

SAMUEL FRENCH SAMPLE PERUSAL

This sample is an excerpt - an appetiser, if you will - from a full Samuel French title.

This sample is just for you to try out, and it can't be used for performance, downloaded, printed or distributed in any way.

Take it for a whirl and see if it tickles your fancy!

For more information about licensing this or other shows, or to browse thousands more plays and theatre books to buy please visit our website.

www.samuelfrench.co.uk
or, in the US www.samuelfrench.com

COOKIES

by Emily Jenkins

|| SAMUEL FRENCH ||

samuelfrench.co.uk

Copyright © 2018 by Emily Jenkins
Cover Design by Ellen Walpole, Theatre Royal Haymarket Masterclass Trust
All Rights Reserved

COOKIES 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 978-0-573-11604-9
www.samuelfrench.co.uk
www.samuelfrench.com

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 *COOKIES* 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 The Agency (London) Ltd, 24 Pottery Lane, Holland Park, London W11 4LZ.

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 Emily Jenkins 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



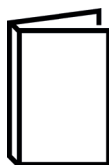
Wider margins for notes



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

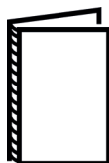


+ CHOOSE A SIZE AND STYLE TO SUIT YOU



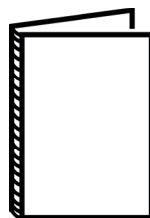
STANDARD EDITION

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

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.

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.

IMPORTANT BILLING AND CREDIT REQUIREMENTS

If you have obtained performance rights to this title, please refer to your licensing agreement for important billing and credit requirements.

ABOUT THE AUTHOR



Emily is a winner of the prestigious Fringe First Award for her play *Rainbow*. She has since written plays for Paines Plough, Traverse Theatre and attended the Royal Court Young Writers and Studio Writers programmes.

Emily is also a text coach and Shakespeare practitioner working at Shakespeare's Globe Theatre. Her productions for Shakespeare's Globe include *The Tempest* (Dir. Jeremy Herrin), *A Midsummer Night's Dream* (Dir. Dominic Dromgoole) and *King Lear* (Dir. Bill Buckhurst). She also teaches at LAMDA and has worked as text coach for the National Youth Theatre company. Productions as text and voice coach include *Romeo and Juliet* for the Ambassadors Theatre (Dir. Katy Hewitt) and *The Tempest* for Royal & Derngate (Dir. Caroline Steinbeis).

As a director her work includes: *Vinegar Tom* (Royal and Derngate Theatre), *Merry Wives of Windsor* (Royal and Derngate studio), *KCS* (Southwark Playhouse), *Rainbow* (FRINGE FIRST AWARD WINNER Zoo Southside), *Mojo Mickybo* (Old Red Lion) and *Fame* (The Northcott Theatre).

AUTHOR'S NOTE

When I was approached to write this play I wasn't sure I was the best person to do it. Apart from WhatsApp I barely used any social media at all; I'd left Facebook 6 years previously when I got sick of looking at how much fun everyone seemed to be having – ALL the time – without me. I wasn't much better on Twitter: terrified of trolls or any negative comments I was – and am still – the queen of the retweet; happily preaching to the converted within my liberal bubble.

All in all, I was desperately out of the social media loop.

Saying that, I still think of myself as part of the first social media generation. Facebook came to the UK around my first year at university. At the time it was just a private network of university students, serving as a way to share photos and arrange nights outs before iPhones and smart phones properly got going. However, within a few years that small network of students had grown bigger and bigger, and before we knew it there were no walls between ourselves, our photos, and the rest of the world. It was a sneak attack that took us years to understand.

So the thought of writing a play about a world I had intentionally excluded myself from felt rather presumptuous.

That was where 150 incredible students between the ages of 16 and 19 came in. As part of the Cyberscene project, students from colleges around London were invited to take part in a series of drama workshops about cyber-safety. I had the privilege of sitting in on these workshops and interviewing many of these young people. I quickly realised (perhaps I should have sooner) that this play wasn't about my experiences, it was about theirs. And it is from them that this play comes.

This play is an amalgamation of many stories that were shared with me. Some shocking, some moving, some terrifying, some told to me as if it was completely normal whilst I gawped at the things these young people were already exposed and desensitised to.

And that's the thing – as much as technology has made our lives easier, I think it has made growing up much, much harder; now there are two worlds to navigate simultaneously. And it is because of that, for many, there is no escape from the pressures

of school, friends, identity, sex, parents, and everything else you're trying to juggle whilst figuring out who the hell you are and trying to get the best grades possible for that elusive 'future' adults keep going on about. What's worse is, if you are bullied or having a hard time at school, home is no longer an escape. The harsh words don't disappear at the end of the school day. They're there 24/7 on your phone and computer screen. There is no automatic safe space for young people anymore and that is something we need to acknowledge.

