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concord
theatricals

NO I.D.

by Tatenda Shamiso

SAMUEL FRENCH

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NO I.D. was first performed at Theatre Peckham on Wednesday 4 May 2022, and at the Royal Court Jerwood Theatre Upstairs, London, on Tuesday 18 April 2023. The cast was as follows:

TATENDA ..... Tatenda Shamiso

VOICE CREDITS:

ANDREW ..... Rufus Love
AUTOMATED PHONE VOICE ..... Lauren Semme

OTHER VOICES:

Aaron Beaudin, Delaney Bird, Claudia Casino, Esther Ngonidzashe Chimanga, Hannah Cole, Julianne Downing, Rodion Galiullin, Connor Heaney, Dafne Louzioti, Lora Nikolova, Lewis Pickles, Lauren Tranter, Jay Lafayette Valentine, Sean Ting-Hsuan Wang, Hans Van Wesenbeeck, Naomi Van Wesenbeeck & Thandiwe

CREATIVE TEAM

Writer & Performer | Tatenda Shamiso
Director | Sean Ting-Hsuan Wang
Designer | Claudia Casino
Original Lighting Designer | Zoe Beeny
Stage Manager | Ting (Yi-Ting) Huang
Producer | Dylan Marc Verley

Special thanks to Gabriel Dedji for providing musical arrangements.

CAST AND CREATIVE

TATENDA SHAMISO | WRITER & PERFORMER

Tatenda (he/him) is a theatre-maker, writer and musician with origins from Zimbabwe, Belgium, the United States and Switzerland. He is also a scholarly researcher in Afrofuturism and its potential to deconstruct and rebuild our notions of gender, space and time. Tatenda freelances as a writer, director and facilitator, and guest lectures in the Theatre and Performance Department at Goldsmiths, University of London.

As writer & performer, theatre includes: *NO I.D.* (Theatre Peckham & VAULT Festival).

As actor, theatre includes: *Sundown Kiki* (Young Vic); *Bootycandy* (Gate – cover); *drop dead gorgeous* (VAULT Festival).

As writer & director, theatre includes: *Housewarming* (Theatre Peckham).

As assistant director, theatre includes: *A Streetcar Named Desire* (Almeida & Phoenix); *Bootycandy* (Gate).

As co-writer & dramaturg, theatre includes: *The Village* (Almeida Young Company).

Awards include: VAULT Award for Show of the Week (*NO I.D.*), Nominated for Offies Award for Best Performance Piece (*NO I.D.*).

SEAN TING-HSUAN WANG | DIRECTOR

Sean (he/him) is a Taiwanese director, performer and educator. He has directed Tatenda in *NO I.D.* since its inception at Theatre Peckham. Sean's solo work centres around impulses, playing with anticipation and physical memory, all in relation to music and movement.

As director, theatre includes: *NO I.D.* (Theatre Peckham & Vault Festival).

As movement director, theatre includes: *The Frontline* (Theatre Peckham); *Sunny Side Up* (Theatre Peckham); *Dark Matter* (VAULT Festival).

As actor, theatre includes: *Human Nature* (好時光咖啡); *Housewarming* (Theatre Peckham); *Home Sweet Home* (Taipei-London, Online).

CLAUDIA CASINO | DESIGNER
Claudia (she/her) is a Spatial Designer focused on Immersive, Experience, and Performance Design. She is currently completing her MA in Narrative Environments at Central Saint Martins.

As designer, theatre includes: *NO I.D.* (Theatre Peckham & VAULT Festival); *Housewarming* (Theatre Peckham); *Madrigal* (Courtyard Theatre).

As assistant designer, theatre includes: *Indecent Proposal* (Southwark Playhouse).

ZOE BEENY | ORIGINAL LIGHTING DESIGNER
Zoe Beeny (they/she) is a Lighting Designer and Technician. After completing their degree in Drama and English at Goldsmiths, University of London, they have gone on to work as a technician at The Bridge Theatre and The National Theatre.

