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DUGSI DAYZ

by Sabrina Ali

SAMUEL FRENCH

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ISBN 978-0-573-00033-1

concordtheatricals.co.uk
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DUGSI DAYZ was first produced and developed with Side eYe at Rich Mix, London in October 2022 and January 2023. Since then, the team have gone onto winning the Edinburgh Untapped Award, which provided them with the means to further develop the play for the Edinburgh Fringe on 3 August 2023. The cast was as follows:

MUNIRA ..... Sabrina Ali
HANI ..... Hadsan Mohamud
YASMIN ..... Faduma Issa
SALMA ..... Susu Ahmed

CREATIVE TEAM

Writer | Sabrina Ali
Directors | Poppy Clifford and Warda Mohamed
Lead Creative Producer | Hannah Abdule
Creative Producer | Raha Mahamoud
Creative Producer | Khadra Mohamed
Sound Designer | Calum Perrin

CAST

HADSAN MOHAMUD | HANI

Hadsan is a London-based actor who has received training with The National Youth Theatre of Great Britain. Her stage credits include: *Seven Celebrations* (Orange Tree Theatre) and *Hear Me Now* (Burnt Orange Theatre Co./Southwark Playhouse) which also won Show of the Week at VAULT Festival. Regarding her screen work, Hadsan played the role of Aisha in the Channel 4 online series *The B@IT*. Hadsan is proud to take on the role of 'Hani' in *Dugsi Dayz* as it allows her to authentically express herself on stage while not compromising her identity. She looks forward to more opportunities like *Dugsi Dayz* as it marks a significant milestone in her career.

FADUMA ISSA | YASMIN

Faduma is a Coventry-based actor. She started her career as a member of the Belgrade Theater's Youth Group, where she appeared in several plays such as *Children of Killers* (2016) and *Heritage* (2016) before she moved to their Young Company with *Rise* (2017). Her film debut, *Heads or Tails* (2020), was specially recognised by the Royal Television Society. She then continued her training at Vision Centre for Actors in Birmingham. *Dugsi Dayz* is her professional stage debut, and she is excited to perform at the Edinburgh Fringe Festival for the first time. The journey of playing and developing the character of 'Yasmin' has been one of her most joyful and fulfilling stage experiences to date.

SABRINA ALI | MUNIRA

Sabrina is a South West London-based writer and actor, who is driven by a passion for sharing authentic and representative stories, from her impressive stage debut in Side eYe's *HOME* (2019) to her one-woman play *Muna Knows It All* (2021). Sabrina has regularly written herself into roles; aware of the lack of opportunities available for women of colour in theatre. Through this, she has consistently showcased her versatility and ability to connect with audiences through her acting – but most importantly, her understanding of the untold stories that deserve space on stage. She eagerly awaits the premiere of *Dugsi Dayz* at the 2023 Edinburgh Festival Fringe which will be her first long run and a new opportunity to showcase her skills to the industry.

SUSU AHMED | SALMA

Susu is a London-based actor who studied film at the National Youth Film Academy and acted in a myriad of short films such as *Hidden* (2020), *HOME* (2020), *Can We Talk* (2021), *Road Trip* (2023). She has worked on the Alley Cat Film documentary *County Lines* (2022) which premiered on Nowness, as well as online pilot *Falling Out* (2023). Susu's theatre debut was in Side eYe's *HOME* (2019) and has pursued professional training with All In Actors (2021); as part of her training, she performed in Shakespeare's *Destruction of Women: Lucrece* (2022) and *The Tempest* (2022). Susu has been involved in the development of Gemskii's *Bluebeard III* (2023). For Susu, playing 'Salma' in *Dugsi Dayz* has pushed her artistry; she appreciates acting in a play that subverts the perceived homogeny of Black Muslim women, and she has found compelling ways to bring 'Salma' to life.

CREATIVE TEAM

HANNAH ABDULE | LEAD CREATIVE PRODUCER

Hannah is the Artistic Director of Side eYe and is a multi-disciplinary artist with a love for rich storytelling. She is driven by the desire to create stories that do not limit Muslims, in particular, hijab-wearing artists. She returned to the stage with her performance in *Arawelo* (2018), and from there, she ventured into co-founding Side eYe. As a multifaceted talent, she donned the hats of director, writer, producer, and performer in the production *HOME* (2019). She then took on the role of lead producer for *Muna Knows It All* (2021) and *Dugsi Dayz* (2022) she has an eye for connecting with budding storytellers and art makers to achieve a collective vision where experience isn't a prerequisite but a desire to tell good stories. Hannah embraces the collaborative and experimental nature of Side eYe, finding joy in her multifaceted involvement. As a proud mum to Bilan, Hannah envisions granting her daughter the artistic world she'd always imagined.

