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CONCORD
THEATRICALS

ALICE IN WONDERLAND

In a new version by
Jack Bradfield and Poltergeist

Lyrics by Gerel Falconer

SAMUEL FRENCH

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The script was correct at the time of printing, but may differ to what is presented on stage.

ALICE IN WONDERLAND was first produced by Brixton House and Poltergeist Theatre, on 1st December 2022 at Brixton House. The cast was as follows:

ALICE ..... Nkhanise Phiri
QUEEN OF THE LINE / CHATTER / MUM ..... Toyin Ayedun-Alase
RABBIT / PIGEON / HAMMERSMITH ..... Khai Shaw
TORTOISE / DUM / RAT / DISTRICT ..... Rosa Garland
CAT / DEE / NOSE / CIRCLE ..... Will Spence

CREATIVE TEAM

Director and Lead Writer	Jack Bradfield
Composer and Sound Designer	Alice Boyd
Set Designer and Co-Graphic Designer	Shankho Chaudhuri
Costume Designer	Debbie Duru
Producer for Poltergeist	Emily Davis
Lyricist and Rapperturg	Gerel Falconer
Production Manager	Ethan Hudson
Illustratorand Co-Graphic Designer	Israel Kujore
Lighting Designer	Rajiv Pattani
Costume Supervisor	Isobel Pellow
Dance Captain	Khai Shaw
Fight Director	Rebecca Wilson
Fight Director	Lucy Wordsworth
Company Stage Manager	Chloe Ashley
Deputy Stage Manager	Chloe Astleford
Assistant Stage Manager	Gracie Adlington
LX Programmer	Gareth Weaver
Scenic Painters	Jakub Kury
	Ilaria Ciardelli
	Jessica Perkins

For Brixton House

Artistic Director & Joint CEO	Gbolahan Obisesan
Executive Director & Joint CEO	Gary Johnson
Consultant	Delia Barker
Head of Finance	Yaw Manu
Finance Officer	Adeshola Wusu
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	Nevi Kusokora
	Eve Shalmon
Freelance Technicians	Aaron Molloy
	Riwa Saab
Maintenance Technician	Erik Keen
Industry Placement from LAMDA	Jacob Eckardt
Head of Learning and Participation	Oluwatoyin Odunsi
Learning and Participation Producer	Kaira Manders
Demonstrate! Project Manager	Nicola Rayworth
Customer Service Manager	Lili-Mae Billam
Duty Manager	Ruby Holder
Duty Manager	Evie Enakimio
Tenant & Space Hire Coordinator	Lina Ruales
Office Administrator	Richelle Wilks

Brixton House Front of House Team

Amina Abdallah, Andrea Olivares, Blaize Wiltshire, Carly Fernandez Gianni, Dirg Aaab-Richards, Elsie Yager, Emanuel Vuso, Emily McCredie, Faye Weerasinghe, Frederick Lachhman, Hajar Mounamak, Idara Udo, Kimberley N'doueyo, Lydia Luke, Mars Obonyo, Matthew Bridge, Nadir Rahman, Niyah Lee-Edwards, Temisanren Uwawah, Theia Maldoom.

Brixton House Board Members

(Chair) David Bryan, Eddy Akang , Richard Beecham, Sunil Chotai, Maya Groves, Fionnuala Hogan, Christina Liciaga, Robin Priest and Carole Stewart.

Special thanks for the *Alice in Wonderland* Production Battersea Arts Centre, Frontseat Media, LAMDA, Young Vic, Mars Obonyo, New Diorama Theatre, The North Wall Arts Centre, The Roundhouse, David Byrne, Eve Allin and Fran Cattaneo.

CAST

NKHANISE PHIRI – ALICE

Nkhanise is an actor from London who has trained with the National Youth Theatre's REP Company (2020/21).

As an actor she has performed in recent audio drama *Beneath Our Feet* (Jump Shark and no more superheroes); *Othello, Animal Farm* and *Ordinary Miracle* (NYT REP) and *Abandon* (The Lyric Hammersmith).

As a writer she has taken part in the Royal Court Writers Group, the Soho Writers Lab, and recently developed her debut play as a London Performance Studios resident artist with ACE support.

TOYIN AYEDUN-ALASE – QUEEN OF THE LINE/CHATTER/MUM

Toyin most recently played the protagonist Wunmi in the world premier of *The Clinic* (The Almeida). This year she also enjoyed a back-to-back stint with the RSC in *The Comedy of Errors* (Barbican) as well as in Roy Alexander Weise's afrofuturistic production of *Much Ado About Nothing* in Stratford. She also starred in the live recording of the play, currently available on BBC iPlayer.

