SCRIPT SAMPLE

This sample is an excerpt of a
Concord Theatricals title.

Samples of Concord Theatricals titles are for perusal and cannot be used for performance or downloaded, printed, and distributed in any way.

concord
theatricals

ONE OF THEM ONES

by Charlie Josephine

SAMUEL FRENCH

Copyright © 2023 by Charlie Josephine
Cover image: Rye Frankie Larsen/ryegarden
All Rights Reserved

ONE OF THEM ONES 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, online/digital production, and the rights of translation into foreign languages are strictly reserved.

ISBN 978-0-573-01358-4

concordtheatricals.co.uk
concordtheatricals.com

FOR AMATEUR PRODUCTION ENQUIRIES

United Kingdom and World
excluding North America
licensing@concordtheatricals.co.uk
020-7054-7298

Each title is subject to availability from Concord Theatricals, depending upon country of performance.

CAUTION: Professional and amateur producers are hereby warned that *ONE OF THEM ONES* is subject to a licensing fee. The purchase, renting, lending or use of this book does not constitute a licence to perform this title(s), which licence must be obtained from the appropriate agent prior to any performance. Performance of this title(s) without a licence is a violation of copyright law and may subject the producer and/or presenter of such performances to penalties. 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.

This work is published by Samuel French, an imprint of Concord Theatricals Ltd.

The Professional Rights in this play are controlled by The professional performance rights in this title are held by The Agency (London) Ltd.

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, scanned, uploaded, or transmitted in any form, by any means, now known or yet to be invented, including mechanical, electronic, digital, photocopying, recording, videotaping, or otherwise, without the prior

written permission of the publisher. No one shall share this title, or part of this title, to any social media or file hosting websites.

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

USE OF COPYRIGHTED MUSIC

A licence issued by Concord Theatricals to perform this play does not include permission to use the incidental music specified in this publication. In the United Kingdom: 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 PRS for Music (www.prsformusic.com). A separate and additional licence from PHONOGRAPHIC PERFORMANCE LTD (www.ppluk.com) may be needed whenever commercial recordings are used. Outside the United Kingdom: Please contact the appropriate music licensing authority in your territory for the rights to any incidental music.

USE OF COPYRIGHTED THIRD-PARTY MATERIALS

Licensees are solely responsible for obtaining formal written permission from copyright owners to use copyrighted third-party materials (e.g., artworks, logos) 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 materials that the licensee owns and controls. Licensees are solely responsible and liable for clearances of all third-party copyrighted materials, and shall indemnify the copyright owners of the play(s) and their licensing agent, Concord Theatricals Ltd., against any costs, expenses, losses and liabilities arising from the use of such copyrighted third-party materials by licensees.

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.

ONE OF THEM ONES was first performed at Pentabus Theatre, Bromfield, Shropshire, on Thursday 23 March 2023. The cast was as follows:

FRANKIE. . . . . Em Thane (they/them)
MICHAEL . . . . . Laurie McNamara (he/him)

WRITER. . . . . .Charlie Josephine (they/he)
DIRECTOR. . . . . Elle While (she/her)
DESIGNER. . . . . Verity Johnson (they/them)
LIGHTING DESIGNER . . . . . .Jen L. Roxburgh (she/her)
SOUND DESIGNER. . . . . .Daniel Balfour (he/him)
MOVEMENT DIRECTOR. . . . . .Azara (she/they)
ASSOCIATE DIRECTOR. . . . . .Roni Neale (they/them)
/ QUEER CONSULTANT
AUDIO DESCRIPTION CONSULTANT . . . . . .Samuel Brewer (he/him)
PRODUCTION MANAGER. . . . . .Fiona Hilton (she/her)
STAGE MANAGER. . . . . .Tallulah Harris (she/they)

Produced by Pentabus. *One of Them Ones* was developed with the support of the National Theatre's Generate programme.

Special Thanks to:

Jason Barker, Brillio, Tim Brierley, Lucy Frayne, Vinnie Heaven, Guy Sloan, Rally Training, Gendered Intelligence, Hereford College of Arts, Ludlow Assembly Rooms, Ludlow Homecare.

CAST

EM THANE (THEY/THEM) | FRANKIE
Em trained at East 15 Acting School.

Theatre Credits include: *Beige* (Vault Festival); *What You Will* (The Shakespeare Ensemble); *Same, Same, But Different* (Clapham Fringe Festival).

