

# 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](http://www.samuelfrench.co.uk)  
or, in the US [www.samuelfrench.com](http://www.samuelfrench.com)

# WHITEWASH

by Gabriel Bisset-Smith

|| SAMUEL FRENCH ||

[samuelfrench.co.uk](http://samuelfrench.co.uk)

Copyright © 2019 by Gabriel Bisset-Smith  
All Rights Reserved

*WHITEWASH* 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 978-0-573-11666-7  
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 *WHITEWASH* 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 Curtis Brown Group Ltd, Haymarket House, 28-29 Haymarket, London SW1Y 4SP.

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 Gabriel Bisset-Smith 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](http://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*

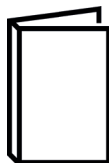


*Performance features* such as character and props lists, sound and lighting cues, and more



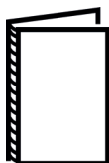
---

## + CHOOSE A SIZE AND STYLE TO SUIT YOU



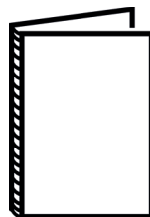
### **STANDARD EDITION**

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](http://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.  
[www.prsformusic.com](http://www.prsformusic.com)

A separate and additional licence from  
PHONOGRAPHIC PERFORMANCE LTD,  
1 Upper James Street, London W1F 9DE ([www.ppluk.com](http://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.

*For mum and dad.*

## ACKNOWLEDGMENTS

I pretty much did this on my own so... Joking! Every aspect of this play was a collaboration, but if I don't start by thanking my mum she'll fucking kill me. Thanks mum. For helping shape me, this play and all the amazing artwork you've done for it. Buy her art guys. Seriously.

Next up is my dad. Now he isn't present in the play but that's just a dramatic device, he was very present in real life and a lot of these stories are his too. He's the reason I can even write them. Love you dad, you are my hero.

I have to give a massive thanks to my director and friend Charlotte Bennett. She's believed and supported me throughout my career, and this play wouldn't exist without her. I can't stress enough how important she has been to my growth as a writer and performer, as well as a great friend (plus she introduced me to the North). Thank you Bennett.

Then there's the rest of my family, especially Ezra, Sol and Sarbjit. Again they are not in this story but that are definitely part of it. Love you all more than you will ever know.

Thank you Rebekah Murrell whose honesty and intelligence during rehearsals was incredible. Again this play would be nothing without you on board. From the very first reading, Charlotte and I knew there was no one else who could play this part.

Thank you to our wonderful creative team, and Francesca Moody, you are a star. Not only a wonderful friend, but a brilliant producer. Love you, bye!

I'd also like to say a huge thanks to the whole team at the Soho Theatre, especially David and Nadine. Soho have given me so much support over the years.

My agents Kat, Nish and Sam! You guys are the best.

Meghan Cruz and Molly Seymour, your tips for Personal Survival In The City have been life changing.

Oh and my girlfriend Hannah for just being around. Love you babe (you can't dump me now cause I've written this in a book).

And Andy Hui for helping with all my housing research and the many tenants who spoke with me and have been fighting for housing rights every day.

Now for all the people who gave their time and read many drafts. You legends. Phoebe Waller-Bridge, Vicky Jones, Matilda Ibini, Lainey Richardson, Rachel De-lahay, Danny Lee Wynter, Zawe Ashton, Gwilym Gold, Graham Turner, Kenny Emson, Deirdre O'Halloran, Lakesha Arie-Angelo, Alan Carroll, Polly Cavendish, Michael McCoy and I guess I should thank Robert Cawsey for something. Nah. Fuck you Rob.

*Whitewash* premiered at Soho Theatre on 3 July 2019, in a co-production between Francesca Moody Productions and Soho Theatre with the following cast and creatives:

### CAST

**LYSANDER**

Gabriel Bisset-Smith

**MARY**

Rebekah Murrell

### CREATIVES

Writer

Gabriel Bisset-Smith

Director

Charlotte Bennett

Set and Costume Designer

Jemima Robinson

Lighting Designer

Jai Morjaria

Composer

Asaf Zohar

Video Designer

Daniel Denton

Associate Video Designer

Barbora Šenoltová

Original Artwork

Jenny Gordon

Producer

Francesca Moody

Assistant Producer

Holly De Angelis

Stage Manager

Rachael Head

Production Manager

Seb Cannings

Casting Director

Nadine Rennie CDG

Supported by DryWrite

Special thanks to David Luff, Katie Posner and Mesmer

## CAST AND CREATIVES

### GABRIEL BISSET-SMITH WRITER/PERFORMER (LYSANDER)

Gabriel Bisset-Smith is a BAFTA-nominated writer/actor/director/comedian.