Other stage credits include: *HERSTORY* (Brighton Festival); *Sleeping Beauty* (Nottingham Playhouse); *I'd Rather Go Blind* (Omnibus Theatre); *The Threepenny Opera* (National Theatre) and *View of Her Own Beauty* (Bush Theatre).

On screen she has had roles in *Top Boy* Season 2 (Netflix); *Motherland* (BBC2) and *Man Down* (Channel 4), as well as Film4 short film *A Response To Your Message*.

KHAI SHAW – RABBIT/PIGEON/HAMMERSMITH

Khai Shaw trained at Rose Bruford College. As an actor he has performed across Theatre, Television and Film. He was also Dance Captain on this production of *Alice In Wonderland*.

Recent Theatre credits include: *I Think We Are Alone* (Frantic Assembly); *Crongton Kings* (Pilot Theatre); *Little Baby Jesus* (Orange Tree Theatre); *Daddy Cool, The Musical* (Shaftesbury Theatre); *The Lion King* (Disney/Lyceum Theatre); *Chitty Chitty Bang Bang* (London Palladium).

TV credits include: *Riches* (Amazon); *Casualty* (BBC); *Meet The Adebanjos* (MTA Productions); *The Complete Guide To Parenting* (Talkback Thames).

Film credits include: (Shorts): *Dues* for Synergy Theatre Company; *Children's Children* directed by Tristan Fynn-Aiduenu for English Touring Theatre/Black Apron Entertainment; *Survivor's Guilt* directed by Caleb Femi for Slog House.

ROSA GARLAND – TORTOISE/DUM/RAT/DISTRICT

Rosa Faye Garland is a clown, cabaret artist, writer and theatre maker, trained at Ecole Philippe Gaulier. She is a member of Poltergeist, and environmental drag duo Alan and Ron.

Comedy work includes: *Trash Salad*; *Two Super Super Hot Men*; and *Climate Speed Dating* at Tate Modern Lates. Rosa has performed on the cabaret circuit in the UK and Paris.

Work with Poltergeist includes: *Ghost Walk*, (New Diorama); *Art Heist* (New Diorama, Untapped Award 2019) and *Lights Over Tesco Car Park* (Pleasance, Samuel French New Play Award 2018).

WILL SPENCE – CAT/DUM/NOSE/CIRCLE

Will is a company member of Poltergeist Theatre, with whom he performs, devises, and writes. He trained at Ecole Philippe Gaulier, and will be continuing his training there in 2023. He is also a writer-performer and poet.

Theatre credits include: (as a performer) *Lights Over Tesco Car Park*, *Art Heist*, *Ghost Walk* (also writer) Poltergeist Theatre; *The Golden Key – The Dining Room* (also co-creator); *Chat/Bot* (digital piece also co-creator).

Short film credits include: *Pomegranate, Peche.*

CREATIVE TEAM

JACK BRADFIELD – DIRECTOR AND LEAD WRITER

Jack Bradfield is an award-winning playwright and director. He is Artistic Director of Poltergeist ("One of the UK's Best Young Companies," The Guardian) and Resident Director at the Almeida Theatre. Work as writer-director includes: *Ghost Walk* (New Diorama); *Art Heist* (New Diorama, Untapped Award 2019); and *Lights Over Tesco Car Park* (Pleasance, Samuel French New Play Award 2018). Work as an Assistant Director includes: *Hamlet* (Park Avenue Armory, New York); *Oresteia* (Park Avenue Armory, New York); *Children of Nora* (ITA Amsterdam).

ALICE BOYD – COMPOSER AND SOUND DESIGNER

Alice Boyd is a London and Bristol based composer, sound designer and performer working across music, podcast, radio, film and theatre. Her work uses the voice, everyday sounds and electronic textures to tell stories about the world around us. Much of her work explores our relationship with the natural world.

In 2020, Alice was selected for Sound and Music's New Voices programme and was granted their Dimensions Award. As part of this, Alice carried out an artist residency and performance at the Eden Project. In 2022, she received PRS Foundation's Women Make Music grant to produce her debut EP, inspired by the plants in the Rainforest Biome. Alice's collaborators and commissions include: Eden Project, Wellcome Collection, Donmar Warehouse, Historic England and Department of Culture, Media and Sport (DCMS). She is a company member of award-winning theatre company Poltergeist. Alice was selected as a Finalist for Best Sound Design at the Offies 2022 for their audio project *Ghost Walk*.

