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SF PERUSALS

LIGHTS OVER TESCO CAR PARK

by Jack Bradfield and Poltergeist Theatre

SAMUEL FRENCH

samuelfrench.co.uk

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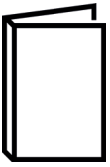
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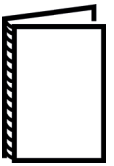
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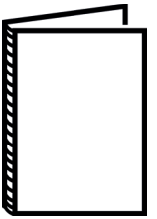
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WRITER



JACK BRADFIELD

Jack Bradfield is a writer, director and founder of Poltergeist Theatre. He has created several plays for the company, including: *Garden* (The North Wall, 2017); *Amser's Adventure* (The Bunker as part of Play Time, 2017) and *XX* (Edinburgh Fringe, longlisted for the Papatango Prize, 2017). As a director, he has also developed new versions of Bulgakov's *The White Guard* (Albion Beatnik Bookstore, 2017) and Shakespeare's *Much Ado about Nothing* (Michael Pilch Studio, 2016). In 2015, his play *Beastly Plebeians* was shortlisted for the National Theatre New Views award, and was performed in The Shed as a rehearsed reading. He also regularly collaborates on comedy projects, including *Just Another Shark Man Podcast*, and as part of the sketch duo Vets Kill. He attended the Royal Court Writers' Group 2016/17.

CAST



ALICE BOYD

Alice Boyd is an actor and musician based in London. Credits for Poltergeist Theatre, as actor: *XX* at the 2016 Edinburgh Fringe Festival, and *The White Guard* in the Albion Beatnik Bookstore, Oxford. Alice has also composed both live music and sound design for plays, including Poltergeist Theatre's *Garden* (The North Wall, 2017) and *Lights Over Tesco Car Park*. Alice has begun both acting in and producing music for film, including Requiem Pictures' *Odradek*, Emanuele Basiol's *Audiophile*, and Requiem Pictures' music video for her song "*Look Away*", as performed by Djuna. Alice also works with Poltergeist Theatre as the sustainability manager, with the aim to reduce the company's environmental impact and campaign for a greener industry.



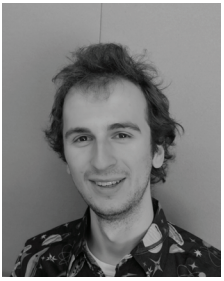
ROSA GARLAND

Before becoming an alien, Rosa Garland worked with Poltergeist on *Garden* (North Wall Arts Centre, 2017) and *The White Guard* (Albion Beatnik Bookstore, 2017). Other theatre credits include: *Edward II* (Oxford Playhouse, 2017; *Bacchae* (TheSpace, Edinburgh Fringe 2017); *The Master and Margarita* (ZOO, Edinburgh Fringe, 2016). Short film credits include: *Where's Jonny?* and *The Arbor* (Requiem Pictures, 2017). She recently directed a new play, *No Man Ever* at Oxford's Old Fire Station (2018). She is now based in London pursuing acting.



JULIA PILKINGTON

Julia's theatre credits include: *Garden* (North Wall Arts Centre, 2017); *Edward II* (Oxford Playhouse, 2017); *Dining al Desko* (Old Fire Station, 2017 & National Student Drama Festival, 2018) and *As You Like It* (Sam Wanamaker Playhouse, 2017). Film credits include: upcoming TV pilot *Spires*. Her directing credits include: *Proper Conduct* (Oxford New Writing Festival, Burton Taylor Studio, 2017) and *Victory* (Michael Pilch Studio, 2018). She is a member of the National Youth Theatre and was part of Lyric Hammersmith's 2017 National Theatre Connections Festival, performing in *Zero for the Young Dudes* by Alistair McDowell.



WILL SPENCE

Will Spence is a theatre-maker and poet. Credits for Poltergeist Theatre, as actor: *XX* (Paradise, Edinburgh Fringe, 2016); *Much Ado About Nothing* (Michael Pilch Studio, 2016); *The White Guard* (Albion Beatnik Bookstore, 2017). As dramaturg: *Garden* (North Wall Theatre, 2017). Other theatre includes: *The Fairy Queen* (Oxford Playhouse, 2016); *Cold Warm* (Burton Taylor Studio, 2016 NWF award – best individual performance); *Rosencrantz and Guildenstern are Dead*, *A Clockwork Orange* (Keble O'Reilly Theatre, 2016); *The Skriker* (Michael Pilch Studio, 2016); *A Town Called Freedom* (North Wall Theatre, 2015); *The Tree of War* (Burnage, 2015). Short film includes: *Pomegranate*, *Look Away* (Requiem Pictures, 2017). Will is a member of Manchester's Young Identity, and is working towards the release of his first collection of poetry.