KHADRA MOHAMED | CREATIVE PRODUCER

Khadra is a freelance producer who is intrigued by interdisciplinary practice and community-based art. She has previously worked for the Royal Philharmonic Orchestra, supporting multidisciplinary performances featuring orchestral

musicians alongside an array of performers from the London Borough of Brent. Khadra has also worked as a member of the Underbelly Programming team, leaving her well-versed in the machinations behind Edinburgh Festival Fringe – *Dugsi Dayz* is her first theatre producing credit. Contributing to a show that resonates with her own cultural upbringing makes this experience that much more fulfilling.

RAHA MAHAMOUD | CREATIVE PRODUCER

Raha Mahamoud is a South East London-based producer, and has since its inception, been a part of the development and production of Side eYe's *Dugsi Dayz*. She worked closely with the writer, directors and actors to bring the play from paper to stage. Raha is well-versed in understanding the ever-changing needs of a play; from script development, set designing to audience engagement. She thrives in collaborative environments, pushing the glass ceiling and getting brilliant press in the theatre space. Raha is particularly interested in multimedia and community-based art, specifically work that is inclusive to minorities – particularly individuals with disabilities. At present, Raha is excited to be working as a producer on new and exciting projects. Outside of producing, she is completing her Postgraduate Degree in IP law at Queen Mary, University of London.

POPPY CLIFFORD | CO-DIRECTOR

Poppy is a London-based director with a special interest in new writing, international, and queer work. She applies an interdisciplinary approach to her productions and an intracultural, collaborative attitude to the making process, which prioritises unlocking the potential of performers.

Poppy received an MFA in Theatre Directing from Birkbeck, University of London, following an undergraduate degree in German Literature at Oxford University. She is dedicated to telling compassionate stories which challenge the perception we have of ourselves and each other. It is this, alongside her desire to be part of the change she wants to see in the arts, that led her to be one of the founding members of Side eYe Productions. As well as directing plays including *Dugsi Dayz*, *Arawelo*, *HOME* and *Muna Knows It All* for Side eYe, her productions include *The Threepenny Opera* (Oxford Playhouse); *A Midsummer Night's Dream* (HOME Manchester & The Hope Mill); *Bluebeard III* (The Kings Head) and *The Laramie*

Project (RADA). She also directed the award-winning podcast *Dem Times* and has been Resident Assistant Director at RADA, HOME Manchester and Theater Freiburg in Germany.

She also runs the youth program at Stockwell Park Community Trust and is training to become a psychologist at the Institute of Group Analysis and the Camden and Islington NHS Trust.

Working on *Dugsi Dayz* with Sabrina, Warda, the performers and the wider Side eYe team has undoubtedly been a career highlight. She is delighted to see the production expanding its reach at the New Diorama Theatre and on an Underbelly/ Edinburgh Fringe stage, thanks to the Untapped Award.

WARDA MOHAMED | CO-DIRECTOR

Warda is an interdisciplinary director, writer, and filmmaker driven by a passion for compelling storytelling. She made her directorial debut with the groundbreaking short film *Sorry My Somali Is Not Very Good*, which premiered on BFI Player and garnered recognition at the Aesthetica Film Festival in 2021. Currently, Warda's short film *Muna*, backed by BBC FILM, is making waves on the festival circuit, while she simultaneously develops her feature film *Moon*. Her expertise in Somali representation shines through as she contributed as a consultant to the acclaimed film *Rocks* and played roles in projects like Roger Michell's *The Duke* and Edgar Wright's *Last Night In Soho*. With a foray into theatre, Warda's directorial debut in *Dugsi Dayz* showcased her collaborative spirit and the joy she finds in the rehearsal process, developing a script that resonated with her own nostalgic memories of Dugsi.