As lighting designer, theatre includes: *NO I.D.* (Theatre Peckham & VAULT Festival); *Housewarming* (Cockpit & Theatre Peckham); *RIP Everyone, Eventually* (Bread and Roses Theatre, Clapham Fringe Festival); *Eden* (Matchstick); *Precious Little Talent* (Courtyard).

TING (YI-TING) HUANG | STAGE MANAGER
Ting (she/her) is a London & Taiwan based stage manager, theatre-maker and artist with a passion for cross-cultural and interdisciplinary collaborations, including movement, live art, installations and contemporary art exhibitions.

As stage manager, theatre includes: *Housewarming* (Theatre Peckham); *Mundane Greenhouse* (Taipei Performing Arts Center).

As scenic artist, theatre includes: *The Forgotten*, *The Weight of Things*, *All That Remains* (Riverbed Theatre, Taiwan).

As deviser & performer, theatre includes: *drop dead gorgeous* (Edinburgh Festival Fringe, VAULT Festival, Taiwan Contemporary Cultural Lab).

Awards include: Nominated for VAULT Festival for Innovation Award & The Origins Award (*drop dead gorgeous*).

DYLAN MARC VERLEY | PRODUCER

Dylan (he/him) is a producer, director, writer and experimental creative. He is currently working in commercial theatre sector, specialising in touring theatre.

As producer, theatre includes: *NO I.D.* (VAULT Festival); *Along the Coast* (Piece of Cake Productions).

As assistant producer, theatre includes: *Sundown Kiki* (Young Vic).

As director, theatre includes: *Foxes* (Assistant Director, Seven Dials); *Foxes* (Associate Director, Brits on Broadway).

As writer, theatre includes: *Three Islands* (Talawa Young People); *Road Safety* (Barnet Council); *Ice Blunts* (Young Vic); *Order Up* (Royal Central School of Speech and Drama).

As actor, theatre includes: *The Route* (Bush); *Order Up* (Royal Central School of Speech and Drama).

Production assistant credits: *The Cher Show*, *The Osmonds*, *Johannes Radebe: Freedom*, *Johannes Radebe Freedom: Unleashed*, *Oti Mabuse: I Am Here*, *Fisherman's Friends: The Musical* (ROYO, UK Tour).

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^ The post of Company Manager is supported by Charles Holloway.

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CHARACTERS

TATENDA
ANDREW (VOICE)
AUTOMATED PHONE VOICE

OTHER VOICES

FRIEND 1
FRIEND 2
FRIEND 3
FRIEND 4
FRIEND 5
FRIEND 6
FRIEND 7
TATENDA'S MOM
TATENDA'S DAD
THANDIE
FULLY INSANE SOUNDING DOCTOR
PSYCHIATRIST
PHONE VOICES

SETTING

Tatenda's home, which over the course of the show is invaded and overrun by paperwork, archival boxes, overflowing filing cabinets.

TIME

Early 2020

AUTHOR'S NOTE

This play is intended to celebrate and give voice to a perspective on the Global Majority trans experience. Any company intending to stage this should keep this in mind when casting – Tatenda is a person of colour unequivocally.

For the trans siblings who are too busy defending their very existence to write a little play about it.

*(**TATENDA** enters at the edge of the stage, where a clunky old school telephone sits.)*

(Phone ringing.)

AUTOMATED PHONE VOICE. Welcome to the NO I.D. phone line. For English, press one.

(Beep.)

Your call is very important to us. Please wait until you have heard all of the following options before making your selection.

If you would like to hear vague marketing information regarding tonight's performance that you can already find on the website, please press one.

If you would like to establish your identity in order to receive basic public services and exercise your human rights under Article 22 of the United Nations Declaration of 1948, please press two.

(Beep.)

Please wait until you have heard all of the following options before making your selection.

If you would like to hear vague marketing information regarding tonight's performance –

TATENDA. Fuck's sake.

AUTOMATED PHONE VOICE. – that you can already find on the website, please press one.

