly – they locate the part of the building where their flat will be and see the skyline from their future Dubai balcony from their sofa in Dorset, from their living room in Munich

AMANDA No more anxiety

JAMIE And less anxiety means more / sales

AMANDA It can't be *live* live of course

JAMIE Why not?

AMANDA Well because there may be things we want to edit out

JAMIE Such as?

AMANDA Well, such as the odd minor health and safety violation, a misplaced cup of boiling tea, a mislaid hammer tripping someone up, that kind of nonsense. No construction site is perfect no matter how much regulation you throw at it

JAMIE Right of course

AMANDA We'll edit it first, just to be safe

JAMIE Then it goes out "live"

AMANDA Don't worry they won't know the difference. Let's trial it on a current project, test the waters. Business Bay?

JAMIE Perfect

AMANDA Tommie can you get on to tech to set it all up and Jamie you can be in charge of editing

JAMIE Absolutely

AMANDA Great work everyone

AMANDA *exits.* **DEENA** *follows her.*

A short silence passes.

JAMIE I loved the falcon

TOMMIE Me too

JAMIE And the stallion

TOMMIE Cheers mate

Scene 5

Eighty-eighth floor of Vision Towers. **AMAR** *is standing on the edge of the roof. A* **CAMP OFFICIAL** *appears.*

CAMP OFFICIAL The rules

AMAR Yes the rules

CAMP OFFICIAL Anyone?

AMAR Anyone

CAMP OFFICIAL You know

AMAR I don't

CAMP OFFICIAL Breaking them?

AMAR It's impossible

CAMP OFFICIAL What's impossible?

AMAR To break them

CAMP OFFICIAL Break what?

AMAR The rules

CAMP OFFICIAL Is it?

AMAR Impossible. Almost. Yes

CAMP OFFICIAL What about action

AMAR Action?

CAMP OFFICIAL Is there talk –

AMAR Talk of what –

CAMP OFFICIAL Of action

AMAR What kind of action?

CAMP OFFICIAL The bad kind

AMAR What's the good kind?

CAMP OFFICIAL Good / kind?

AMAR The good kind of action?

Beat.

CAMP OFFICIAL Work

AMAR Work. Of course / work

CAMP OFFICIAL And the bad kind?

AMAR Of action?

CAMP OFFICIAL Yes

AMAR I don't know

CAMP OFFICIAL Large gatherings

AMAR Gatherings

CAMP OFFICIAL Big plans

AMAR Plans

CAMP OFFICIAL Big demands

AMAR Demands

CAMP OFFICIAL And

AMAR And

CAMP OFFICIAL *(whispers)* strikes

AMAR *(whispers)* strikes

CAMP OFFICIAL Then riots

AMAR Riots?

CAMP OFFICIAL Then

AMAR Then?

CAMP OFFICIAL So. Any talk?

AMAR *thinks.*

AMAR No. nothing

CAMP OFFICIAL Nothing

AMAR Nothing

CAMP OFFICIAL At all

AMAR At all

CAMP OFFICIAL Information is better than money

AMAR What will it get me?

CAMP OFFICIAL What will what get you?

AMAR Information. What will it / get me?

CAMP OFFICIAL What do you want?

AMAR *hesitates.*

AMAR My passport

CAMP OFFICIAL Difficult

AMAR Camp

CAMP OFFICIAL Camp?

AMAR Change

CAMP OFFICIAL Change camp

AMAR Yes

CAMP OFFICIAL Maybe

AMAR Cricket field?

CAMP OFFICIAL Green

AMAR Shower?

CAMP OFFICIAL Hot

AMAR Bed?

CAMP OFFICIAL Soft

AMAR Fish

CAMP OFFICIAL Fresh

AMAR Floor

CAMP OFFICIAL Shiny

AMAR Tea

CAMP OFFICIAL Chamomile

AMAR TV

CAMP OFFICIAL Flat

AMAR Room

CAMP OFFICIAL Light

AMAR Glass

CAMP OFFICIAL Steel

AMAR Falcon

CAMP OFFICIAL Angry

AMAR Future

CAMP OFFICIAL City

AMAR Sun

CAMP OFFICIAL Warm

AMAR Boss

CAMP OFFICIAL Friend

AMAR Roof

CAMP OFFICIAL Swimming pool

AMAR Passport

CAMP OFFICIAL Home

AMAR Money

CAMP OFFICIAL Father

Hungry for More?

This is a Sample of the Script

Buy the **full script** and explore other titles

www.samuelfrench.com

www.samuelfrench.co.uk



[Breaking Character]
An Online Resource for Theatre Makers

Follow Us On twitter

Find us on Facebook

Titles are subject to availability depending on your territory.