CALUM PERRIN | SOUND DESIGNER

Calum Perrin is a composer and artist who works across theatre, performance and radio. Their recent work for theatre includes: *Ten Days in a Madhouse* (Jack Studio Theatre); *The Boys Are Kissing* (Theatre503); *Constellations* (Vaudeville Theatre) and *Risklab* (Deutsches Theater).

Their recent work for radio includes: *Bells That Still Can Ring* and *Radio Waves* (BBC Radio 4); *Unread*, *Northumberland's Electric Coast* and *Chromophonia* (BBC Radio 3); and *The Electricity of Every Living Thing* (Audible).



Side eYe is an award-winning theatre collective invested in uplifting stories and work developed by primarily Black Muslim women. Their successes are a testament to the power of community-led support; so far, all their theatre productions – from *Arawelo* (2018) to *Dugsi Dayz* (2022) – were programmed and created for Somali Week Festival, where the company was given free reign to develop work. This act of trust has taken them down an unprecedented path. The company's gratitude to the community is reflected in its continued development; They are invested in dismantling barriers to the arts, reflected in their various school performances and post-show discussions, which offer a space for the audience to explore how the show was developed. This safe and welcoming environment is a call to connect with their audience and community, and it has seen Side eYe grow in numbers and strength year-on-year. The company not only side-eyes the exclusionary tendencies of mainstream theatre but actively seeks to create opportunities for all.



Kayd Somali Arts and Culture is an organisation that was founded in 2009 in Tower Hamlets, London, to create space for Somali arts and culture. Our aim is to support our communities and artists to engage with mainstream arts organisations and venues, and to develop creative skills through community initiatives. We have been working with Side eYe for four years and it is very encouraging to see them break into mainstream spaces, with their sold-out plays and now the Untapped Award. Side eYe is a collective of artists and creatives that embody Kayd's values and goals. Their success breaks barriers for young minority artists and we are hoping our planned national tour of *Dugsi Dayz* this year and their Fringe run will launch them into the mainstream arts scene.

AZIZFOUNDATION

The Aziz Foundation is a family charitable foundation established to support Muslims to critically engage with public narratives and address the challenges facing British Muslim communities and wider society. By supporting talented Muslims and Muslim-led organisations we hope to amplify the incredible contributions of Muslim communities and cultivate a more equitable and inclusive society.

We are committed to fostering greater diversity and Muslim representation in arts and culture and theatre specifically so are thrilled to be supporting Side eYe Productions to showcase their groundbreaking play *Dugsi Dayz* to large and diverse audiences. By supporting this show, we celebrate the creative expressions of a majority black-Muslim-women-led company sharing their authentic stories, perspectives and experiences for all to enjoy.

New Diorama Theatre

New Diorama Theatre is a pioneering studio venue in the heart of London.

Based on the corner of Regent's Park, over the last ten years New Diorama has been at the heart of a new movement in British theatre. New Diorama is the only venue in the UK entirely dedicated to providing a home for the country's best independent theatre companies and ensembles, and has established a national record as a trailblazer for early-career artist support.

"A genuine theatrical phenomenon – a miniature powerhouse." – *The Stage*

In 2022, New Diorama was named The Stage's Fringe Theatre Of The Year, for the second time in its short history; and in 2023 was awarded the inaugural Critics Circle Empty Space Venue Award. Since opening in 2010, New Diorama's work has also won four prestigious Peter Brook Awards; eleven Off West End Awards including Off West End Artistic Director of the Year; and The Stage's Innovation Prize.

"A must-visit destination for London theatregoers." – *Time Out*

Work commissioned and produced at New Diorama frequently tours nationally and internationally, including regular transfers Off-Broadway and co-curating New York's celebrated Brits Off Broadway Festival with 59E59 Theaters. The Stage 100, which charts power and influence across British Theatre, currently list New Diorama as the most influential independent studio theatre in the UK.

"A crucial part of the wider UK theatre ecology and an under-sung hero." – *The Guardian*

In 2023, New Diorama achieved a further milestone with two original commissions transferring into London's West End. *For Black Boys Who Have Considered Suicide When The Hue Gets Too Heavy*, originally co-produced with Nouveau Riche and earning their artistic director Ryan Calais-Cameron an Olivier

Award nomination for Best New Play, transferred first to the Royal Court Theatre before a limited, sell-out West End run at the Apollo Theatre. Alongside, *Operation Mincemeat*, an original New Diorama commission from musical theatre company Spitlip, transferred to the Fortune Theatre, where it has already extended its run several times.