If you would like to establish your identity in order to receive basic public services and exercise your

human rights under Article 22 of the United Nations Declaration of 1948, please press two.

AUTOMATED PHONE VOICE. If you would like to experience the performance you paid to attend this evening, please press three.

(Beep.)

Sorry, all of our basic human rights advisers are busy at the moment. In the meantime the performance will begin.

You are currently user number – five – in the queue.

(Waiting music.)

*(***TATENDA***'s head begins bopping along to the song subtly.)*

You are currently user number – four – in the queue.

(Waiting music.)

(He's getting his shoulders into it now. This song is very familiar to him.)

You are currently user number – three – in the queue.

(Waiting music.)

(It's kind of his jam. He gets up to dance.)

You are currently user number – one – in the queue.

(He's fully bopping to the track. Arms. Legs. Drama.)

(Phone ringing.)

*(***TATENDA** *rushes back to the phone receiver.)*

ANDREW. NO I.D. phone service, my name is Andrew, how can I help you today?

TATENDA. Hi, I was wondering if I could make an amendment to my public record.

ANDREW. Could you be a bit more specific?

TATENDA. I'm trying to change my name and gender marker in all of my identity documents and public records.

ANDREW. I see... is this because you –

TATENDA. Yes, I'm transgender.

ANDREW. I see. Thank you for providing this information.

TATENDA. No worries, I had to.

ANDREW. And you are transitioning from –

TATENDA. Female to male.

ANDREW. Okay. May I take your name please?

TATENDA. Of course, it's Tatenda Shamiso.

ANDREW. Ta – ten – da? So that's T – A –

TATENDA. Tango Alpha Tango Echo November Delta Alpha. And my surname is Shamiso, Sierra Hotel Alpha Mother Indigo Sierra Oscar.

ANDREW. Thank you. And can I please take your previous name?

TATENDA. Yeah it was Thandiwe Van Wesenbeeck. You need me to spell that for you?

ANDREW. *(Embarrassed.)* Yes please.

TATENDA. That's

THANDIWE,

Tango Hotel Alpha November Delta Indigo Whiskey Echo,

VAN,

Victor Alpha November,

Space,

TATENDA. WESENBEECK,

Whiskey Echo Sierra Echo November Bravo Echo Echo Charlie Kilo.

ANDREW. T – H – A – N – D – I – W – E, V – A – N, W – E – S – E – N – V – E – E – C – K.

TATENDA. Yes, uh, that's B – E – E – C – K, right?

ANDREW. V – E – E – C – K.

TATENDA. Sorry, V for Victor or B for bravo?

ANDREW. V for Victor.

TATENDA. It's actually B for Bravo.

ANDREW. My apologies. So to recap, that's actually T – H – A – N – D – I – W – E, V – A – N, W – E – S – E – N – B – E – E – C – K

*(***TATENDA** *spells out his name with his body, cheerleader style. He gets the K wrong.)*

TATENDA. – No.

ANDREW. K.

*(***TATENDA** *gets the K the right way around.)*

TATENDA. Yes.

ANDREW. And that's the name you don't want.

TATENDA. Yes, it always surprises people why.

ANDREW. Well it's very unique.

TATENDA. Thanks.

ANDREW. May I take down your nationality?

TATENDA. Sure, I'm a dual Belgian and American citizen but I'll also need the records changed in the UK and Switzerland.

ANDREW. Belgian and American, interesting... where does your first name come from?

TATENDA. I don't see how that's relevant but it's from Zimbabwe. My mother's from there.

ANDREW. And you don't have a Zimbabwean citizenship?

TATENDA. No.

ANDREW. Saves on paper I suppose.

(Awkward pause.)

Well Miss – my apologies, do you prefer to go by Miss or Mister? Or is it Mx?

TATENDA. Mister.

ANDREW. Right, well Mr. Shamiso, unfortunately I'm sure you're aware that the NO I.D. phone line doesn't actually exist, and you'll need to sort this out on your own.

TATENDA. Yes.

ANDREW. Is there another reason you phoned us today?