The internet is also less forgiving: a single mistake isn't eventually forgotten, it exists online forever. Pain and memories fade, but pixels don't; wounds are never allowed to heal. As one student said to me "It's like a warzone. I feel like I might constantly be attacked, I don't know how to escape."

Speaking of attacks, it was not only the students that contributed to the narratives within this play, but the atmosphere in which I was writing. I was commissioned at the end of 2016. Over the course of the following year we were subject to a series of horrific terrorist attacks on this country and across Europe, in the UK starting with the Westminster attack and shortly followed by Manchester and London Bridge and a mosque in Finsbury Park, among others. Although the attack that is mentioned in the Rayah / Salena storyline is fictional, these real life events are deeply connected to the journey of the play. The attacks themselves were shocking, but what was even more terrifying to me was the prejudice, persecution and racism that it engendered towards many ethnic and religious groups, particularly Muslims, in the weeks and months (and now years) after. Many of the young people I talked to had experienced this first hand – both online and off – due to their religion, the colour of their skin, their sexual orientation, a disability or a million other ridiculous reasons. It became vitally important to me to show that the continuing and constant persecution of anyone considered different from yourself only creates further social isolation and division. This is why the play begins with the moment on the bus, and this is why Rayah becomes the only person Salena feels that she can talk to. It is a feeling of isolation and rejection in the real world that causes someone to turn to a stranger on the internet, and it is a simple act of kindness by a stranger in real life that leads to Salena's salvation. If we could all make a small gesture of kindness

towards someone we don't know, every day, perhaps things might be different? I hope so.

The other thing to say about the Salena / Rayah storyline in particular is that, although it discusses extremism, it is at its core a story of online grooming. The way Rayah befriends Salena and becomes her confidante then manipulates her into making a life-altering decision, is something that many young people have experienced. Whether the result is sharing naked photos online, revealing personal information about themselves, having their beliefs manipulated, or meeting their online 'friend' for the first time with disastrous consequences, the process of grooming is always the same regardless of the perpetrator's end goal.

And that brings me to the final thing I want to share. Throughout this process I was inspired by the honesty and bravery of the young people that I spoke to. There are many conversations, people and moments that I will never forget, but there is one moment that became the driving force behind writing this play. It was during a conversation with one young woman, very early on in the process. We had been talking for over two hours about her experiences and I was coming to the end of my questions. The final question, as I asked all those I spoke to, was:

“What do YOU think this play should be about?”

She looked at me for a moment with surprise before replying: “I don't mind, exactly. We just want to be listened to. No one ever listens to us.”

I hope that she, and other young people who read, or see, or perform this play, will connect to the characters and in their own way, feel heard. They are the experts in their own experiences and perhaps as adults we spend a little too much time talking at young people, rather than listening. They are smarter and more astute than they are ever given credit for. I've tried my hardest with this play to listen without judgement. And make sure it is their voices that speak, not mine. Every character in this play makes a mistake that changes theirs, or another's life, irrevocably. But a mistake doesn't make you a bad person – look at Simon or Eva or anyone in the play, really – it makes you human. And rather than telling them what not to do, we can encourage future generations to forgive themselves and

move forward and perhaps not make that mistake again. If this play can contribute even a little to a conversation where we properly listen to young people's voices, then every single minute of this process will have been worth it.

Emily Jenkins
November 2018

COOKIES received its world premiere at the Theatre Royal Haymarket on Sunday, 29 October 2017. It was produced by the Theatre Royal Haymarket Masterclass Trust in partnership with The Pureland Foundation and Kidscape with the following cast and creatives:

SIMON	Makir Ahmed
EVA	Cristal Cole
ANDY	Bradley Cumberbatch
SOSA	Leaphia Darko
SALENA	Rujenne Green
RAYAH	Shala Nyx
JC	Joe Pierson

STUDENT ENSEMBLE

Barnet & Southgate College
Naseem Hosany

Leyton Sixth Form College
Johnson Adebayo | Nesmie K Constantine
Shiri Fileman | Dorant Gjocaj
Christopher Jason Quagraine | Bianca Rawlinson
George Sicobo | Natalia Szymaniak

Hackney Community College
Michael Alake | Lekan Ayemojuba
Jessica Lima | Doridan Nahoum Bavangila
Brandon Thorne | Damien Zdrale