SHANKHO CHAUDHURI – SET DESIGNER AND CO-GRAPHIC DESIGNER

Shankho is a set and graphic designer. He received an MEng in Mechanical Engineering from Imperial College London , followed by a joint MA MSc in Global Innovation Design from the Royal College of Art and Imperial.

Previous designer credits include: *Kabul Goes Pop: Music Television Afghanistan* (Brixton House); *Traplord* (180 The Strand / Sadlers Wells); *Five Plays* (Young Vic); *Ghost Walk* (Poltergeist Theatre); *Final Farewell* (Tara Theatre); *Inside* (Orange Tree Theatre); *Living Newspaper* (Royal Court); *Art Heist* (New Diorama Theatre).

As Associate Set and Graphic Designer: *Is God Is* (Royal Court). As Assistant: *Death of England: Delroy*, *Death of England* (National Theatre).

DEBBIE DURU – COSTUME DESIGNER

Debbie is a designer for performance spaces working across theatre, film, fashion and dance. Her training includes an internship with Es Devlin studio, MA at the Royal Welsh college of Music and Drama, and a BA Hons from Goldsmiths college.

Theatre work includes: *Ravenscourt* (Hampstead theatre); *The White Card* (Northern Stage/UK tour/Soho); *Two Billion Beats* (Orange tree theatre); *Song Project* (Royal Court); *...cake* (Theatre Peckham); *Josephine* (Theatre Royal Bath/UK tour).

Associate designer work includes: *Mandela, the musical* (Young Vic); *Get Up! Stand Up!* (Lyric); *Dick Whittington* (National Theatre).

Recent film work includes: *Express*, (Film 4). Debbie was part of the *Living Newspaper* design collective at the Royal Court and was a Linbury Prize finalist 2019.

EMILY DAVIS – POLTERGEIST PRODUCER

Emily is a producer of playful theatre and live events. She is an in-house producer with BAFTA- award winning playmakers Coney and company producer for Poltergeist Theatre.

Recent producing credits include: *The Golden Key* (Coney); *Ghost Walk* (Poltergeist Theatre); *work.txt* (Soho Theatre, Summerhall) and *The Syrian Baker* (Farnham Maltings). She is supported by Stage One.

GEREL FALCONER – LYRICIST AND RAPPERTURG

Gerel Falconer aka G, is an award-winning actor, writer, Rapperturg and Artistic Associate of HighRise Theatre.

Theatre credits include: *UK Drill Project* (Barbican); *Lil.Miss.Lady* (Roundhouse, HighTide); *The Concrete Jungle Book* (Artsdepot, Edinburgh Fringe); *Penny Lane* (The Yard); *Merryville* (CPT, Latitude); Black Power Desk (Old Vic 12); *Messiah* (Stratford Circus, Streatham Space, Chapter Arts – Cardiff, Bernie Grant).

ETHAN HUDSON – PRODUCTION MANAGER

Ethan Hudson is an engineer, production manager and eco-technologist who is interested in using new and old technologies to enhance live performance, create public space and pursue climate justice. His theatre specialisms are in site-specific performance infrastructures, sound engineering and special effects. He works primarily as a production manager for theatre, dance and large-scale participatory events. Ethan founded an equipment rental and technical services company – Frontseat Media Ltd– in 2012, which has since supported thousands of performances in hundreds of venues across the UK, Europe and the World.

ISRAEL KUJORE – ILLUSTRATOR

Israel is a London-based freelance illustrator. As a self-described 'nostalgic nerd' his style and character-focused work is an amalgamation of his love for manga, cartoons, video games and music.

As an artist with ADHD, Israel is learning to embrace the eclectic and sporadic nature of his work. His sources of inspiration are always changing, and his process varies between digital and traditional methods. However, his colour palettes, characters and other graphic elements create a uniquely personal visual identity.

Israel has worked with brands such as size?, Season Zine, Eater London, Vittles, and BBC 1Xtra.

RAJIV PATTANI – LIGHTING DESIGNER

Rajiv graduated from LAMDA in 2014 with qualifications in Stage Management and Technical Theatre.