He directed, co-created and co-wrote the BBC's ground-breaking multi-platform murder mystery, *The Last Hours of Laura K*, which earned him a BAFTA nomination in digital creativity. The show was also nominated for a Prix Italia, best visual experience at SXSW Interactive and won a Gold and Audience Award at the LOVIES as well as best Multi-Platform at the International Format Awards in Cannes. It was also nominated for a Broadcast Digital Award.

He wrote, directed and starred in his debut short film, *Thrush*, which won the Vimeo Best Narrative award. The following year he was asked to judge and present the same category. The film also won the Rushes Soho Shorts Festival Tenderpixel audience choice award and the Grand Jury Prize at the Disposable Film Festival. He was named one of Dazed & Confused Magazine's Dazed Visionaries and they commissioned him, alongside the likes of Becky & Joe and Bjork, to make his award-winning film *Toilets*.

Theatre credits include: his debut play, *The Charming Man*, which was nominated for the Off West End Most Promising Playwright Award, plays at Hampstead Theatre and York Theatre Royal and attachments at the Royal Court and the Soho Theatre. After taking part in the 24 Hour Plays at the Old Vic Theatre he was selected to workshop his play, *Dreams of a Butterfly Broker*, at The Public Theatre in New York. He also directed Jack Rooke's debut show *Good Grief*, which was nominated for Total Theatre award. For radio he wrote and starred in *The Black Bono*, BBC Radio Four.

Gabriel is a successful comedian and makes satirical online sketches which have raked up over a million views online and he has been commissioned by BBC Comedy to make some for their online platforms. His sketch, *Shy Corbynites*, was nominated for a Writers Guild of Great Britain Award.

His debut solo comedy hour *Gabriel Bisset-Smith Tells the Most Original and Funny Joke in the Universe* was produced by the Soho Theatre, received rave reviews at the Fringe and a sell-out run at the Soho Theatre. He is also one half of comedy double act GUILT & SHAME alongside Robert Cawsey. They have played sold-out shows at the Soho Theatre, Underbelly, Bestival, Latitude and currently have a podcast of the same name which they make with award-winning playwright and director Vicky Jones.

He was just named a Screen Star Of Tomorrow by Screen Daily Magazine.

### **REBEKAH MURRELL MARY**

Rebekah trained with the National Youth Theatre, Tricycle Young Company, The Actors Class and ALT. Her theatre work includes: Anita in the Olivier Award-nominated *Nine Night* (National Theatre and Trafalgar Studios); *The Host* (NYT); and *Puppy* (Vaults Festival). TV includes: *Being Victor*, *Myths*, and *The Roman Mysteries*. Radio includes: *The Gift*, for which she received a BBC Audio Drama Award 2018 nomination for Best Debut Performance.

As a director, her work includes: *J'Ouvert* (Theatre503) and *Interrupted* (JW3); and the short plays: *Stopcock* (Southwark Playhouse); *Do You Pray?* (Theatre503); *Red As Rubies* (Arcola Theatre); and *Long Walk From Home* (Lyric Hammersmith). She assisted on *We Too Are Giants* (Kiln Theatre) and *Black Lives Black Words* (Bush Theatre).

### **CHARLOTTE BENNETT DIRECTOR**

Charlotte is Associate Director at Soho Theatre and is the incoming Joint Artistic Director of Paines Plough Theatre Company.

Directing credits at Soho Theatre include: *Happy Hour* (Soho Theatre / Edinburgh Underbelly) and *The Turas Mor* (Soho Theatre at Lloyd Park Walthamstow).

Prior to this Charlotte was Artistic Director of Forward Theatre Project; an artists' collective she founded through which she

directed new plays which toured nationally including: *Clothes Swap Theatre Party* (Derby Theatre); *Genesis* (The Lowry / Soho Theatre and tour); *On the Harmful Effects of Tobacco/ Can Cause Death* (National Theatre Cottesloe / Northern Stage) and *A Five-Star Werewolf* (York Theatre Royal).

Charlotte has worked extensively for Open Clasp Theatre Company directing new plays by Catrina McHugh MBE including: *Rattle Snake* (Live Theatre / Soho Theatre and tour); *The Space Between Us* (Live Theatre and tour) and *Swags and Tails* (Live Theatre and tour).

Charlotte also held the role of Producer for theatre company RashDash for four years, producing experimental new theatre around the UK and beyond and is a graduate of Hull University.

## **ASAF ZOHAR COMPOSER**

Asaf Zohar is a composer for theatre, film and television. His previous work includes scoring and performing in shows at Deptford Albany, Ovalhouse Theatre, Brighton Festival and Half Moon Theatre, with upcoming shows at Edinburgh Fringe and Birmingham Repertoire Theatre. Asaf has been commissioned to score numerous productions for BBC, Channel 4, and Virgin Media, amongst others. Asaf studied classical composition at the Royal College of Music after years of professionally playing rock guitar. He has written scores in a multitude of genres and forms on commission, while specialising in contemporary production techniques.