"New Diorama has only been around for a decade but has already left a huge mark on the global theatre scene." – *WhatsOnStage*

www.newdiorama.com | @NewDiorama | New Diorama Theatre, 15-16 Triton Street, Regent's Place, London NW1 3BF.

UNTAPPED

UNDEREELLY | NEW DIORAMA THEATRE
CONCORD THEATRICALS | NOUVEAU RICHE

Originally developed in 2018 by New Diorama and Underbelly to discover and support emerging theatre makers at the Edinburgh Festival Fringe, the Untapped Award has established a remarkable record as a platform for bold new theatre by outstanding companies.

Over its 2018, 2019 and 2022 editions, the first three years of the Untapped Award have already provided a springboard for major Edinburgh Fringe premieres. Previous recipients have gone on to win three Fringe First Awards *This is Not a Show About Hong Kong* (Max Percy & Friends); *It's True, It's True, It's True* (Breach); *Dressed* (ThisEgg) and a Stage Edinburgh Award *Queens of Sheba* (Nouveau Riche). Winners have also gone on to secure major national and international tours following the festival (including Burnt Lemon's *Tokyo Rose*, Ugly Bucket's *Good Grief* and *Queens of Sheba*, which most recently played at New York's Public Theater for the prestigious Under the Radar Festival, and adaptations for screen, with *It's True, It's True, It's True* broadcast on BBC television.

"The Untapped trio ranked among the best of the entire festival, proof that support from organisations like Underbelly and New Diorama can pay off in spades." – *WhatsOnStage*

For 2023, the award was relaunched and super-charged with support from new partners Concord Theatricals and previous winners Nouveau Riche, with the cash investment in each company doubled to £10,000 alongside an extensive paid-for support package and publication by Concord Theatricals under their UK imprint Samuel French Ltd.

Drawn from a nationwide talent search receiving a record one hundred and eighty submissions, the three 2023 winners are *Dugsi Dayz* by Side eYe, a Somali remix of *The Breakfast Club*; *One Way Out* by No Table Productions, a dynamic drama about young British Caribbeans' experiences of the Windrush crisis; and *It's A Motherf**king Pleasure* by FlawBored, a scathing satire on identity politics which asks "What if disabled people were out to make as much money as possible from the guilt of non-disabled, anxious people (like you)?"

THE MAKING OF DUGSI DAYZ

It was June 2022, and Kayd's Somali Arts and Culture had asked Side eYe to create a play for the annual Somali Week Festival, which takes place during Black History Month. Eager to engage audiences with a relatable story, Side eYe approached writer Sabrina Ali who immediately knew that this would be her opportunity to write a riff on the John Hughes film *The Breakfast Club* – except it would be about the global experiences of young Somalis as it concerns the rite of passage called 'Dugsi,' Islamic school in Somali.

Dugsi has been an integral part of our lives, and the lives of many people brought up in a Muslim household. Like being at school, it was a constant in many of our childhoods, full of friendship and laughter, and it also informed many of our ideas about what community looks like. In fact, our cast callout asked for actors to submit a short tape telling us their favourite funny memory from Dugsi. The collaborative nature of the production was evident, with our cast and creative team coming together to develop, market and devise the production, infusing it with our collective creativity and passion.

Part of the charm and success of *Dugsi Dayz* is the fact that it was written, co-directed, produced and performed by Somali women. Sabrina continued to put pen to paper throughout its numerous iterations and created a story filled with belly laughs and nostalgia.

Dugsi Dayz was the first play we've worked on which returned to the stage after the Somali Week Festival, and this is a testament to our eager audiences and community. We took the show back to London's Rich Mix for four more sellout performances, which led to members of our team gaining representation and new opportunities. It was also at these shows that we heard of the Edinburgh Untapped Award, which we have since gone on to receive.

Our personal drive to take the show to bigger and greater heights means nothing without our community, who have rallied behind us to get additional funding as we prepare to take the show to Edinburgh Festival Fringe. From retweets to Instagram story shares, to good old-fashioned word-of-mouth, our simple idea has grown into so much more. We're endlessly grateful for what support from Underbelly, New Diorama Theatre, Concord Theatricals, and Nouveau Riche means as a result of winning this award – and the additional support from The Aziz Foundation and from all those who have rallied behind us has meant we could take full advantage of winning this prestigious award.