CREATIVE



CHARLES PIDGEON – PRODUCER

As producer of Poltergeist Theatre, credits include *Garden* (The North Wall, 2017) and *The White Guard* (Albion Beatnik Bookstore, 2017) as well as production management on *Much ado About Nothing* (Michael Pilch Studio, 2016). Other theatre credits include: *Pripyat* (director, Burton Taylor Studio, 2016), and crew roles in sound, stage management, acting, and marketing in various productions. He was also Treasurer of Oxford University Dramatic Society 2015/16, and as a writer has contributed reviews, previews, and poetry to *The Oxford Student*, *Cherwell*, and *The Isis*.



CALLUM COGHLAN - DEVISER

Callum is an actor, theatre-maker, and engineer. His acting credits include: *Lights Over Tesco Car Park* (The North Wall, The Yard, NSDF, New Diorama, 2017–18); *No Man Ever* (The Old Fire Station, 2018); *Beautiful Thing* (Michael Pilch Studio, 2018) and *Collaborators* (Michael Pilch Studio, 2017). He has also assistant directed *A Girl in a Car with a Man* (Michael Pilch Studio, 2017).



BEA UDALE-SMITH – MANAGER

Bea is a theatre-maker and actor. She has directed Tom Stoppard's *Travesties* at the Oxford Playhouse (2018); *The Nightingale and the Rose* (Burton Taylor Studio, 2017); and the promenade, physical theatre *Mountains* (St Catherine College Boathouse, 2017). Her company, Pigfoot Theatre, is currently working on an environmental production which aims to have a zero carbon footprint.

ABOUT THE COMPANY

Poltergeist Theatre is an experimental company that misbehaves. It breaks the rules and engages with big ideas, while making work that is generous, hilarious and human. Every show is an act of discovery.

Poltergeist Theatre is a New Diorama Graduate Emerging Company 2018/19.

A NOTE ON THE TEXT

This is a story about the time we met an alien.

On leaving university, we realised that as students we'd ignored the life of the town around us. *Lights Over Tesco Car Park* was an attempt to make contact, and even make a few new friends. This script is the result of a year-long devising process. Certain pieces were formally scripted, composed in and around rehearsals. The rest arose from playing and experimenting in the space.

Lights Over Tesco Car Park emerges from a radical lack of context; a rehearsal room into which we brought only our bodies, our brains, and a latex alien mask. Nothing was committed to paper beforehand. Perhaps because of this creative zero gravity, we became interested in the way we look to those around us for context. We wanted to explore the ways communities create their own realities.

If you bought this text to remember seeing our production, this part is for you:

We've tried our best to give you a book you can play with. Cut parts out. Draw in it. Cover it with stickers. Please don't be precious with it.

If you want to perform *Lights Over Tesco Car Park*, here's a bit more:

The show takes place in a theatre. There is never a moment when it pretends to take place anywhere else.

When you're performing the abduction stories (see back of the book) to individual audience members, always work with the tone and ideas they bring to the stage. Improvise parts of the monologue to fit what the onstage audience member says and does.

There is one rule, however, that we urge you not to break: Robert should never appear on stage.

Otherwise, this show is yours. The script you are reading is probably not the one we're performing at the moment. When you perform it, please change it again. Take what works, and fill in the gaps with your own friendships, experiences, and histories.

We'd like to thank a few people: The Yard Theatre, for helping us present an early version of the show at First Drafts in December 2017. New Diorama Theatre for believing in us, supporting us to the National Student Drama Festival, and making the world for emerging theatre-makers a better place. Christopher Haydon for his constant warmth, support and advice.

In particular, we'd like to thank the North Wall, Oxford. The theatre's new co-directors, John Hoggarth and Ria Parry, have only recently taken over the building, but their influence on the regional theatrical landscape is already palpable. They took a big risk on us, and have been the kindest of guides. The North Wall's Amy Walters and Sherrell Perkin have also been unwavering in their support. Without them, you would not be holding this.