## **JAI MORJARIA LIGHTING DESIGNER**

Jai trained at RADA and won the 2016 Association of Lighting Designer's ETC Award.

Recent designs include: *Aesop's Fables* (Unicorn Theatre); *Mapping Brent* (Kiln Theatre); *Mary's Babies* (Jermyn Street Theatre); *Glory* (Duke's Theatre / Red Ladder); *Cuzco* (Theatre503); *The Hoes* (Hampstead Theatre); *Losing Venice* (Orange Tree Theatre); *King Lear, Lorna Doone* (Exmoor National Park); *Sufi:Zen* (Akademi Dance); *Superhero: The Musical* (NYMT); *Kanye the First* (HighTide); *Bitched* (Kali

Theatre); *A Lie of the Mind, A Midsummer Night's Dream* (Southwark Playhouse); *The Cunning Little Vixen* (Arcola Theatre / The Opera Company); *46 Beacon* (Trafalgar Studios with Rick Fisher); *Out There on Fried Meat Ridge Road* (White Bear Theatre / Trafalgar Studios 2); *Acorn* (Courtyard Theatre, Off West End Award nomination for Best Lighting) and *The Beggar's Opera, Pains of Youth, Obama-ology* (RADA).

[www.jaimorjaria.com](http://www.jaimorjaria.com)

## JEMIMA ROBINSON DESIGNER

Jemima was awarded the Max Rayne Design Bursary at the National Theatre which she completed in March 2018. Jemima is a winner of the biennial Linbury Prize for Stage Design 2011 and the Bristol Old Vic Technical Theatre award. She has been nominated for Best Set Design Off West End Awards for *Br'er Cotton* at Theatre 503 and for *Thebes Land* at the Arcola Theatre. Her design work has been exhibited at the National Theatre and Royal Festival Hall. She is a former resident artist at Kenya's Kuona Arts Trust in Nairobi and resident designer for Istanbul's Talimhane Theatre.

Current projects include: *Whitewash* (Soho Theatre); *Oedipus at Colonus* (Cambridge); *Cosi Fan Tutte* (Wales Millennium Centre) and *I'll Take You to Mrs Cole!* (Complicité)

Her recent design credits include: *The Trick* (Bush Theatre, UK Tour); *Keith?* (Arcola); *Twelfth Night* (Guangzhou Dramatic Arts Centre, China in collaboration with the Royal Shakespeare Company); *Playing with Scale* (National Theatre exhibition: Wolfson Gallery); *Hansel and Gretel* (Opera for Hidden Woods, Iford Arts); *Br'er Cotton* (Theatre 503, Nominated for Best Set Design for Off West End Awards); *The Majority* (Dorfman, National Theatre); *New Nigerians, Thebes Land* (Nominated for Best Set Design and Winner of Best Production for Off West End Awards); *Maria de Buenos Aires* (Arcola); *Parallel Yerma* (Young Vic); *License to Ill, This Will End Badly, Little Malcolm and his Struggle Against the Eunuchs* (Southwark Playhouse); *Biederman and the Arsonists, Synergies: Nebt* (Sadlers Wells); *Mapping Brent* (Tricycle Theatre); *Dyl, Sparks* (Old Red Lion); *Hearing Things* (Albany); *The Dark Room* (Theatre 503); *The Tempest* (Watermill Theatre) and *I Love You, You're Perfect, Now Change* (Zorlu Centre, Istanbul).

Jemima has also designed events, exhibitions, merchandise and foyers for the National Theatre, King's Cross Theatre and Waldorf Hotel. She has run workshops and worked on community projects for The Young Vic, Kiln Theatre (The Tricycle), Ilford Arts and the National Theatre.

[www.jemimarobinson.com](http://www.jemimarobinson.com)

## **DANIEL DENTON VIDEO DESIGNER**

Daniel Denton is a London-based Video Designer and Animator and associate of video design collective Mesmer. His background is in illustration and experimental film and to date has created visuals across theatre, opera, music, fashion and broadcast.

Design credits include: *Us Against Whatever* (Middle Child Theatre); *Flashdance: The Musical* (Korean Tour); *The Little Prince* (Protein Dance); *Sundowning* (Kali Theatre Company); *James Graham's: Sketching* (Wilton's Music Hall); *On Raftery's Hill* (Abbey Theatre); *Misty* (Bush Theatre and Trafalgar Studios); *As You Like It* (Theatre By the Lake); *Flashdance: The Musical* (UK and International Tour); *To Love Somebody Melancholy* (National Tour); *Ready or Not* (The Arcola Theatre and National tour); *Peter Pan* (Exeter Northcott Theatre); *Bumblescratch* (Adelphi Theatre) and *Biederman and the Arsonists* (Sadler's Wells).