So – thank you, thank you, thank you.

With love and gratitude,

The Side eYe Team

THANK YOU FROM TEAM SIDE EYE

To our wonderful cast and creative team, we gave ourselves fully to this and for that every success belongs to us all <3

Ayan Mahamoud MBE and the entire Kayd Arts Somali Arts and Culture team, for programming our work year-on-year as part of the annual Somali Week Festival. Without you, there would be no Side eYe.

Rich Mix, for giving us the stage to continually connect with audiences over the years.

Mohamed Abdisalam for adding the Dayz to Dugsi. You gave us a play title that reflected the nostalgia we wanted our Somali audiences to feel.

Claire Wilson for sharing her office space with us as we created the show. You gave us peace of mind knowing we had somewhere to bring our work together.

Haboon Cali Calasow, for gifting us your treasured carpets which helped us create a Dugsi atmosphere (who said you can't do things on a budget).

Mohamed Mahamoud, for your stage management support and leading team duas. Being able to call for your help at a moment's notice was integral to our opening shows. You star.

Hibaq Farah, for catapulting *Dugsi Dayz* into the mainstream. Somalis for the win!

Khadra Mohamed, for your relentless support and wanting more for us. You're part of the team, don't ever think of leaving.

The whole Untapped team: Underbelly, NDT, Concord Theatricals and Nouveau Riche; for making us feel seen and giving us an opportunity to make *Dugsi Dayz* bigger, better and reach wider audiences.

Guy J Sanders, for your patience and passion to develop our entire company image. We've learned so much from your expertise.

Our GoFundMe donors, your support means the world to us and your donations were essential to our large team.

Aziz Foundation, organisations like you which seek to elevate Muslims across industries have changed so many lives – thank you for changing ours.

Julie Fawcett MBE from the Stockwell Community Centre, you've been there for us from the start from *Arawelo* to *Dugsi Dayz*. We've loved using the community centre as space to hone our craft.

Our audiences - past, present and future; We didn't shelf *Dugsi Dayz* because of your appetite for more, which propelled us on this life-changing journey. In particular, shoutout to our Somali audiences, for helping us bring the old rawayaads of Mogadishu to UK stages.

CHARACTERS

MUNIRA – The class joker, mischief-maker, and detention enthusiast. She's the troublemaker everyone can't help but love.

HANI – An introverted rebel with a sharp tongue. She keeps to herself, doesn't fit in, and prefers her own company.

YASMIN – A sweet popular social butterfly, her makeup and style is always on point but sometimes they land her in trouble.

SALMA – A goofy screwball. She strives for excellence, but her eagerness sometimes lands her in trouble. Always seeking Macalin's approval, she's determined to be the best in class.

MACALIN – Whereabouts unknown.

AUTHOR'S NOTE

This play is a love letter to my younger self, who always dreamt of being on stage. Inspired by the girls I met at Dugsi, I hope the play captures and celebrates the joys and wonders of being a Somali girl.

AUTHOR'S ACKNOWLEDGMENTS

I want to give a shout-out to all the people who made this play possible.

First and foremost, I want to give a special thanks to my friends. Your encouragement throughout the writing process meant the world to me. Thank you for being there, coming over to my house to read countless drafts and even for sharing your own funny stories of Dugsi. It was your presence that pushed me to finish writing *Dugsi Dayz*.

To the talented, brilliant actors, Faduma, Hadsan and Sumaya, thank you for your individual contributions to the creation of *Dugsi Dayz*. It was your own interpretation and personal touches to these characters that has made *Dugsi Dayz* so special. It's my biggest wish that each of you continues to have amazing careers; your talents are undeniable and I can't wait to see your names in lights.

To my directors, your creative brilliance breathed life into my play. Poppy, your kindness and genuine care allowed space for an environment where creativity and artistic boundaries could be pushed. Warda, you created a safe space for us to explore new depths and take risks in our performance, offering us words of wisdom that not only uplifted us as actors but as individuals navigating this industry. I trusted you both completely with my writing, knowing that you would only bring out its very best. *Dugsi Dayz* has honestly surpassed anything I could have imagined thanks to the exceptional directors behind it.