Film credits include: *Misnomer* (PRISM Short Film Festival).

LAURIE MCNAMARA (HE/HIM) | MICHAEL
Laurie trained at Rose Bruford College. This is Laurie's professional debut.

CREATIVE TEAM

CHARLIE JOSEPHINE (THEY/HE) | WRITER
Charlie Josephine is a writer, director and actor. Charlie is currently under commission with the Royal Shakespeare Company and National Theatre Connections. They are currently writing a play as the Headlong Writer-In-Residence.

Current work includes: *Birds and Bees* (Theatre Centre) and *Flies* (Boundless Theatre).

Previous theatre work includes: *I, Joan* (Shakespeare's Globe); *Moon Licks* (Paines Plough and the Royal Welsh College of Music and Drama); *Pops* (Edinburgh Festival and High Tide Festival); *Blush* (Soho Theatre, Edinburgh Fringe Festival – winning The Stage Edinburgh Award 2016, Camden People's Theatre and on tour); *Bitch Boxer* (Winner of the Soho Theatre Young Writers Award 2012, the Old Vic New Voices Edinburgh Season 2012, the Holden Street Theatre's Award 2013, and the Adelaide Fringe Award 2014).

Charlie won the inaugural BBC Screenplay First Award, and in March 2017 was named on the BBC New Talent Hotlist. They are also currently developing a new feature biopic with Salon Pictures.

Audio work includes: *Massive* (Audible).

ELLE WHILE (SHE/HER) | DIRECTOR
Elle is the Artistic Director of Pentabus Theatre and an Associate Artist of Shakespeare's Globe, she received an MFA in Theatre Directing from Birkbeck College.

Directing includes: *One Of Them Ones*, *Idyll* (Pentabus); *As You Like It* (cbeebies); *Private Peaceful* (Nottingham Playhouse & UK Tour); *The Silence and The Noise*, *Destiny* (Pentabus/ Rural Media); *Blue Stockings* (Storyhouse); *The Merry Wives of Windsor*, *As You Like It*, *Hamlet* (Shakespeare's Globe); 2017/2018 Revival director UK, West End International tour of *The Curious Incident of the Dog in the Night-Time* (Gielgud); *What The Moon Saw* (2Faced Dance); *Dance Nation*, *Blindsided*, *RAGE – UK* Premiere (RWCMD); *Wretch* (Shoreditch Church and tour of London homeless shelters); *Glory Dazed* (Soho Theatre, Adelaide Festival and Underbelly, Edinburgh-Winner of Holden St. Theatre award and Critics Choice award); *Country Music* (West Yorkshire Playhouse); *Frisky and Manish: Just Too Much* (Udderbelly, London and Edinburgh); *That Face* (BOVTS); and recording director for the Old Vic's production of *Cause Celebre* on Radio 4.

VERITY JOHNSON (THEY/THEM) | DESIGNER
Verity trained at Wimbledon College of Art. In 2019 Verity was Associate Designer at Nuffield Theatre Southampton.

Theatre credits include: *Educating Yorkshire T'Musical* (BYMT); *Rapture* (Pleasence Theatre); *Andromeda* (Camden People's Theatre); *I Love You, You're Perfect, Now Change* (Chiswick Playhouse); *Easy* (Blue Elephant Theatre); *Fledglings* (Nuffield Theatre); *1984* (Nuffield Theatre); *Maggie May* (Finborough Theatre – Offie Nominated for set design); *Vespertilio* (Vault Festival); *How to Disappear Completely and Never Be Found* (Nuffield Theatre); *The Queen's Nose* (LSMT; Bury The Dead (Finborough Theatre); *Unexpected Joy* (Southwark Playhouse); *Half Me Half You* (Wild Project, NYC); *Mermaids* (King's Head Theatre); *Nine Foot Nine* (Bunker Theatre); *Hilda and Virginia* (Jermyn Street Theatre); *Testament* (Vault Festival); *The House of Usher* (The Hope Theatre); *The Dumb Waiter* (Maltings Arts Theatre).

As an assistant: *Hamlet*, *As You Like It* (Shakespeare's Globe); *The Audience* (Nuffield Theatre); *Rotterdam* (The Arts Theatre); *German Skerries* (Orange Tree Theatre); *Microcosm* (Soho Theatre).

As studio assistant to: Tim Hatley, Nicky Shaw, Netia Jones, Sara Perks, and Rosie Elnile.