## **NADINE RENNIE CDG**

Nadine has been Casting Director at Soho Theatre for over fifteen years; working on new plays by writers including Dennis Kelly, Vicky Jones, Phoebe Waller-Bridge, Roy Williams, Philip Ridley, Shelagh Stevenson, D C Moore, Alecky Blythe and Oladipo Agboluaje. Directors she has worked during this time include Rufus Norris, Tamara Harvey, Indu Rubasingham, Michael Buffong, Paulette Randall, Tim Crouch, Natalie Ibu, Roxana Silbert and Ellen McDougall. Freelance work includes BAFTA winning CBBC series *Dixi* (casting first three series). Nadine also has a long running association as Casting Director for Synergy Theatre Project and is a full member of the Casting Directors Guild.

## FRANCESCA MOODY PRODUCTIONS



Francesca Moody Productions commissions, develops and presents brave, entertaining and compelling new theatre. They work with the UK's leading playwrights and discover and nurture new talent to produce bold, award-winning shows with universal appeal and commercial potential. Since launching in 2018 the company has been awarded two prestigious Fringe First Awards and has produced the critically-acclaimed *Angrý Alan* by Penelope Skinner and *Square Go* by Kieran Hurley and Gary McNair in their world premieres at the Edinburgh Festival. In 2019 Francesca Moody productions will return to Edinburgh with two new productions, transfer work to New York, Dubai, London and tour across the UK.

# SOHO THEATRE

---

Soho Theatre is London's most vibrant venue for new theatre, comedy and cabaret. We occupy a unique and vital place in the British cultural landscape. Our mission is to produce new work, discover and nurture new writers and artists, and target and develop new audiences. We work with artists in a variety of ways, from full producing of new plays, to co-producing new work, working with associate artists and presenting the best new emerging theatre companies that we can find.

We have numerous artists on attachment and under commission, including Soho Six and a thriving Young Company of writers and comedy groups. We read and see hundreds of scripts and shows a year.

'the place was buzzing, and there were queues all over the building as audiences waited to go into one or other of the venue's spaces...young, exuberant and clearly anticipating a good time.' Guardian.

We attract over 240,000 audience members a year at Soho Theatre, at festivals and through our national and international touring. We produced, co-produced or staged over 35 new plays in the last 12 months.

As an entrepreneurial charity and social enterprise, we have created an innovative and sustainable business model. We maximise value from Arts Council England and philanthropic funding, contributing more to government in tax and NI than we receive in public funding.

Registered Charity No: 267234

Soho Theatre, 21 Dean Street  
London W1D 3NE  
Admin 020 7287 5060  
Box Office 020 7478 0100



Supported using public funding by

**ARTS COUNCIL  
ENGLAND**

# OPPORTUNITIES FOR WRITERS AT SOHO THEATRE

---

**We are looking for unique and unheard voices – from all backgrounds, attitudes and places.**

**We want to make things you've never seen before.**

Alongside workshops, readings and notes sessions, there are several ways writers can connect with Soho Theatre. You can

Enter our prestigious biennial competition the **Verity Bargate Award** just as **Vicky Jones** did in 2013 with her Award-winning first play *The One*.

Participate in our nine month long **Writers' Labs programme**, where we will take you through a three-draft process.

Submit your script to [submissions@sohotheatre.com](mailto:submissions@sohotheatre.com) where your play will go directly to our Artistic team

Or

**Invite us** to see your show via [coverage@sohotheatre.com](mailto:coverage@sohotheatre.com)

We consider every submission for production or any of the further development opportunities.

**[sohotheatre.com](http://sohotheatre.com)**

Keep up to date:

[@sohotheatre](http://sohotheatre.com/mailling-list) all social media

## SUPPORTERS

### PRINCIPAL SUPPORTERS

Nicholas Allott OBE  
 Hani Farsi  
 Hedley and Fiona Goldberg  
 Michael and Isobel Holland  
 Jack and Linda Keenan  
 Amelia and Neil Mendoza  
 Lady Susie Sainsbury  
 Carolyn Ward  
 Jennifer and Roger Wingate

### SUPPORTING PARTNERS

Dean Attew  
 Jo Bennett-Coles  
 Tamara Box  
 Moyra Doyle  
 Stephen Garrett  
 Beatrice Hollond  
 Angela Hyde-Courtney  
 Dom & Ali Wallis  
 Garry Watts

### CORPORATE SUPPORTERS

Adnams Southwold  
 Bargate Murray  
 Bates Wells & Braithwaite  
 Cameron Mackintosh Ltd  
 Character Seven  
 EPIC Private Equity  
 Financial Express  
 Fosters  
 The Groucho Club  
 John Lewis Oxford Street  
 Latham & Watkins LLP  
 Lionsgate UK  
 The Nadler Hotel  
 Oberon Books Ltd  
 Overbury Leisure  
 Quo Vardis  
 Richmond Associates  
 Soho Estates  
 Soundcraft