Recent design work includes: *Yellowman, Statements After an Arrest Under the Immorality Act, Outside* (Orange Tree Theatre); *Hungry* (Soho Theatre & Paines Plough Roundabout Edinburgh); *Supernova* (Theatre503 & Tour); *The White Card* (Northern Stage); *Mog the Forgetful Cat* (Royal & Derngate Northampton & Tour); *Kabul Goes Pop! Television Music Afghanistan!* (Brixton House & Tour); *Pilgrims* (Guildhall School of Music & Drama); *Sorry, You're Not a Winner* (Paines Plough Tour); *Yellowfin* (Southwark Playhouse); *Winners* (Theatre on the Downs – Wardrobe Ensemble); *Final Farewell, Dawaat* (Tara Theatre); *Hunger* (Arcola Studio 2); *Dirty Crusty* (Yard Theatre); *Dismantle This Room* (Royal Court Theatre); *Wolfie* (Theatre503); *Babylon Beyond Borders, Leave Taking, Ramona Tells Jim* (Bush Theatre); *Nassim* (Edinburgh Fringe First Winner 2017). www.rajivpattani.co.uk

ISOBEL PELLOW – COSTUME SUPERVISOR

Isobel is a costume designer and supervisor based in London. She studied an MA in Costume Design at London College of Fashion and has since worked in theatre and dance in the West End and other venues, including Hampstead Theatre, Kiln Theatre, Kew Gardens, Young Vic, Wilton's Music Hall, and Oxford Playhouse.

Recent costume design work ranges from all-drag murder mystery *Death Drop* (West End), to *Twelfth Night* at Kew Gardens, to collaborating with physical performers to devise design-led movement and clowning pieces centring costume as a key narrative element.

As a costume supervisor, recent projects include: *House of Flamenka* (Peacock Theatre); *Girl On An Altar* (Kiln Theatre), and *The Memory of Water* (Hampstead Theatre).

REBECCA WILSON – FIGHT DIRECTOR

Rebecca Wilson has fight directed for the Guildford Shakespeare Company, The Pleasance Theatre and for many short films for 136 Productions, MET Film School, Sisu Productions Films and London Film School. Her latest choreography for short action film *BITTEN* won Best Action Short at the Monthly Indie Shorts Fest and has just been shown at the LA Indie Horror Fest 2022.

She was also the fight captain on the National Theatre's UK Tour *The Curious Incident of the Dog in the Night-Time.*

LUCY WORDSWORTH – FIGHT DIRECTOR

Lucy Wordsworth has fight directed, choreographed and co-ordinated for numerous projects, including short films with MetFilm School, Ginger Whisker Production House, and music videos for Fusion Media House and other independent companies. She has also taught Stage/Screen Combat workshops for Zoo Co Theatre and Good Wolf People, assisted workshops for Box Clever Theatre and classes for Master At Arms and Independent Drama. This will be Lucy's first theatre production as Fight Director.

CHLOE ASHLEY – COMPANY STAGE MANAGER

Chloe Ashley is a freelance stage manager and producer with experience working on Regional, Off West-End and Fringe productions. Chloe is one of the co-founders of Undone Theatre, and is particularly passionate about creating and championing queer work. She is also a Stage One Bursary Recipient (Spring 2022).

Stage management credits include: *Seeds* (Pleasance Theatre); *CLUTCH* (Bush Theatre); *Anyone Can Whistle* (Southwark Playhouse); *Shedding A Skin* (Soho Theatre); *I Ain't Dumb* (Belgrade Theatre); *Very Special Guest Star* (Omnibus Theatre); *Selected Recordings of Us* (The Space); *Oedipus Rex* (Byre Theatre); *Orphée and Eurydice* (Byre Theatre); *Sweet Charity* (Byre Theatre).

CHLOE ASTLEFORD – DEPUTY STAGE MANAGER

Chloe started her career as an actor and trained at Drama Centre London before moving into stage management.

Recent credits include: New English Ballet Theatre's Summer season (Royal Opera House, Cheltenham Everyman, Grange); *The Hive* (Hoxton Hall); Director's Showcase (Drama Centre London); Housemates Festival (Brixton House); *Dead Air* (Riverside Studios); *Nell Gwynn* (Mountview); *Syllable* (Trinity Laban); Polunin's *Romeo & Juliet* (Royal Albert Hall); *The Suppliant Women* (Gulbenkian); *Tempus Fugit* (Union Theatre); A Midsummer Night's Dream (East London Shakespeare

Festival, outdoor tour); *Counting Sheep* (Vaults, Waterloo); *Madam Butterfly* (Cadogan Hall). Chloe also works regularly at the Windmill Theatre, Soho.