JEN L. ROXBURGH (SHE/HER) | LIGHTING DESIGNER

Jen was awarded the BBC Performing Arts 'Ones to Watch' fellowship in Lighting Design with English Touring Theatre. Theatre work includes: *Destiny* (National Tour); *Old Market (REMIXED)* (Wardrobe Theatre); *Cockroach* (Jacksons Lane) and, *The Stranger on the Bridge* (Postcard Productions at Tobacco Factory Theatre). *Blame Game* (Kundle Kru on a European Tour) and *Look, No Hands* (Summerhall, Edinburgh).

DAN BALFOUR (HE/HIM) | SOUND DESIGN AND COMPOSITION

Dan has received 4 OFFIE 'Best Sound Design' nominations for his work on *Operation Mincemeat* (New Diorama); *The Tempest* (Pleasance); *Great Apes* (Arcola); *Blood Wedding* (Omnibus).

Theatre credits include: *Wuthering Heights* (Inspector Sands); *How To Break Out Of A Detention Centre* (Riverside Studios); *One That Wants To Cross* (Finborough); *Assembly* (Wayward Productions); *Wipe These Tears* (Bézna Theatre); *Les Dawson: Flying High* (So Television, Ed Fringe and National Tour); *I AM KEVIN* (WildWorks); *The Dance of Death* (Theatre Royal Bath and UK Tour); *The Misfortune of The English* (Orange Tree Theatre); *LAVA* (UK Tour); *Tempest* (Pleasance Theatre); *Private Peaceful* (Nottingham Playhouse & UK Tour); *The Hatchling* (Trigger Productions); *Idyll* (Pentabus); *Two Character Play* (Hampstead Theatre); *Can I Live* (Complicité); *Voices Of The Earth* (Complicité); *Cinderella*, *Robin Hood*, *Beauty And The Beast* (Oxford Playhouse); *Fahrenheit 451* (RCSSD); *Sugar Syndrome* (Orange Tree); *Pavilion* (Theatre Clwyd); *HOME* (Young Vic); *Counting Sheep* (Belarus Free Theatre); *hang* (Sheffield Crucible); *Wilderness* (Hampstead Theatre); *Operation Mincemeat* (New Diorama Theatre, Southwark Playhouse); *Effigies Of Wickedness* (Gate Theatre); *Great Apes* (Arcola Theatre); *VINOVAT, -Ă* (Teatru Replica, Bucharest).

AZARA (SHE/THEY) | MOVEMENT DIRECTOR
Azara is a multi-disciplinary artist working with live art and film, poetry, breakdancing and theatre. Azara has worked with artists including: playwright Roy Williams; Company 3; David Hoyle; Ursula Martinez; Duckie; Ella Mesma Company and Some Voices. Azara has also performed as a dancer at Sadler's Wells Theatre and The London Olympic Opening Ceremony 2012.

Azara's first live solo performance *I Am A Woman* was created in Jamaica, a video adaptation of the piece screened at festivals across London, Berlin and New York including the BFI Flare Film Festival. Azara went on to create another solo performance called *Just Another Day and Night* (UK tour).

Other theatre credits include: *Run It Back* (Talawa Theatre Company); *Finding Grace* (Thick & Tight Dance); *I, Joan* (Shakespeare's Globe) and *The Dog Show* (The Pleasance).

RONI NEALE (THEY/THEM) | ASSOCIATE DIRECTOR / QUEER CONSULTANT
Roni is a transgender theatremaker from Dorset. Their debut play, *Indecent Acts*, was commissioned by Shire Hall as part of a British Museum touring exhibition, and will be published in an anthology of trans work. Neale is currently developing work with the National Youth Theatre on transgender youth and anti-transgender conspiracy theorists. Their show Misstrial, directed by Jamie Fletcher (Hedwig and the Angry Inch) was showcased at the QueerCoreHomotopia Festival 2021, supported by Homotopia and the Liverpool Everyman & Playhouse.

SAMUEL BREWER (HE/HIM) | AUDIO DESCRIPTION CONSULTANT
Samuel is an access consultant, facilitator, actor & theatre maker who trained at The Royal Central School of Speech and Drama. Samuel co-founded the award winning disability led theatre company FlawBored who are Theatre Deli resident artists and Pleasance Associate Artists. With FlawBored Samuel developed and devised their debut show *It's a motherf***king pleasure*. Samuel has worked as a theatre maker and actor for numerous companies such as Asylum Arts, Complicité, The Watermill Theatre, Told by an idiot amongst others.