To the producers of *Dugsi Dayz*, thank you for being the driving force behind the scenes. Hannah, your ability to oversee the production and assemble a team who are not only skilled, but deeply passionate about their work is remarkable. Raxa, thank you for being my trusted sounding board from the start. Your constant encouragement and determination to bring out the best in me and the play is invaluable. Khadra, thank you for helping make our dreams of Edinburgh a reality, your expertise in navigating the festival and your commitment to our journey there means a lot.

I would like to thank a few special people who have played an important role in my journey as a writer and actor. Starting with my drama teacher Miss Dunn, thank you for recognising my potential, and encouraging me to pursue my dreams. You truly played a significant role in shaping me as an actor and writer. I'd also like to thank Ayaan Mahamoud for the support her organisation KAYD provided me. Thank you for taking the chance on me as an emerging writer, and creating a space where young Somali artists like me can thrive. Thank you to Mr Clifford, who consistently took the time to pull me aside after every performance and offer me words of encouragement, it meant a lot.

A BIG thanks goes to the Somali audience of *Dugsi Dayz*. You all came together in creating a buzz for the play that led to sold-out shows. Your support has given me the confidence to continue sharing our stories. This play is truly a love letter to you all!

Lastly, thank you to my parents. I know that pursuing a career in the arts may not have been an easy path for you to accept, but you trusted in me, even in the face of uncertainty. That means a lot.

GLOSSARY

Dugsi – Islamic school

Macalin – Teacher

Alif ba taa – Arabic alphabet

Hadith – Narrations of the saying and doings of the Prophet PBUH

Eid – Muslim holiday

Subhanallah – Glory to God (used as a exclamation by Muslims)

Astaghfirullah – I seek forgiveness in God

Haram – Forbidden or unlawful

Sheeko – Story

Xariir – Tell us

Dhaqan celis – Return to culture

Bismillahir Rahmanir Raheem – In the Name of Allah, the Beneficent, the Merciful

Assalamu'alaikum – Peace be unto you (Islamic greeting)

Wa alaikum assalam – And unto you peace (Islamic greeting reply)

Jilbab – Long loose hijab

Hooyo – Mum

Dunya – Present world

Qadar – Power

Dhegodeer – Female with long ears

Inna lillahi wa inna ilayhi raji'un – Indeed, to Allah we belong and to Allah we shall return

ACT ONE

Int. Dugsi – Day

*(**HANI**'s sitting on Macalin's desk, she's listening to music.)*

HANI. I HATE MY LIFE...

(She kicks Macalin's desk, a drawer opens and she finds a Rubik's cube.)

How do you do this thing?

*(**MUNIRA**'s footsteps can be heard, she's talking on the phone to her mum, **HANI** hears her and ducks under Macalin's desk.)*

MUNIRA. *(On the phone.)* There's no one here?

Hooyo no ones here?!

Are you sure it's at six p.m?

Maybe the mosque is closed I should go home...

No, I'm not in the boy's section –

Because Macalin hates me –

*(**MUNIRA** finds **HANI**. They share an awkward gaze.)*

(On the phone.) Gotta go hoya byeeee.

*(**MUNIRA** sits down.)*

(Tentatively.) You've only been here for what a week and you already got detention...

Respect.

*(***HANI** *ignores* **MUNIRA**.*)*

You can tell me you know…whatever you've done I've probably already done it.

HANI. Mind your business.

MUNIRA. *(To herself.)* Rude.

Just tryna make conversation.

*(***MUNIRA** *hesitantly edges closer to* **HANI**.*)*

Did you…

Forget your Quran homework?

Pinch Salma's feet during prayer?

Eat Haribos?

No?

*(***HANI** *continues to ignore her, this time concealing a smile.)*

Did you…

Carve your initials on his walking stick?

Hide his walking stick?

And when he finds his walking stick you swear that you never ever/

HANI. SHUT UP

*(***HANI** *glares at* **MUNIRA**, *until* **MUNIRA** *retreats and shifts her chair back to its original position.)*

MUNIRA. That's haraam you know/

You cant ignore a Muslim sister especially when she salams you.

*(**HANI** looks up at her and scolds.)*

HANI. You didn't even salaam me!/

*(**MUNIRA** interrupts her.)*

MUNIRA. Assalamu'alaikum sis.