Jack Bradfield
2018

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In this new version, *Lights Over Tesco Car Park* was performed on 21 July 2018 at the North Wall.

CAST AND CREATIVE LIST

Director **Jack Bradfield**
Producer **Charles Pidgeon**
Sound Design **Alice Boyd**
Assistant Director **Bea Udale-Smith**
Performed by **Alice Boyd**, **Julia Pilkington**, **Rosa Garland** and **Will Spence**
Also devised and performed in 2017 and 2018 by **Callum Coghlan**

Lights Over Tesco Car Park was presented in association with The North Wall Arts Centre, developed at and supported by New Diorama Theatre, and The Yard Theatre.

To the friends we made, and the friends we didn't.

CHARACTERS

Please play yourselves.

In this version:

Rosa played **ROSA**
Alice played **ALICE**
Will played **WILL**
Julia played **JULIA**

And of course, the **AUDIENCE** were there too.

ZERO


nting Report
Inbox x
Robert
to me
Hello Poltergeist,
My name is Robert and I'm interested in your call in the Mail. Can't promise it was anything, but I'm here if you'd like to talk.
Would rather call if that's alright with you. Reach me on
Best,
Rob
Click here to Reply or Forward

ONE

An alien mask in the centre of the stage.

ROSA *stares at the mask.*

The **AUDIENCE** *dare her to put it on.*

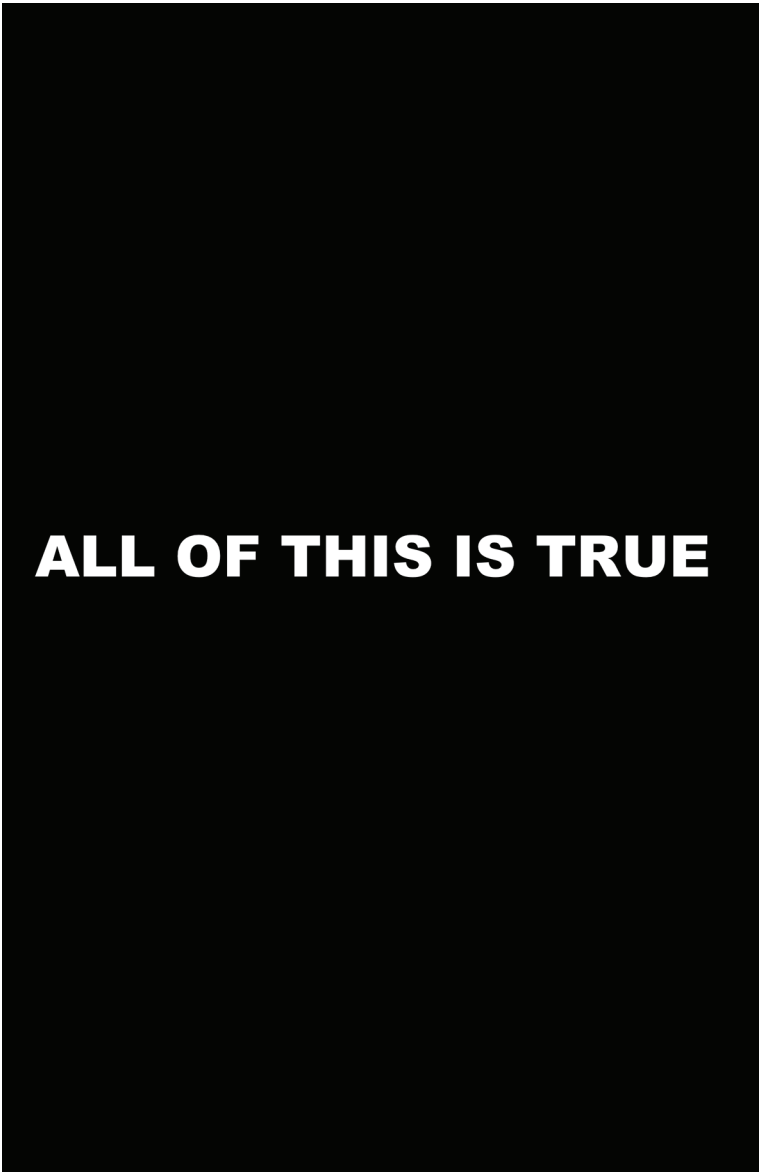
Slowly, she reaches down and picks up the mask.