GRACIE ADLINGTON – ASSISTANT STAGE MANAGER

Gracie graduated from Mountview's Stage Management Course in July 2021. ASM credits since graduating include: *Are You As Nervous As I Am?* (Grenwich Theatre); *Kipps: Half A Sixpence* (Kilworth House Theatre); Birmingham Royal Ballet – Sept 2021 to July 2022; *The Duration* (Omnibus Theatre).

BRIXTON HOUSE

Brixton House (formerly known as Ovalhouse) is a modern venue opened in February 2022 on Coldharbour Lane in the heart of Brixton's local community. We aim to define theatre-making for a new generation of makers, artists, writers, producers, technicians and audiences, inspiring new experiences that develop community solidarity and passion for social change.

Our mission is to thoughtfully curate spaces in which our community can connect, create, and enjoy. Community members and artists at various stages of their journey join us to create and share honest, challenging, and innovative work that propels theatre towards a more inclusive global society. Our theatre aims to be a caring building that supports its staff, nurtures its community, and thrives from the creative energy of the artists, participants and audiences who call it home. We are delighted to be co-producing *Alice in Wonderland* with Poltergeist Theatre.

Continuing our long legacy of ground-breaking theatre and being a home for artists, Brixton House is a place for people to come together, to create and enjoy performances. We house two studio theatres, performance spaces, several rehearsal rooms and multi-use meeting rooms, as well as public spaces, a café and bar.

Brixton House is generously supported by London Borough of Lambeth, Arts Council England, Garfield Weston Foundation, The Wolfson Foundation, Cockayne Grants for the Arts, London Community Fund, The 29th May 1961 Charitable Trust.

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Lambeth

CHARACTERS

ALICE
QUEEN OF THE LINE, CHATTER, MUM
RABBIT, PIGEON, HAMMERSMITH
TORTOISE, DUM, RAT, DISTRICT
CAT, DEE, NOSE, CIRCLE

AUTHOR'S NOTES

Welcome to Wonderland

We wanted Wonderland to be a living breathing world. We wanted audiences to feel like for every scene happening on stage, there were three others happening somewhere just out of sight. We wanted to take Carroll's Alice stories and remix them for right here and right now.

So, meet Alice. She's an eleven-year-old girl from Brixton. She writes lyrics, she's starting a new school, and she absolutely does not get on with her Mum. Brixton Underground Station is our Rabbit Hole, a Victoria Line tube train is our Wonderland.

Our *Alice in Wonderland* is the result of two years of workshops with a fantastic creative team of illustrators, lyricists, designers, and composers. Making work this way was a bold step for us, and one I'm proud we took.

This show has been all about the collaboration. I remember Israel our Illustrator sketching a version of the Cheshire Cat – a lonely hacker in a hoodie – that felt so spot on he had to go right in the show. I remember seeing Gerel our lyricist and Alice our composer disappear in a musical fever and return thirty minutes later with the central song of the play, Alice-tocracy. I remember sitting down with Debbie our costume designer and discussing how interesting it might be if the Hatter and the Queen were played by the same actor. Every decision we make in rehearsal is built on a deep foundation of collaborative creative thought.

We're drawing from so much that excites us as a company. We're inspired by Brixton, of course, making a show specifically for the House this Christmas. We're inspired by anime and comic-books, our way of bringing Alice's visual world right into the present day. We're inspired by the London Underground, a strange in-between space, full

of particular personalities; a portal that takes us across the city. And then we're taking our lead from the spirit of the book itself – this show is packed with easter-eggs from the original story, so keep your eyes peeled.

Alice in Wonderland has been a joy to make. We've had the most fantastic cast, all brimming with ideas, all precise, funny, and serious about making this show the best it can be. Every day there's a new rabbit hole to fall down, a new discovery to be made.

Alice steps on a train headed to Wonderland. It's a change to the schedule – a disruption – but you know what? I'd say after the past few years, young people are well prepared to handle a bit of nonsense.

A note on the text:

This text has been created from a series of workshops with actors and creatives, including: Toyin Ayedun-Alase, Alice Boyd, Shankho Chaudhuri, Angelina Chudi, Debbie Duru, Emily Davis, Doxah Dzidzor, Janet Etuk, Gerel Falconer, Rosa Garland, Anne Odeke, Kwami Odoom, Israel Kujore, Rajiv Pattani, Nkhanise Phiri, Khai Shaw, and Will Spence.

A forward slash (/) marks the point of interruption of overlapping dialogue.

Text in square brackets like [this] indicates a word a character is intending to say, but does not.

ACT ONE

One

(Brixton Underground Station. **MUM** *is carrying a box of Christmas things – tinsel, stars, a few presents.* **ALICE** *holds a paper tube map, and works out some lyrics.)*

ALICE.