PENTABUS

'Pentabus is probably one of the most important theatre companies in the country, where it has led, other new writing theatres – such as the Royal Court – have followed' – The Telegraph

Pentabus is the nation's rural theatre company. We are the only professional theatre company in the UK whose vision is singularly rural. We tour new plays about the contemporary rural world to new audiences in village halls, fields, festivals and theatres, telling stories with local relevance, plus national and international impact.

We believe that every person living in an isolated rural community has a right to exceptional theatre. We are based in a Victorian school in rural Shropshire, and to date all of our work has been made here. It then tours village halls and theatres locally and nationally. Over four and a half decades we've produced more than 300 new plays, reached over half a million audience members, won a prestigious South Bank Show award, a Fringe First and were the first to live stream from a village hall. We have hosted a writer in residence since 2014 and they have gone on to be commissioned by the Birmingham Rep, the Bush, HighTide, Nottingham Playhouse, the National Theatre, Royal Court and Royal Welsh College.

We are a champion for rural young people aged 16 to 30 and Pentabus Young Company is our programme offering workshops, masterclasses, work experience and mentorships, as well as the opportunity to join our Young Writers' Group, which has been running for ten years. Previous participants of the Young Writers' Group have had their work presented at Ludlow Fringe, Latitude Festival and Hereford Courtyard. It is a springboard into further study and the arts industry.

You can find out more about us at:

pentabus.co.uk

Twitter: @pentabustheatre
Facebook: @pentabustheatre
Instagram: @Pentabustheatrecompany

Pentabus Theatre Company, Bromfield, Ludlow, Shropshire, SY8 2JU

Artistic Director	Elle While
Executive Director	Verity Overs-Morrell
Producer	Amber Knipe
Audiences and Engagement	Andrew Sterry
Peggy Ramsay Foundation/	
Film 4 Awards Scheme Writer In Residence	Henry Maddicott
Clive Richards Foundation Writer In Residence	Laura Waldren

Associate Artists
Melina Barnett, Alessandra Davison, Olivia Fowler, Aled Gomer, Nickie Miles-Wildin, Anoushka Warden.

Volunteers
Stephen Abbott and Mike Price

Board of Trustees
Madeleine Bedford, Tilly Branson, Richard Burbidge, Emma Dennis-Edwards, Matt Hartley, Joanna Hughes, Diane Lennan, Susan McCormick, Ros Robins (Chair) and Francesca Spickernell.

Pentabus is a registered charity (Number 287909). We rely on the generosity of our donors, small and large, to help us to continue to make world-class theatre. We would like to thank all our supporters including:

Torchbearers
Madeleine Bedford, Richard Burbidge, Diane Lennan, Camilla Harrison, Alistair McGowan, Alison McLean, Joseph Motley, Sophie Motley, Michael Penn, Ros Robins, Hermione Salwey, Neil Stuttard, Barbara Ann Tweedie

Ragleth/Beacons
Cecilia Motley

Long Mynd
James Mayor

Pentabus' Business Supporters
Britpart

LOTTERY FUNDED | Supported using public funding by ARTS COUNCIL ENGLAND

Pentabus is also supported by the Adlard Family Charitable Foundation, Alan & Karen Grieve Charitable Trust, the Clive Richards Foundation, the Elmley Foundation, the Hall Garth Trust, the Haystack Trust, the Millichope Foundation, Pilotlight & the Weston Charity Awards.

CHARACTERS

FRANKIE – They/He. 18 years old. AFAB, nonbinary, trans masc. Working class, Herefordian. Strong and sweet, with wide eyed wonder.

MICHAEL – He/Him. 23 years old. Cis straight man. Frankie's big brother. Working class. Cheeky and charming, with a big heart.

AUTHOR'S NOTES

When Pentabus Theatre approached me to write a play for them I knew instantly that I wanted to write a queer love story. Because the heteroghetto is wild right now, especially in the UK, it's a very challenging time to be trans and queer. But the love is always louder than the fear, and I believe in the power of good theatre. We are changed by hearing people's stories. Culture changes culture. So I'm honoured to have the opportunity to tour this queer and trans story to rural venues. It's such a terrible myth that queerness is just found in cities! It's been a privilege to meet some of the incredible LGBTQ+ people in and around Ludlow whilst developing this script. I'm grateful for their courage and their honesty. I was surprised to find myself writing about family love rather than romantic love, but these two brothers fell out of my pen. I wanted to write something working class and down to earth. I wanted to write something funny and tender and sticky-messy in its honesty. I'm really proud of the piece we have made and I'm excited to share it with new audiences.