### TRUSTS & FOUNDATIONS

The Andor Charitable Trust  
 The Austin and Hope  
 Pilkington Charitable Trust  
 Backstage Trust  
 Bertha Foundation  
 Bruce Wake Charitable Trust  
 The Boris Karloff Charitable  
 Foundation  
 The Boshier-Hinton  
 Foundation  
 The Buzzacott Stuart Defries

Memorial Fund  
 Chapman Charitable Trust  
 The Charles Rifkind and  
 Jonathan Levy Charitable  
 Settlement  
 The Charlotte Bonham-Carter  
 Charitable Trust  
 Cockayne – Grants for  
 the Arts and The London  
 Community Foundation  
 John S Cohen Foundation  
 The Coutts Charitable Trust  
 The David and Elaine Potter  
 Foundation  
 The D'Oyly Carte Charitable  
 Trust  
 The 8th Earl of Sandwich  
 Memorial Trust  
 The Edward Harvist Trust  
 The Eranda Rothschild  
 Foundation  
 The Ernest Cook Trust  
 Esmée Fairbairn Foundation  
 The Fenton Arts Trust  
 Fidelio Charitable Trust  
 The Foundation for Sport and  
 the Arts  
 Foyle Foundation  
 Garrick Charitable Trust  
 The Goldsmiths' Company  
 The Late Mrs Margaret  
 Guido's Charitable Trust  
 Harold Hyam Wingate  
 Foundation  
 Help A London Child  
 Hyde Park Place Estate  
 Charity  
 The Ian Mactaggart Trust  
 The Idlewild Trust  
 The John Thaw Foundation  
 John Ellerman Foundation  
 John Lewis Oxford Street  
 Community Matters Scheme  
 John Lyon's Charity  
 JP Getty Jnr Charitable Trust  
 The Kobler Trust  
 The Leche Trust  
 The Mackintosh Foundation  
 Mohamed S. Farsi Foundation  
 Noel Coward Foundation  
 The Peggy Ramsay  
 Foundation  
 The Rose Foundation  
 The Royal Victoria Hall  
 Foundation

Santander Foundation  
 Schroder Charity Trust  
 St Giles-in-the-Fields and  
 William Shelton Educational  
 Charity  
 The St James's Piccadilly  
 Charity  
 Tallow Chandlers Benevolent  
 Fund  
 The Teale Charitable Trust  
 The Theatres Trust  
 The Thistle Trust  
 Unity Theatre Charitable  
 Trust  
 The Wolfson Foundation

### SOHO THEATRE

#### PERFORMANCE FRIENDS

Matthew Bunting  
 Alban Gordon  
 Anya Hindmarch and James  
 Seymour  
 David King  
 Gary Kemp  
 Steve and Diane Kordas  
 Joe Lam  
 Andrew Lucas  
 Walter Ken McCracken and  
 Stacie Styles  
 Lady Caroline Mactaggart  
 Ian Ritchie and Jocelyne van  
 den Bossche  
 Mark Whiteley  
 Gary Wilder  
 Hilary and Stuart Williams  
 Patrick Woodroffe

### SOHO THEATRE

#### PLAYWRIGHT FRIENDS

David Aukin  
 Anthony Eaton  
 Deniz and Renate Fernandez  
 Emily Fletcher  
 Dominic Flynn  
 Liam Goddard  
 Andrew Gregory  
 Fawn James  
 John James  
 Shappi Khorsandi  
 Jeremy King OBE  
 David and Linda Lakhdir  
 Jonathan Levy  
 David Macmillan  
 Phil and Jane Radcliff  
 Chantel Sinclair-Gray