TATENDA. Nah. I was just sort of hoping I could explain everything once, so I don't have to explain it again.

ANDREW. Well, thank you very much for calling.

TATENDA. Uh, thank you.

ANDREW. Is there anything else I can help you with today?

TATENDA. I do need to rehearse my next phone call to HMRC?

ANDREW. Alright, go ahead.

THE PROBLEM

TATENDA. Last year I registered a business to make my art under my name. My actual name, not my old one. It was pretty easy. I registered with the Companies House and opened a business bank account without having to show a single form of identification.

Since then I've moved house twice, and I haven't filed my taxes once. And all of my business's mail gets sent to my old address. And I'm too scared to call them.

I don't know what will happen if I do. I'm pretty sure it'll be straightforward, but I can't shake the feeling that they're going to ask the kinds of questions that make it look as if I'm committing fraud.

I'm too scared to call a lot of numbers. HMRC, the Student Loans Company, the Belgian Embassy, a solicitor, the GP, the Foreign, Commonwealth & Development Office, the surgeon who I'd like to remove my breasts...

I think the smallest fish right now is Her Majesty's – oh, sorry – **His,** Majesty's Revenue and Customs.

(Easy for some.)

But if they ask why I've got a National Insurance number under someone else's name, I need to have a clear and concise answer.

All I have to do is prove that Thandie and I are the same person.

I should probably start with her.

THANDIWE

(While **TATENDA** *enters further into the space, revealing his room, which is littered with loose papers, recordings of his friends and loved ones play. He tidies the space while his loved ones explain what kind of girl* **THANDIE** *was.)*

FRIEND 1. Thandie was a gem. She always lit up the room wherever she went.

FRIEND 2. Thandie was the kind of girl who would make you feel welcome.

FRIEND 3. I first met Thandie when we were fourteen and my first impression of her was, "oh my god, she's *so cool"* –

FRIEND 4. – Everyone wanted to be friends with her and talk to her all the time.

FRIEND 5. Thandie was the person who I could tell my secrets to, and I was the person that had Thandie's secrets.

FRIEND 6. When we would hang out between the ages of five through nine, Thandie would take off her shirt, and just, you know, live life. So free.

FRIEND 5. Thandie was more focused on Kristen Stewart when the rest of us were fighting over Edward versus Jacob.

FRIEND 2. We were like the two little emo shits in the group.

FRIEND 7. – Always put together, but if you pointed it out, she'd insist she was really a mess.

FRIEND 1. She always was very energetic and made everybody feel like they were valid, just like, no matter how stupid or weird they were acting.

FRIEND 6. When we were between the ages of like five and six, I forced Thandie to do a summer camp with me, and it was a theatre camp. And that was Thandie's worst nightmare. She literally begged her mom, "Please don't make me do this camp with Hannah. That's. The last thing I would ever want to do with my free time." And uh, she very soon became the star of the camp. And to this day I really love to take credit for that.

FRIEND 5. Thandie played Annie way before it was cool for little black girls to play Annie.

FRIEND 3. I believe she was a people-pleaser. She had a hard time saying no to people.

FRIEND 4. Being her close friend, I saw that the attention stressed her out so much. I think it was because everyone always wanted something from her? It was kind of weird, she wasn't some spectacle, she was just a normal girl –

FRIEND 3. She just wanted to see others happy –

FRIEND 1. – Brought a lot of passion to pretty much anything that she set her mind to –

FRIEND 3. – And she wasn't afraid to call people out when she needed to.

TATENDA'S MOM. Thandie was the sweetest and most precocious little girl. She would surprise us with her knowledge of the most random things. When she was four, she decided to get into the habit of stealing books… we used to meet friends at a bookstore called Cody's, on Fourth Street in Berkeley, every Friday. And for some reason Thandie decided it was a good idea to steal books rather than ask me if she could have them. It was very random things that she… just, so precocious. And hilarious, actually, because it was always like, this great kid, and then she'd be just, shocking me with the most… random, random things. Just a really all-round