*(**HANI** hesitates and reluctantly salaams her back.)*

HANI. Wa alaikum assalam SIS.

MUNIRA. So what you writing in your notebook? Is it like a death note?

You Somali girls and your anime…

*(**HANI** grows increasingly irritated by **MUNIRA**, but before she can respond, **YASMIN** enters, wearing a leather jacket and her hoop earrings poking out of her scarf, she's tiptoeing in.)*

MUNIRA. You can relax he's not even here yet.

YASMIN. I can't believe I'm gonna be late for Saynab's bridal shower!

*(**YASMIN** looks over to Macalin's empty desk.)*

And he's not even here yet!

MUNIRA. Isn't your sister already married?

YASMIN. Obviously not my sister, I'm talking about my friend Saynab. It starts at half eight so if black timing is on my side, I should be good –

MUNIRA. Saynab? The same Saynab you beat up outside the mosque not long ago?

YASMIN. No that's another Saynab, plus that was just a misunderstanding and too many people were involved.

Lies, rumours, you know how young girls are, they like to talk…

*(**HANI** scoffs at **YASMIN**'s comment, interrupting the girls.)*

HANI. HA!

*(**MUNIRA** stands up, walks to Macalin's desk and rips out a piece of paper. She signals for **YASMIN** to come over.)*

MUNIRA. Why don't you just write Macalin a sick note and leave it on his desk before he comes back?

*(**HANI** closes her notebook and focuses on the girls.)*

YASMIN. Macalin will literally make me chew it up and eat it, you think he cares about a sick note/

MUNIRA. Not if you write it in Arabic/

*(**HANI** laughs to herself.)*

YASMIN. What?

MUNIRA. He can't make you chew up Arabic.

YASMIN. Why?

MUNIRA. It's Arabic.

It's the holy language/

*(**HANI** laughs to herself.)*

HANI. Can you both just shut up and sit down, he's not coming anytime soon.

MUNIRA. How do you know?

Huh?

How do you know you the Macalin?

*(**HANI** ignores her.)*

Anyway if he doesn't show up in the next fifteen minutes we can leave/

YASMIN. Oh yeahhh the fifteen minute rule.

HANI. What?

YASMIN. If the teacher doesn't show up in fifteen minutes, you can leave, it's the rule.

MUNIRA. It's the law/

HANI. It's stupid.

*(**MUNIRA** pays no attention and settles beside **YASMIN**, jotting down the sick note in Arabic. Meanwhile, **YASMIN** can't hold back her laughter, witnessing **MUNIRA**'s amusing struggle.)*

MUNIRA. Alif Ba Taa Yasmin's sick.

YASMIN. Oh my days Munira that's not Arabic.

MUNIRA. Just answer the question?

*(**YASMIN** snatches the pen of **MUNIRA**.)*

YASMIN. Listen, do you know who knows how to write in Arabic?

MUNIRA. Who?

YASMIN. Hani.

MUNIRA. You ask her?

YASMIN. No please it's my friend's bridal shower do this for me?

*(**MUNIRA** agrees and approaches **HANI** hesitantly, **YASMIN** pulls out her phone to record.)*

MUNIRA. Hey Hani do you know how to write in Arabic?

HANI. I do actually.

MUNIRA. Can you write down Yasmin's sick.

*(***HANI** *nods and takes the notebook and pen,* **MUNIRA** *turns to* **YASMIN** *who's still recording her.)*

YASMIN. State your name cuz.

MUNIRA. My names Munira Munira moves madd /

YASMIN. What we saying.

MUNIRA. Not much we're just out here in Dugsi Detention /

YASMIN. Not for longgg /

*(***MUNIRA** *and* **YASMIN***'s conversation is interrupted when* **HANI** *throws the notebook and pen on the ground,* **MUNIRA** *picks it up and gasps.)*

MUNIRA. Oh my God that's not Arabic!

YASMIN. Shame on you Hani!

SHAME ON YOU!

MUNIRA. I'll just spend the rest of detention doing my makeup.

I'm leaving as soon as he comes.

*(***HANI** *resumes her diary, and* **YASMIN** *starts her pre-bridal shower makeup.* **MUNIRA** *watches* **YASMIN** *closely.)*

YASMIN. What?!

MUNIRA. So you sure you're not here because you beat up Saynab?

YASMIN. Girl, no, it's not true.