Lesley Symons	Grant Court	Eric Knopp	Paul Rogers
Henry Wyndham	Alli Cunningham	Andreas Kubat	Antonia Rolph
Christopher Yu	Josephine Curry	Michael Kunz	Dan Rosenberg
	Mark David	Emily Kyne	Kate Ross
<b>SOHO THEATRE</b>	Haralambos	Clive Laing	Graeme Rossiter
<b>COMEDY FRIENDS</b>	Dayantis	Philip Lawson	Tamanna Ruparel
Kerry Abel	Sharon Eva Degen	Kev Leam	Rebecca Rycroft
Tiffany Agbeko	Laura Denholm	Simon Lee	Benjamin Samuel
Oladipo Agboluaje	Niki di Palma	Damien Lefortier	Ron Sandler
Rachel Agustsson	Jeff Dormer	Kerry Jean Lister	Natalia Siabkin
Fran Allen	Kate Emery	Ian Livingston	Beth Silver
Matthew Allen	Paul Entwistle	Lucy Lumsden	Michelle Singer
Marwan Alrasheed	Amanda Farley	Lucy MacCarthy	Amanda Singleton
Katherine Andreen	Samantha Fennessy	Jane Maguire	Christopher Slevin
Robert Ash	Peter Fenwick	Marea Maloney	Hari Sriskantha
Adele Ashton	Stephen Ferns	Anthony	Sarah Stanford
James Atkinson	Sue Fletcher	Marraccino	Tom Stockton
Valentine Attew	Stephen Fowler	Amanda Mason	Jennifer Stott
Gabrielle Baigel	Nick Fox	Douglas McIlroy	Dorota Strak
Polly Balsom	Kevin French	Lauren McLardie	Barry Street
Adam Barnes	Paul Friedman	Roy Mclean	Christine Styrnau
Patrick Barrett	David Gardner	Paul McNamee	Catherine Taite
Zarina Bart	Cyrus Gilbert-Rolfe	Chris McQuiggin	Tracey Tattersall
Uri Baruchin	Cindy Glenn	Jennifer Meech	Daniel Taylor
Antonio Batista	Jake Godfrey	Laura Meecham	Victoria Thomas
Ben Battcock	Kiera Godfrey	Lauren Meehan	Andrew Thorne
Elaine Becker	Terry Good	Kosten Metreweli	Anthony Stewart
David Bend	Robert Grant	Mike Miller	Townson
Alex Bertulis-	Eva Greenspan	Ryan Miller	Domenico Veronese
Fernandes	Steven Greenwood	Nick Mills	Rocco Vogel
Georgia Bird	Emma Gunnell	Richard Moore	Gabriel Vogt
Julia Biro	Edward Hacking	Nathan Mosher	Elizabeth Vrachimi
Sophie Birshan	Gary Haigh	Maryam Mossavar	Toby Warren
Kieran Birt	John Hamilton	Jim Murgatroyd	Zachary Webb
Peter Bottomley	Colin Hann	Mr and Mrs Roger	Sam Webster
Matthew Boyle	Tim Harding	Myddelton	Mike Welsh
James Brew	Anthony Hawser	James Nicoll	Matt Whitehurst
Christian Braeker	Simon Herman	Samantha	Luke Wiles
Rajan Brotia	Karen Howlett	O'Sullivan	Alexandra Williams
Jesse Buckle	Georgia Ince	Alan Pardoe	Gareth Williams
Iain Burnett	John Ireland	Simon Parsonage	Geoff Williams
Oscar Cainer	Nadia Jennings	Helen Pegrum	Kevin Williams
Lynsey Campbell	Clodagh de Jode	Curro Perez	Allan Willis
Indigo Carnie	Simon Jones	Alcantara	Diana Wilson
Chris Carter	Sue Jones	Andrew Perkins	Jennifer Wood
Paul Chard	Toby Jones	Keith Petts	Anna Woolgar
Nicholas Clemmow	Amelia Kenworthy	Marijn Poeschmann	Neil Woollard
Camilla Cole	Robert King	Nick Pontt	Maria Wray
Roisin Conaty	Hari Kitching	Helena Prytz	Laura Wright
Vanessa Cook	Julie Knight	Annabel Ridley	Liz Young

Soho Theatre has the support of the Channel 4 Playwrights' Scheme sponsored by Channel 4 Television.

We are also supported by Westminster City Council West End Ward Budget and the London Borough of Waltham Forest.

We would also like to thank those supporters who wish to remain anonymous.

## SOHO STAFF

Executive Director Mark Godfrey

### BOARD OF DIRECTORS

Heather Rabbatts (chair)  
 Beatrice Hollond (vice chair)  
 Nicholas Allott OBE  
 David Aukin  
 Hani Farsi  
 Fawn James  
 Vicky Jones  
 Shappi Khorsandi  
 Jeremy King OBE  
 Kate Mayne  
 Carolyn Ward  
 Christopher Yu

### HONORARY PATRONS

Peter Brook CBE  
 Simon Callow  
 Gurinder Chadha  
 Sir Richard Eyre CBE

### ARTISTIC TEAM

Head of Comedy Steve Lock  
 Associate Director Charlotte Bennett  
 General Manager – Programme Rose  
 Abderabbani  
 Associate Director Adam Brace  
 Touring Producer Sarah Dodd  
 Education Producer Jules Haworth  
 Comedy Associate Lee Griffiths  
 Casting Director Nadine Rennie  
 Associate Director Lakesha Arie-  
 Angelo  
 Assistant Producer Holly De Angelis

### ADMINISTRATION

Executive Assistant Laura Schofield  
 Financial Controller Kevin Dunn  
 Head of Finance & Administration  
 Catherine McKinney  
 Finance Manager Olivier Pierre-Noel  
 Finance Assistant Niamh Caines  
 HR & Education Administrator  
 Dimple Pau

### DEVELOPMENT

Development Director Bhavita Bhatt  
 Development Manager Melanie  
 Geelan  
 Development Assistant Beth Graham