Script Note

Stage directions are in italics and brackets.

A / indicates a fast run onto the next line, almost an interruption.

A /... indicates where a word can't be found and the actor does something physical to express themself. It could be a small pedestrian gesture or a big abstract movement.

A . indicates where a character should have a line, but is choosing not to speak.

THANK YOUS

Thank you to Elle for your humour and open heart. Thank you to Sean Holmes for the link up. Thank you as always to Jonathan at the agency for your care. Thank you to Vinnie Heaven for your brilliant work during an R&D at the National Theatre Studios. Thank you to Laurie and Em for your brilliant performances. Thank you Rye Frankie Larsen for your beautiful artwork. Thank you to all the gorgeous rural LGBTQ+ people that we met to develop the play.

for Pentabus Theatre, spring 2023

(They enter the space and look at us. Honest in their nervousness, but ready to be seen. They speak to us where possible, inviting us into the story.)

MICHAEL. *(To him.)* You walk in. And/

FRANKIE. *(To him.)* we look at each other, and/

BOTH. *(To him.)* we know.

MICHAEL. *(To us.)* We both know/

FRANKIE. *(To us.)* that *this* is a Big moment.

MICHAEL. *(To us.)* Huge!

FRANKIE. *(To us.)* This feels, huge! And I feel/

MICHAEL. *(To him.)* awake?

FRANKIE. *(To him.)* Yeah!

MICHAEL. *(To us.)* Suddenly, really awake, to everything?

FRANKIE. *(To him.)* Yeah, like, aware?

MICHAEL. *(To him.)* Yeah! Aware!

FRANKIE. *(To us.)* Like all the colours are brighter and, the lines and shapes and/

MICHAEL. *(To us.)* everything's clearer, somehow?

FRANKIE. Yeah!

MICHAEL. We're there, in front of each other, standing/

FRANKIE. toe to toe/

MICHAEL. yeah/

FRANKIE. nose to nose/

MICHAEL. yeah/

FRANKIE. soul to soul!

MICHAEL. *(Joking.)* I dunno about that.

FRANKIE. And I look/

MICHAEL. into your eyes. And you look/

FRANKIE. into mine.

MICHAEL. And I see/

FRANKIE. you seeing/

BOTH. me.

MICHAEL. And something inside of me is telling me to pay attention, to watch this moment we're in because we know, somehow, *this* moment is significant. *This* moment is big!

FRANKIE. Huge!

MICHAEL. Yeah, like you know you're gonna wanna tell people later about this moment. So you're paying attention, cus you know/

FRANKIE. somehow you *know,* that *this* right here/

MICHAEL. right now/

FRANKIE. could be the start/

MICHAEL. or the end/

FRANKIE. of/

MICHAEL. something, of/

FRANKIE. everything.

(Shift in space. Their bodies start moving. Pulsing and bouncing. Something is building inside them. They speak to us.)

MICHAEL. And like, to be fair right, I'm like, both relieved/

FRANKIE. and scared/

MICHAEL. and scared, that we're about to do this. About to have this conversation. Because we know that some things are gonna be said/

FRANKIE. that *need* to be said/

MICHAEL. but will be hard to say/

FRANKIE. and even harder to hear.

MICHAEL. Yeah.

FRANKIE. And, to be honest, I don't actually even know where to start?

MICHAEL. I dunno where to start!

FRANKIE. So/

MICHAEL. we/

BOTH. both/

MICHAEL. start/

FRANKIE. speaking/

BOTH. at the same time.

FRANKIE. And it's chaos! All adrenaline and/

MICHAEL. noise noise noise!

FRANKIE. I can't hear you!

MICHAEL. I don't even know what *I'm* saying!

FRANKIE. But I *do* know that this/

MICHAEL. is *not* a good start! You're like/

FRANKIE. *(To him.)* I need to talk to you. *(To us.)* But you're like/

MICHAEL. *(To him.)* no!

FRANKIE. *(To us.)* Just, no?

MICHAEL. *(To us.)* No. *(To him.)* I don't wanna hear it! I don't give a fuck!