South Thames College
Isatou Dibaga | Harry Phillips
Tomasz Stefanski

Playwright	Emily Jenkins
Director	Anna Ledwich
Set and Costume Designer	Frankie Bradshaw
Sound Designer and Composer	Max Pappenheim

Lighting Designer	Elliot Griggs
Projection Designer	Nina Dunn
Movement Director	Natasha Khamjani
Casting Director	Ellie Collyer-Bristow
Production Manager	Luke Child
Company Stage Manager	Jasmin Hay
Deputy Stage Manager	Lynsey Fraser
Assistant Stage Manager	Zhe Cui
Design Assistant	Emily Adamson
Artistic Adviser	Jonathan Church CBE
Creative Producer	Rhiannon Newman Brown
Production Coordinator	Lucy Curtis
Project Evaluation	Dr Ellen Helsper, LSE
Cyberscene Development Director	Guy Unsworth
Cyberscene Workshop Leaders	Hazel Gould
	Arne Polhmeier
	Joy Richardson
Education Resources	Lucy Curtis
	Susie Ferguson
Marketing and Press	Josh Brown
	Danielle Morgan-Dodd
	Georgie Anderson, Ellen Walpole
	Jazz Adamson
Videography	William Geraghty
Press	Chloe Nelkin Consulting
Production Photography	Pamela Raith
Cyberscene Ambassadors	Lady Viola Grosvenor
	Maddy Hill, Ted Reilly

Thanks to all the students and teachers* from the four colleges who participated in the original Cyberscene workshops from October 2016

Barnet & Southgate College

Samuel Appiah-Twum
 Oliver Balshaw
 Ashlee Chisakuwana
 Roxana Dumitrache
 Sharmin Fattahi
 Aaliyah Frustaci
 Daniela Gomes
 Ibrahim Hiis
 Karishma Khatri
 Hamza Modhafar
 Isaac Charles Morrison
 Victoria Pohlmann
 Andreia Santos
 Love Siega
 Sean Welsh
 *Linda Julian
 *Laura Sampson

Hackney Community College

Al Amin
 Alana Barnard
 Kejenne Beard
 Zsofi Borbely
 Hannah Browning
 Fynnian Burnett Pope
 Aran Celikdemir
 Mia Christian-Law
 Valentina Coley
 Cheyenne Damioli
 Esther Edgal
 Ahai Foster
 Kailyn George
 Tamara Green
 Deshan Griffith
 Brogan Neal
 Rachael Okai
 Shannon Phelan
 Graciela Pinto
 Kelan Ryan
 Rebeca Teixeira
 Holly Watson Abell
 Shantelle Williams
 *Pippa Luce
 *Frances Sexton

Leyton Sixth Form College

Sara Banas
 Tyrell Browne
 Charlotte Danso
 Ethan Dawkins
 Laeticia Gassa
 Ezekiel Hardie
 Tawny Harding
 Juanisha Howard
 Elena Ionita
 Joseph Jackman
 Lucie Lutte
 Timiera Lynck
 Bianca Manea
 Timothy Mascoll
 Lauryn Nicole Reid
 *Katy Arnell
 *Justin Pierre

South Thames College

Rachael Adechi
 Shola Ajala
 Razia Akram
 Ahmad Al-Saadon
 Euriza Amin Salman
 Kafayat Awosile
 Emily Barton
 Dinara Chasanova
 Ghita El Alaoui Sossi
 Abir El Alaoui Sossi
 Asore Ewers
 Kevelin Fernandes
 Hazia Gondal
 Ana Lucia Mateus Ruiz
 Hasnain Rehman
 Rafiat Salami
 Rahima Shafiq
 Hayley Smith
 Charlie Stokes
 Kelly Ulloa
 Ali Waheed
 *Andrew Beardall
 *Michael Helene



Programme Director
Programmer
Press and Marketing Manager
Marketing and Design Assistant
Programming and Development Assistant

Blayne George
Hazel Kerr
Josh Brown
Ellen Walpole
Jazz Adamson



Chief Executive
Director of Services
Training and Development Manager
Website, Print and Database Manager
Fundraising Officer
Extremism and Radicalisation Awareness
Project Manager
Communications Manager

Lauren Seager-Smith
Peter Bradley
Yvonne Richards
Richard Andrew
Jill Taylor

Jade Gayle
Zoe Williams

PURELAND
FOUNDATION

Founder

Bruno Wang

CYBERSCENE AND COOKIES

COOKIES was commissioned as part of Cyberscene, a theatre initiative created by Blayne George, Programme Director of the Theatre Royal Haymarket Masterclass Trust as a way of using theatre to help explore, understand and raise awareness of the intricate complexities of growing up in a digital world. *COOKIES* was written with young people for young people with the aim of giving a group of 16 – 19 year olds a unique platform to share their thoughts and experiences of cyber bullying and the effects the wider online world is having on their lives. Cyberscene was the recipient of the Security Serious Unsung Heroes Award’s ‘Best Security Awareness Campaign’ award for 2018.