Creative Director David Luff

### COMMUNICATIONS

PR & Events Director Kelly Fogarty  
 Sales & Marketing Director Peter  
 Flynn  
 Marketing Manager Sophie Coke-Steel  
 Press Officer Georgia Young  
 Marketing Officer Pete Simpson  
 Communications Officer Clare Nugent  
 Sales & Marketing Administrative  
 Assistant Fuad Ahammed  
 Graphic Designer Conor Jatter

### BOX OFFICE

Acting Sales & Box Office Manager  
 Paul Carroll  
 Box Office Assistants Lainey  
 Alexander, Gemma Leader, Emily  
 Thomson, Kerry Taylor, Nancy  
 Netherwood

### OPERATIONS

Operations Director Julie Marshall  
 Deputy Front-of-House Manager:  
 Hannah Horan  
 Duty and Venue Managers Rosina  
 Acosta, Rachael Black, Thara  
 Harrison, Rachael Smith, Ally Wilson  
 Head Ushers Sara Ferreira Sophy  
 Plumb Cara Withers

### FRONT OF HOUSE

Erol Arguden, Brenton Arrendell,  
 Scott Barnett, Hamish Clayton,  
 Naomi Denny, Rachel Gemaehling,  
 Leonie Griffiths, Georgie King,  
 James Kitching, Elspeth McColl,  
 Katheryn Mather, George Nichols,  
 Jim Robertson, Ariella Stoian, Ed  
 Theakston, Jade Warner-Clayton,  
 Toraigh Watson, Cara Withers,

### PRODUCTION

Technical Manager Nick Blount  
 Head of Lighting Sean Hawkins  
 Head of Sound Paolo Carlotto  
 Senior Technician Paolo Melis  
 Technicians Kevin Millband, Georgina  
 Trott  
 Freelance Technicians Scott Bradley,  
 Branden Dukes, Hannah Fullelove

## CHARACTERS

MARY  
LYSANDER

*All other parts to be played by MARY and LYSANDER.*

## SETTING

There should be a large brick wall painted white at the back of the stage. This will have images and videos projected on it throughout. Everything else should be minimal and white. Almost like a gallery space.

## STYLING

*/ means overlap*

*- means a quick follow on*

*Enter MARY and LYSANDER. She's in ripped jeans and a faded David Bowie T-shirt. He's in skinny fit jeans and a blazer.*

*They both stare at the white wall, with their backs to us.*

*We hear a slightly muffled reggae beat, like it's coming from next door.*

*They turn to us.*

## #1

**LYSANDER** Camden. 1989. And it is hot.

*We now see images of Camden in the eighties on the wall. Punks smoking on corners, stylish black couples near Woolworths and Mods walking down the market...*

**MARY** Really fucking hot. That inside-an-oven-hot you only get in a big concrete city.

**LYSANDER** You don't know where the sun ends, and the pollution begins. You can literally fry an egg on the pavement –

**MARY** – Fuck that, you can fry your whole breakfast. Eggs, sausages, bacon –

**LYSANDER** – Halloumi.

*MARY's not impressed.*

**MARY** Music blares from every window. Car, home and shop.

*The music becomes louder.*

**LYSANDER** Reggae and Hip Hop intermingle to create a symphony of erratic beats and confused vibes.

**MARY** But the heat drowns them all out. Numbing your ears to the point of silence. Nothing can penetrate this thick hot fog. That's right –

**BOTH** – IT. IS. HOT.

**LYSANDER** A beautiful mixed-race woman, let's say twenty-four, nearly twenty-five –

**MARY** – Let's say twenty-four.

**LYSANDER** Walks hand in hand with a little boy. She's wearing a loose-fitting T-shirt that has Bowie's melancholy face printed on it, pouty and sad. Ripped denim jeans wrap around her long legs –

**MARY** – They are more circumstance than fashion.

**LYSANDER** Her hair is short, in an unpicked Afro –

**MARY** – More circumstance than fashion.

**LYSANDER** She's agitated. Only slightly but agitated none the less. Her name is Mary –

**MARY** – Not after the virgin, but the Tina Turner song.

**LYSANDER** She pulls the boy along faster than his little legs can carry him.

**MARY** Now the boy. The five-year-old boy.

**LYSANDER** He's white. Pretty fucking white.

**MARY** If he wore foundation his shade would be Casper. His hair is a mass of blond curls that nearly cover his sharp blue eyes. He's wearing a yellow T-shirt, which has something that strongly resembles strawberry ice-cream spilt down it –

**LYSANDER** – It was a strawberry Funny Feet.

*We see an image of the strawberry Funny Feet ice cream.*

**MARY** He pulls on Mary's hand like he's a monk ringing the bells of St Paul's. He wants something. Something in a shop window just passed.

**LYSANDER** A toy Castle Greyskull from the He-Man cartoons.

*We see a clip of the Castle Greyskull advert.*

What kid in the eighties didn't?