FRANKIE. *(To us.)* And that?! That's when it all kicks off!

(Burst of movement. Frenetic and fast. Energy is bursting up and out of their bodies, electric and fizzy and hot. It zaps up their spine and out their limbs. A rare glimpse into the inner animal of all humans. It makes us gasp in it's honesty. Then suddenly it's gone and they're stood still, staring at each other, breathless.)

MICHAEL. No! I don't wanna hear it! I don't give a fuck!

FRANKIE. Oh nice one! Meant to be my brother/

MICHAEL. and *what are you?!*

FRANKIE. What?!

MICHAEL. What is this? What is *happening* to you?! I don't even /... I don't get it, I don't even *want* to get it!

FRANKIE. Well that's the problem isn't it?!

MICHAEL. No, the problem is *you* causing dramas the day before my wedding! I'm getting *married!* Tomorrow!

FRANKIE. I know!

MICHAEL. So what the hell Frankie?! Of all the times/

FRANKIE. I've *tried* to tell you! I've tried to explain it, over and over, for *months* now/

MICHAEL. I just want a peaceful life! You know? Lovely! Calm, quiet little life. No drama, no stress/

FRANKIE. well we all want that don't we?! But it's a little more complicated for some of us. Look, I'm not finding any of this easy, OK?! This whole thing? It's /... I dunno, it's hard! But I need to stand up for myself, I need to start doing the things that I/

MICHAEL. oh my God?! Can you for once not make it *all* about you?!

FRANKIE. I'm not/

MICHAEL. can you *please*, just turn up and sit there or stand there or whatever, but just *not* make it *all* about you?! Just once?! On my *wedding* day? Can you do that?!

FRANKIE. I'll be there. But I won't wear it. I can't!

MICHAEL. Look, I don't give a shit what you're wearing/

FRANKIE. great/

MICHAEL. but Tasha does. And I'm gonna give her the Dream Wedding that she's always wanted!

FRANKIE. Course you are.

MICHAEL. Oh, what the does that mean?

FRANKIE. Nothin'! I just/

MICHAEL. you've *never* given her a chance.

FRANKIE. I have!

MICHAEL. You have *no idea* how much this means to her. Seriously! Ever since she was little she's been wanting this/

FRANKIE. but *why* it matter if I/

MICHAEL. she picked out all the dresses! The suits, the flowers the, the fucking *everything!* And if she wants you all looking the same, then all you girls have gotta be/

FRANKIE. I'm not a girl.

MICHAEL. Fucksake!

FRANKIE. I've *tried* to tell you!

MICHAEL. I can't handle this/

FRANKIE. but you won't listen/

MICHAEL. just wear the dress!

FRANKIE. Please, just *listen!*

MICHAEL. No *you* just listen!

FRANKIE. I can *explain*, if you/

MICHAEL. I don't wanna fucking know Frankie! I don't wanna hear it! I don't give a fuck! I honestly do not give a fuck about whatever the fuck it is you're doing! All this?! Attention seeking drama bullshit *again?!* Honestly? I'm done!

FRANKIE. What?!

MICHAEL. You're *fucking* selfish! You're always so fucking selfish making *everything* about you *all* the time?! It's unbelievable! Can't even let me have just *one* day? Have to ruin everything?

FRANKIE. I don't/

MICHAEL. you *ruin, everything!*

(They stare at each other. Both hurting. **MICHAEL** *turns away. He picks up his paint roller and speak to the floor.)*

I need to finish this. Before tonight. So can you just go yeah?

*(***MICHAEL** *starts painting the wall.* **FRANKIE** *hesitates, before turning to leave.* **FRANKIE** *speaks to us.)*

FRANKIE. So, that's our introduction. That's how this all started. I mean, obviously this had been building for years. All families have their stuff, right? But that's how *this* story starts, with *that* moment, where everything in him exploded, and all this ugly shit came spilling out, and he was finally honest, about how he sees me. And

like, I'd never seen him be this ugly, he's *never* been so /... And once he'd said it, you could tell, once the words started tripping off his tongue and flying out his mouth there was this flash of fear on his face, his eyes told me he regretted it but too late! Cus once you spill out like that? Nah, you can't take it back. And once I'd heard it, I couldn't ever unhear it. Something was changed, in that moment, something was like, forever different. And, yeah, I could have left. I probably should have.

MICHAEL. *(Over his shoulder.)* I wanted you to.