Cyberscene, *COOKIES* and *COOKIES: The Film* were made possible through the generous support of The Pureland Foundation and the Theatre Royal Haymarket

COOKIES: THE FILM – masterclass.org.uk/view/cookies-the-film

Watching the film of *COOKIES* combined with the free comprehensive education resource packs, which have been developed in line with the AQA’s GCSE and A-Level Drama and PSHE Association Curriculum, will help teachers enrich their students’ learning and educational experience.

The education pack can be found at masterclass.org.uk/view/cookies-educational-resources-

The characters in this play are fictional and reflect real experiences and opinions gathered from the Cyberscene student participants as well as events of 2016/17. The Masterclass and Kidscape teams have supported the playwright to ensure that the information around the legality of the actions depicted in the play are correct. Guidelines are interpreted differently across the U.K. and clarification on issues touched on in the play should be sought from your local police service or the experts listed below.

A FEW NOTES ON THE TEXT

STAGING

The seven main characters should remain onstage throughout. **RAYAH** should begin dressed similarly to **SALENA**. As the narrative progresses, her dress becomes more conservative.

CHORUS

The original production had a chorus of 20 young people. However, **CHORUS** lines can instead be divided between the main seven cast members. Unless otherwise instructed **CHORUS** lines should not be allocated via presumptions of gender.

The lines that are labelled as Verbatim can be cut if needed. They come from the interviews that inspired this play and are there to show how the three stories burst forth from all the hundreds of voices trying to share their experiences. In the original production they were recorded and used as a soundscape which worked really well. I would suggest keeping them, but they are not necessary to the plot. However, all other **CHORUS** lines must be kept in.

LANGUAGE

Online language is used in a slightly different way in each of the stories – sometimes to show distance, sometimes to show intimacy – but it should always be spoken as if the characters are in the same room.

Within the **EVA / SIMON** narrative when characters are communicating via text/WhatsApp/email, all punctuation marks (including full stops and commas) are spoken out loud – these are written into the dialogue. For example: “What? What you waking me for?”

is written as...

“What question What you waking me for question”

Rhyme, on the other hand, is the offline world where true thoughts and feelings can be expressed.

/ indicates a point of interruption.

TECHNOLOGY IS CHANGING

Most importantly, I’m sure most of the language or apps in this play are either already – or soon will be – out of date. Feel free to change these if you think different apps or phrases (or popstars) would work better!

CHARACTERS

SOSA – Female, Black, 17

SALENA – Female, Muslim, any ethnicity, 16

RAYAH – Female, Muslim, any ethnicity, 16

SIMON – Male, any ethnicity, 17

JC – Male, any ethnicity, 16

ANDY – Male, Muslim, any ethnicity, 17

EVA – Female, any ethnicity, 17

VOICE

CHORUS

*All characters have grown up in the UK.
The cast should be as ethnically diverse as possible.*

An empty stage. VOICES fill the space. The following chorus speech is verbatim to be used at your discretion.

CHORUS

Say,

if I'm playing a game

and I'm doing better than someone on the opposite
team

normally they message you saying

“shut up. Go kill yourself. You're shit.”

Sexting happens a lot

a lot a lot a lot

the kind of people who do it

I would never do it myself

/ because it's exposed it's just out there for everyone
to see

Social media added another level to bullying in secondary school

cause it's harder to escape / you know?

My girlfriend never takes photos of herself without a filter

I tell her she looks good in real life

but she'll never take a photo without a filter

coz it makes her feel better

/ like leaves the skin clearer

like she can edit herself

You'll have people that are very old

like thirty and stuff like that

messaging me
 being like 'oh you're beautiful
 can I meet you?
 Dis dat dat'
 I'm just there like
 wait you don't have kids or wife like?
 I'm young like /
 I don't know you like

I've been bullied

I won't lie
 I've bullied people before
 like when I come to this country people said racist
 things /
 stuff like that

We are in a warzone. It is not literal or realistic. It should be stylised and always feel urban and contemporary. Rap music and pop music join the voices and battlefield sounds.