She pulls it over her face.

The alien stands there.

The alien waves at the **AUDIENCE**.

The alien looks towards the screen:


ALL OF THIS IS TRUE

The alien dances.

The alien reaches out—

Interrupted by the ring of—

TWO

ROBERT'*s phone.*

JULIA Hello?

ROBERT Uh... hello... yep. Robert here.

ALICE Hi Robert! Um—

ROSA Hi, we're from Poltergeist Theatre.

ROBERT Oh yeah, yeah, the theatre company.

ROSA We got your email.

WILL Yes, there's... four of us here. I'm Will.

JULIA I'm Julia.

ROSA I'm Rosa.

ALICE I'm Alice.

ROBERT Er— Hi everybody.

JULIA Really nice to speak to you. We just wanted to ask if you could tell us... your story

in more detail.

ROBERT Right.

So.

There I was.

I came out of Tesco last month about ten o'clock at night.

I just got this funny feeling. You know, tingles down the back of my neck.

And I don't know why, but I looked up, and I saw this light in the sky.

A light appears.

Thought it must be a plane.

WILL Was it moving?

ROBERT No, no. That's just the thing. It just stayed there.

So I thought, well, it can't be a plane. It was too high to be a streetlight.

It was a reddish light, just hanging there.

The light turns red.

But then... then, the really weird thing happened.

Then it split up into four different lights.

The light splits into four.

I couldn't believe it. And then, after that, four different lights—

And then they lined up horizontally.

Like ducks in a row.

JULIA That's amazing.

ROBERT Just amazing – all of this in Magdalen Road Tesco car park.

And then, just as suddenly as they came, off they went. Like a light switch.

WILL Tell us a bit more about that funny feeling—

ROBERT Like nothing I've ever felt. Sweat going down the back of my neck.

A neck appears.

Sort of electric, sparky, and the ends of my fingers—

Fingers appear.

—and my toes—

Toes appear.

went... I don't know... warm. Like you're in a bath?

ALICE Do you think anyone else saw?

ROBERT No, just me. I was all alone.

THREE

Darkness... then... **ALICE** *appears! Holding a single flying saucer sweet.*

She flies it around, buzzing and loop-the-looping across the stage.

Then, she discovers the **AUDIENCE.**

Slowly, she approaches them.

She offers the sweet to an **AUDIENCE MEMBER** *– but she doesn't let them have it.*

She tempts the **AUDIENCE MEMBER** *up onto the stage.*

She jumps. They jump.

She gives them the sweet. They eat it. But—

ALICE *has another sweet!*

They jump again. And again. And again. And again. And again. And—

Suddenly, each of the **FOUR ACTORS** *are holding out a flying saucer.*

The **AUDIENCE MEMBER** *chooses a sweet.*

FOUR

Please insert one story from the back of the book. The story chosen is delivered to the **BRAVE AUDIENCE MEMBER.** *The* **ACTOR** *and the* **AUDIENCE MEMBER** *tell a story together.*

FIVE

ROSA *catches the* **AUDIENCE MEMBER** *before they sit back down.*

ROSA Oh, sorry, we forgot to ask.

What's your name?

And where are you from?

No matter what the **AUDIENCE MEMBER** *replies,* **ROSA** *is elated.*

Amazing! I'm from Earth too!

The team members go wild. They run to every corner of the theatre, asking, "Where are you from?"

The response starts to become the same.

Earth. Earth. Earth. Earth. Earth.

JULIA Wait, wait, wait.

Is anyone here *not* from Earth?

No response.

That's amazing.

WILL Julia. You can't seriously believe that.

ALICE I think we can take them at their word.

WILL Nope. I'm sorry. I don't believe them. We've got to do the quiz.

JULIA Will—

SIX

WILL *has already got his clipboard out.*

WILL Okay. If everyone could please stand up.

We found this quiz on the internet.

I've done it on my mum, my dad, my sister, my cats.

It's foolproof.

If you fail, we will have to eject you,

not only from the theatre

but from the entire festival.

Okay. Here we go.

Please stay standing if you have green or brown eyes.

Please stay standing if you're taller than five foot four.

JULIA These questions are just rude Will.

JULIA *and* **ALICE** *sit down.*

ALICE What about you, Will?

WILL I'm actually five foot five, Alice.

He clears his throat.