**MARY** But Mary doesn't have that kind of money. In fact, she doesn't have any kind of money. So, it was a hard no from her.

**LYSANDER** But the boy is not taking that for an answer.

**MARY** From the outside. From where we're looking right now, they make an unusual pair. Stark contrasts of colour, styles and directional desires.

**LYSANDER** And it may surprise you to know that they are indeed mother and son.

**MARY** Yep. Even Mary was surprised at how pale he came out.

**LYSANDER** And she has spent a large portion of his existence having to explain their connection.

**MARY** His dad's from Manchester.

**LYSANDER** And when they're out together she'll often get asked:  
Are you his nanny?

**MARY** Or:

**LYSANDER** Where are you taking him?

**MARY** Or:

**LYSANDER** If Lysander is stood crying next to her in a shop,  
a white mum –

**MARY** – It's always a white mum –

**LYSANDER** – will lean down and ask him:

**WHITE MUM** Oh, darling where's your mummy?

**LYSANDER** But right now, back on the street, Mary is very concerned about their apparent difference because they have caught the eye of a passing police officer.

**MARY** A young police officer, who's white.

**LYSANDER** He watches them, intrigued. At least I think it's intrigue. We won't spend enough time with this character to really know what makes him tick.

**MARY** But he's a police officer in the eighties so it's probably a cocktail of cocaine, hatred and Phil Collins.

*We hear a Phil Collins drum solo.*

**LYSANDER** So, he watches them.

**MARY** Mary pulls the boy a little less hard. The boy does not return the favour.

**LYSANDER** The officer crosses the road towards them.

**MARY** Mary keeps moving. Not sure if she should just stop or if that will make them look more suspicious.

**LYSANDER** The boy continues to tug. Tug. Tug. Tug...

**MARY** Enough!

*She turns on LYSANDER.*

The officer is moving faster towards them. Mary tries to pull the boy along quicker now...

**LYSANDER** But then the boy spots the police officer and...  
**BING!** It hits him. He knows exactly what to do:

**BOY** Mummy if you don't buy that toy for me, I'll tell the policeman you've kidnapped me.

**MARY** What did you say?!

**BOY** I'll tell that policeman that /you

**MARY** /For a second Mary can't help but laugh at how sophisticated this diabolical statement is –

**LYSANDER** – The officer is two feet away. Nearly upon them.

**MARY** Please Lysander...

**LYSANDER** Yes, that is his name. She has named him Lysander.  
What can I say? She's an artist.

**MARY** Or at least she aspires to be.

*Back to the scene.*

Ok. Fine. You win.

**LYSANDER** So, I can definitely have/the

**MARY** /Yes! You can have the toy just /stop

**LYSANDER** /The policeman is beside them. But before he can utter a word –

*– We hear a radio crackle.*

**POLICE RADIO** All units to Hanover Street. I repeat all units to Hanover Street, we have an assault and battery.

**LYSANDER** The officer says something into his radio, stares at our odd couple one last time then spins on his heel and walks off in the other direction.

*She turns to sharply to* **LYSANDER**.

**MARY** You little shit! How did you... Where did that come from?

**LYSANDER** Can we go back and get the toy then?

**MARY** Fuck me... You are my son Lysander. There are a lot of people who won't believe it, but you must always say that you are my son.

**LYSANDER** Lysander finally sees the sincerity, the pain in her eyes and immediately feels guilty. It is hard to know if he was fully aware of what he meant by the statement. If he was aware of the racial implications and the danger he was putting his mother in –

**MARY** – But it's also hard to argue that he wasn't.

## #2

*We see the logo of a company called Four Walls projected on the back wall. LYSANDER is stood in front of it. MARY sits in the audience.*

**LYSANDER** Hello? Right... Well first off thank you all for coming along today. It's so nice to see some familiar faces too! Now for those of you who don't know me I'm Lysander and I am liaison and adviser here at Four Walls. But I also grew up in this estate. Block A, Flat 18. Without somewhere like Culross me and my mother would have been on the streets. I've spent my whole life fighting for social housing in London, and before we start let me address the elephant in the room. I know you are all feeling pretty suspicious right now, but I can assure you we're not here to knock down your flats or move any of you out –

**LILLY** – This is a joke right?

**LYSANDER** Lilly?

**LILLY** Hello Lysander.

**LYSANDER** Nice to see you.

**LILLY** Yeah. Seriously is this a joke? You work for a housing company?

**LYSANDER** It's not like that. I'm here to help Culross.

**LILLY** By knocking it down?

**LYSANDER** That's the opposite of what we're doing here. Look /I

**LILLY** /I mean this whole thing is setting off some serious fucking alarm bells.

**LYSANDER** *turns to us.*

**LYSANDER** So this is Lilly.

**LILLY** *becomes MARY again.*

# 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](http://www.samuelfrench.co.uk)

or, in the US [www.samuelfrench.com](http://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**