CHORUS

Someone must have done dissed him
 dya know what I mean by dissed him?
 Like
 mocked him in their music video on YouTube like
 rapped about him and was like dis dat dat dat and den /
 so he made another track to diss dem
 and he had more views
 dya know what I mean?
 And if you're both musicians like dat
 underground musicians
 and you're dissing each other online

The not-so-cool people
that's the people that's gonna get affected / the most
but I guess it's just the fact that I'm more confident in myself
so if I see someone wants to come bully me

no

I cut you off

because I know what's meant to be

and what's not meant to be

And it's not that simple with blocking them

because they can always get to you through other people
you know

and they're at school with you and friends with you

and they / know you're online

Now I feel that if you allow yourself to be bullied you will be
bullied

But I said to her like

like she looks good

but having an app like this it makes people

I don't know

feel more comfortable

like edit themselves

make them feel better

A lot of them not confident with who they are
in real life

*The sound builds and then suddenly stops leaving a
single voice remaining... (Carrying on from "someone
must have done dissed him...").*

CHORUS

...dya know what I mean?

And if you're both musicians like dat
underground musicians
and you're dissing each other online

End of verbatim speech.

An explosion hits.

SOSA is thrown towards the audience.

SOSA so i'm on the 333

and it's like jammed like

fucking

what's you call it

sardines

and i've got my buds in pumping pumping my girl MakDown

MD

straight into my brain my mind

drowning out the noise and the sound of babies crying

old men dying

young girls lying

to their mums and dads about where they're out to tonight

and the ping ping of the bus bell at every stop as the mums
do the pram shuffle and someone in a wheelchair tries to
get on

i block out the hell with the sound of my rapper in my ears

angry and like beautiful and dark

and right now it's like

i'm there

with my girl

MakDown

and we just know

you know

that all the pain

all the rage

all the dark damp of the streets

and the violence and the anger of our yout our generation
is just

music and rap and words and beats

i'm jumped out of my sound as i look around

and see this white guy's face

pressed out of place

against the gold dark skin of this girl in a headscarf

he gives this snorting laugh

and he whispers sumin in her ear

and with surprise

i see fear

in her eyes

before he licks his lips

and spits

right onto her cheek

“Go back to where you came from.”

he says full loud
and then looking strong and proud
the little fuck bucks and ducks
out into the night
and the bus doors shut tight

the bus has frozen
shut down to a whisper
but not one person
looks to her
they all look away
carry on with their day

“Fuck this”

i say
and i plant my butt right down next to her
and i hold out my bud
“You like music blud?”

she hesitates and i wait
takes it in her hand and holds it straight
against her ear to hear

she gives me half a smile and together we sit
sharing the beat
as the lights blur in the street
we don't speak

but for the rest of the trip
our heads dip
in time to MakDown's rhymes
and with a fleeting glance i see a tear dance

down her cheek
 my MakDown can speak

The voices build again within the warzone.

CHORUS (*verbatim*)

There's dangerous people on the internet
 like you don't know who you could start talking to like
 like you read all these things about
 about like grooming
 or whatsit called

There's a lot of stuff that's happened over my life because
 I've trusted the wrong people
 particularly online
 and like I believed what they told me
 and basically I got myself in some dangerous situations

I reached out
 because I didn't think anyone in my life understood me
 like like
 I got talking to this person

SALENA I'm riding high
 with my best friend by my side
 and we sing loud and proud as we please,
 our bags hitting our knees,
 and new look and accessorize prize
 fill our eyes,
 through Westfield corridors

and multiple floors.

We've been at the Nike Store

and I've just got my airs.

I've been wanting a pair

for like, ever.

I've been saving and now with my birthday money –

I'm sixteen wooo –

I finally got them!

I'm so excited I couldn't wait;

so I put them straight on,

and now we're roaming looking where next to hit

on our non-stop Saturday shop-til-we-drop.

New Nike airs squeak and smack black

as we sing at the top of our voices;

singing

and grinning,

and not caring who looks at us and what they say.

*They sing part of the chorus of Zayn Malik's "PILLOW TALK".**

I tweet a selfie of me and my girl

and the Zayn poster I just got.

I'm always on my phone

fan sites and twitter and such

Spreading Zayn love

Hashtag I heart Zayn so much.

RAYAH No hashtag I heart Zayn so much! He's so beautiful.

* A licence to produce *COOKIES* does not include a performance licence for "PILLOW TALK". For further information, please see Music Use Note on page v.

WAIT, THERE'S MORE!

Please visit our website to buy the full script, apply for a license to perform this show (if it's available), or to explore hundreds of similar titles.

www.samuelfrench.co.uk

or, in the US www.samuelfrench.com

To be the first to know about new books, licensing releases, and enjoy other theatre-related larks, do follow us on our spangley social media channels.



Samuel French London



SamuelFrenchLtd