FRANKIE. Did you?

MICHAEL. Yeah!

FRANKIE. Did you really though?

MICHAEL. Yes!

FRANKIE. .

MICHAEL. Probably not.

FRANKIE. *(To us.)* So yeah, I could have left. I probably/

MICHAEL. why didn't you? I mean, I was 'orrible. Really, fucking, /...

FRANKIE. Mum.

MICHAEL. What?

FRANKIE. Mum said she'd kill me if I didn't go sort it out *right now*, and like, no offence but, she scares me more than you do.

MICHAEL. Fair enough!

FRANKIE. Yeah, it's all thanks to mum really. Or we'd still hate each other.

MICHAEL. I never hated you, I just/

FRANKIE. I know. *(To us.)* So anyway, I could have left. Or he could have apologised.

MICHAEL. *You* could have!

FRANKIE. He could have taken responsibility for his narrow minded view of the/

MICHAEL. oh shuttup!

FRANKIE. *You* shut up!

MICHAEL. You're a dickead!

FRANKIE. *You* are!

MICHAEL. *(To us.)* Anyway! Why don't we just move on to the next bit?

FRANKIE. *(To him.)* Fine! *(To us.)* Here's what happened next.

> *(***MICHAEL** *paints the wall.* **FRANKIE** *finds some overalls in one of the bags and start pulling them on.)*

MICHAEL. No! No Frankie/

FRANKIE. lemme help you/

MICHAEL. no! Stop messin' about/

FRANKIE. it'll be way quicker if I/

MICHAEL. no! I told you to go! So just go yeah/

FRANKIE. yeah well I ain't going nowhere! Alright? Cus I really fucking need you to get this! I really fucking *need* you, to *see* me! And so I ain't going 'til we talk about it/

MICHAEL. well then you'll be here forever/

FRANKIE. fine/

MICHAEL. cus I ain't getting into all that, and there's nothin' to talk about anyway!

FRANKIE. Fine!

MICHAEL. Fine!

*(**FRANKIE** zips up the overalls, defiant. **MICHAEL** turns his back on **FRANKIE** and furiously paints the wall. **FRANKIE** takes a deep breath then picks up a roller and paints the wall next to **MICHAEL**. They paint in silence. Both doing their best i-am-angry-painting. After a while a song comes on the radio that they both really like. They try not to, but they just can't help themselves, and they shyly sing along a little to it. The song softens them, despite their best efforts to stay angry. By the second chorus they're fully enjoying a duet, laughing at each other.)*

FRANKIE. He's always had the moves!

MICHAEL. You know it!

FRANKIE. So macho it's almost camp!

MICHAEL. You what?

FRANKIE. You know, like extreme masculinity? Like those guys you see at the gym sweating and grunting and /... It's like, actually quite camp, in its masculine-ness?

MICHAEL. If you say so.

*(**MICHAEL** turns away from **FRANKIE**, who feels rejected but knows not to push it. They paint together. **FRANKIE** tries a new tactic.)*

FRANKIE. This place is *well* fancy!

MICHAEL. .

FRANKIE. Wouldn't mind a house like this one day eh?

MICHAEL. .

FRANKIE. They a big client then yeah?

MICHAEL. Obviously!

FRANKIE. Obviously.

MICHAEL. Look I haven't got time/

FRANKIE. I'm not/

MICHAEL. for you to be messing about/

FRANKIE. No I'm *not*/

MICHAEL. I *have* to get this done! Today! We're already a week late cus Pete's been fuckin' about, and I've been trying to sort the wedding/

FRANKIE. where is Pete?

MICHAEL. He's gone. Dave pulled him of the job/

FRANKIE. What? Why?!

MICHAEL. Dunno, they had a barny, Dave put his foot down, Pete's gone.

FRANKIE. Fuck!

MICHAEL. Yeah. So now I'm stuck trying to get it done/

FRANKIE. yeah but, can't it wait 'til next week or/

MICHAEL. no.

FRANKIE. But like, your wedding?

MICHAEL. I know!

FRANKIE. Ain't that like, special circumstances?

MICHAEL. Dave don't think so. He's raving. Threatening to sack me n all if I don't get it done.

FRANKIE. What? No, that's not on/

MICHAEL. I know/

FRANKIE. you don't have to put up with/

MICHAEL. don't tell me what to do when you don't know! You're a kid! You don't know/

FRANKIE. nah but honestly he can't do that/