Please stay standing if you ever have trouble sleeping.

Please stay standing if you like science/tech/space, all that stuff.

ROSA *sits down.*

What?

ROSA *shrugs.*

WILL And finally, please stay standing if you've felt alone on planet Earth.

See. I was right to do this.

He points at everyone still standing.

Alien. Alien. Alien. I'm sorry, but we're going to have to ask you to leave—

ROSA Will. Will. Wait. Last question. You've missed one. Turn over.

WILL Okay. Last chance. Please all stay standing if you can control electrical appliances... with your mind.

The remaining **AUDIENCE** *sit back down.*

ALICE See. No aliens.

WILL Better safe than sorry.

Alright. We're clear to go on with the show.

SEVEN



JULIA So, I'm walking down here.

With my head down.

Shopping bags.

Headphones in.

Listening to... I don't know...

ALICE *Hunky Dory*

JULIA *Hunky Dory—*

ALICE No, no, no—*Ziggy Stardust.*

JULIA *Ziggy Stardust.*

Then *tingles.*

Neck.

Fingers.

Toes.

WILL Yep.

JULIA And then he looks up here.

They look.

A car approaches.

ALICE Car.

They move out of the way, wait for it to pass, then reconvene.

A plane?

It could have been a plane?

JULIA No, because it splits.

It splits.

ROSA What splits?

JULIA The lights.

ROSA No, I mean what splits like that?

ALICE Two planes.

WILL Bye guys.

ROSA Four planes?

WILL I'm going to this film.

ALICE What film?

JULIA Who with?

WILL *The Mummy* with Tom Cruise.

JULIA Yeah but you're not going with Tom Cruise are you?

WILL No, I'm going by myself.

JULIA Why are you seeing–oh my god–is this the guy who works at the cinema.

ALICE Popcorn Peter!

ROSA Shhh.

WILL Rosa! That was a secret!

JULIA You can't keep spying on him at the cinema. You need to ask him out on a proper date.

WILL Traitor.

A car approaches.

ALICE Car!

They move out of the way.

WILL *spots something.*

WILL Oh. It's obviously the crane.

ROSA Where?

WILL There.

JULIA Ohh obviously.

ROSA But there's not a light.

WILL That's because they're taking it down.

WILL Obviously the crane.

ALICE There are little red lights on the end.

JULIA But they don't split!

ALICE Hallucination?

WILL Agreed.

ROSA Alice...

ALICE If you spend too much time alone your visual cortex gets hyperactive.

Your brain just starts to make up stuff.

Like in *Madagascar* when the lion imagines the zebra is a steak.

JULIA Wait that's a hallucination?

ALICE Yes.

JULIA I thought it was like the magic... of the island...

WILL Okay... bye guys.

JULIA Oh—bye Will—

ALICE *removes a flying saucer sweet from her pocket and offers it to* **JULIA**. **WILL** *has paused.*

WILL Does this shirt look nice?

ROSA *is staring at the crane.*

ROSA It would look beautiful though, wouldn't it?

JULIA What?

ROSA The crane... all lit up.

In the dark.

Hanging there.

JULIA Alice. Thought experiment.

EIGHT

JULIA *and* **ALICE**, *suddenly at mics.*

JULIA Imagine me.

ALICE OK.

JULIA Imagine you.

ALICE OK.

JULIA Imagine all the people in this theatre.

ALICE That's not difficult.

JULIA Could you touch them?

Pause.

ALICE I could if I wanted to.

JULIA Imagine all the people in this city.

ALICE Okay.

JULIA Imagine all the people in England... England, Scotland, Wales and Northern Ireland.

ALICE Including the Channel Islands?

JULIA Yep... including those.

JULIA Imagine all the people in the whole world.

ALICE All 7.6 billion?

JULIA And counting.

ALICE Got it.

JULIA You've got it?

ALICE Got it. Difficult, but I've got it.

JULIA Okay, now just imagine one person.

NINE




[Rosa and Alice wait for Robert]
[Will is at the cinema]
[Julia is interrailing ;)]

ROSA Hi Robert. Thanks for ringing me.
You said something else had come up.
Are you still happy to talk about it?


I think I've been
um
I think I've been
contacted
[Alice returns with some sugar]

ALICE I've got the sugar. Rosa, how many?

ROSA Nothing for me.

ALICE Robert?

WAIT, THERE'S MORE!

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