EVERYONE LISTEN UP GATHER ROUND
I AM THE BRAND NEW... ACTON TOWN
SOON I'LL BE BIGGER THAN... MANOR HOUSE
I'VE GOT MORE LINES THAN THE UNDERGROUND

Have you got a rhyme for *Underground*?

MUM. Can we do this later Alice –

ALICE. I don't want to go.

MUM. Well you have to go.

ALICE. Do you know how much a tube fare is now.

MUM. *It's free.*

ALICE. No it's not, / I'm eleven I have a *Zip card.*

MUM. Well how much is it?

ALICE. 85p.

MUM. 85p, I am *okay with 85p for you to see your / grandmother.*

ALICE. And I've got *homework.*

*(***MUM** *snorts.)*

What? Why are you laughing.

MUM. I'm not laughing.

ALICE. You are, you did a – a – *(***ALICE** *snorts.)*

MUM. Well you won't be doing it you'll be lying on your bed on your phone, / writing bars –

ALICE. *Why are you spying on me?*

MUM. I'm not spying on you. What is it then?

ALICE. English.

MUM. The whole language?

(We hear the loud screech of a tube train on the other platform. **ALICE** *jumps.)*

ANNOUNCER. Apologies Ladies and Gentlemen there are signal failures this / evening further up the line. Please bear with us.

MUM. What are you doing for *English*?

*(***ALICE** *pulls out the book.)*

ALICE. *Alice in Wonderland.*

MUM. You're named after her, you know.

ALICE. Really?

MUM. Ha. *No*. You're named after Alice Cooper.

ALICE. Who's that?

MUM. *Schools Out For Summer!*

ALICE. *Shush*.

MUM. Tell me what you think then.

ALICE. I think you're the worst singer I've ever heard.

MUM. Of *Alice in Wonderland* –

ALICE. Oh. It's terrible.

MUM. *Why*?

ALICE. Because it is.

MUM. *Use your English.*

ALICE. Because it's this girl who thinks she's perfect, and goes around telling everyone else what to do. And that's it, that's literally the whole thing.

MUM. Sounds familiar.

ALICE. And it has a rubbish ending. Because it's all a dream. Which is the worst ending ever. *Oh no I've written a whole thing that makes no sense so I guess it's a dream then –*

*(***MUM***'s scrolling on her phone.)*

And you're not even listening to me.

MUM. Sorry – work –

ALICE. I thought I was at Dad's tonight anyway –

MUM. Well your Dad and I were talking and we both thought it might be nice for you to see Nani, to *connect*. So that's what we're doing. And we're not arguing.

ANNOUNCER. The next Victoria Line service to Walthamstow Central / will arrive in one minute. One minute. Thank you.

MUM. Hold my hand.

ALICE. No.

MUM. We hold hands on the tube.

(She reaches again. **ALICE** *moves her hand.)*

Alice don't be silly.

(Beat. She reaches again.)

ALICE. *STOP*. You don't need to [hold my hand] –

MUM. Alice. We hold hands. It matters.

ALICE. Why does it matter?

MUM. Because I'm your Mum, Alice, god I don't know! Why are you being like this? You've been in a bad mood all day –

ALICE. So have you – you have been so mean all week.

MUM. I haven't.

ALICE. YOU HAVE!

MUM. Honestly, I'm this close to walking away and getting the train in the other direction.

ALICE. You can't do that.

MUM. And why can't I?

ALICE. Brixton is the end of the line, *there's NOTHING IN THE OTHER DIRECTION.*

MUM. How mature... I expect more from someone in secondary school – you're locking yourself in your room, / and actually I understand why you're not having any friends over if you're acting like this – I feel like we're trapped in a – in a – / loop –

ALICE. I'm not! That's only because you – you –

STOP!

MUM. Alice there are people around –

(The **TRAIN** *pulls up. The doors open.* **MUM** *reaches for* **ALICE***'s hand.)*

ALICE. Leave. Me. ALONE.

*(***ALICE** *slaps it away.)*

MUM. Right you are in big trouble.

*(**ALICE** makes to get on the train. **MUM** grabs her arm.)*

No. You're not getting on that train. We are going to have a talk right here, right now.

*(**ALICE**, tears in her eyes. Steps backwards, onto the tube, just as the doors shut.)*

MUM. Get off at the next station. Meet me at the next station. Alice. ALICE!

(The train pulls away.)

WAIT, THERE'S MORE!

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