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IT'S A MOTHERF**KING PLEASURE

by Sam Brewer, Aarian Mehrabani
Chloe Palmer & Josh Roche

Based on an original concept
by Samuel Brewer

SAMUEL FRENCH

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Chloe Palmer & Josh Roche (FlawBored)
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*IT'S A MOTHERF**KING PLEASURE* was first produced by FlawBored and ASYLUM Arts at Vaults Festival February 2023. The cast was as follows:

SAM / TIM . . . . . Samuel Brewer
CHLOE / HELEN RICHARDSON . . . . . Chloe Palmer
AARIAN / ROSS . . . . . Aarian Mehrabani

CREATIVE TEAM

Writers | Sam Brewer, Aarian Mehrabani, Chloe Palmer & Josh Roche
Director | Josh Roche
Producer | Stephen Bailey for ASYLUM Arts
Designer | Cara Evans
Associate Designer | Ana Webb-Sanchez
Lighting Designers | Alex Musgrave and Abi Turner
Sound Designer | Calum Perrin
Video Designer | Dan Light
Associate Video Designer | Josie Ireland
Production Stage Manager |Beatrice Galloway
Stage Manager | Lauren Hastings
Access Worker | Victoria Hoyle

*IT'S A MOTHERF**KING PLEASURE* then transferred to Soho Theatre in May 2023. The stage manager was Beatrice Galloway, it was produced by ASYLUM Arts with Hannah Smith and the lighting designer was Alex Musgrave.

*IT'S A MOTHERF**KING PLEASURE* will transfer to the Edinburgh Festival with support from New Diorama Theatre and Underbelly, as one of the winners of the Untapped Award 2023.

FlawBored

FlawBored is a multi-award winning disabled-led theatre company. Co-founded by Samuel Brewer, Aarian Mehrabani and Chloe Palmer. *It's A Motherf**king Pleasure* is their debut show and aims to address complex and uncomfortable issues surrounding identity – which no one has the answers to. FlawBored strives to make work that is challenging, funny and accessible.

CAST

SAMUEL BREWER | SAM / TIM
Samuel Brewer is one of the co-founders of FlawBored and co-writer of *It's A Motherf**king Pleasure*.

Samuel trained on the BA Acting Collaborative and Devised Theatre course at the Royal Central School of Speech and Drama, graduating in 2020.

Since graduating he has worked as an actor, voice-over artist, theatremaker, educator and access consultant. Working as a visiting professional for the Royal Central School of Speech and Drama, East 15 and Guildhall. Working with companies such as: The Watermill Theatre, Shakespeare's Globe, Complicité, Pentabus Theatre, Leeds Playhouse, and ASYLUM Arts (who he frequently collaborates with). He works frequently as an access consultant and audio description consultant. Samuel will often find himself working with playwrights and directors on earlier iterations of their work using his theatremaking skills to inform the structure and development of new work. He works with multi-sensory company Frozen Light who create shows for adults with profound and multiple learning disabilities (who he frequently collaborates with). He also runs workshops on accessibility through play, and treats access like a muscle, that needs to be trained more and more in order for its implementation to be at its peak.

Recent credits include: *Who Plays Who?* (Barbican and Albany); *Frankenstein* (The Hawth) and an upcoming *Marvel* voice over project.

AARIAN MEHRABANI | AARIAN / ROSS
Aarian is one of the co-founders of FlawBored and co-writer of *It's A Motherf**king Pleasure*.

Aarian trained on the BA Acting (Collaborative and devised theatre) course at the Royal Central School of Speech and Drama, graduating in 2020. Before moving to London in 2017 he worked closely with The Royal Exchange Theatre in Manchester, appearing in shows such as *Nothing* (2016/2017), directed by Bryony Shanahan and BRINK, directed by Matthew Xia.

He also works in musical theatre. Playing Aziz in Leo&Hyde's UK tour of *GUY: A New Musical* and 2021 R&D, and continues to collaborate with Leo&Hyde on their new musical *Galileo*, and working on other new musical theatre projects such as Amir Shoenfeld and Caitlyn Burt's new musical based on the life of Otto Weidt.

Most recently as an actor, he played Bun in Michael Morpurgo's *The Sleeping Sword* adapted by Tatty Hennessy, at the Watermill Theatre. He also writes and performs music under the name Aarian and his

debut single *Five Yard Line* was released on all streaming services in May 2022.
In addition to his work as one of the co-founders of FlawBored he engages in a range of other freelance work including designing and delivering workshops in a range of educational and corporate settings, sitting on the steering committee for ASYLUM Arts and the audition panel for the BA Acting Program at The Royal Central School of Speech and Drama.

CHLOE PALMER | CHLOE / HELEN RICHARDSON

Chloe is one of the co-founders of FlawBored and co-writer of *It's A Motherf**king Pleasure*.

She is an actor and writer who graduated from the BA Acting Collaborative and Devised Course at Royal Central School of Speech and Drama in 2020.

As an actor: *We Need to Talk About Grief* by Sonia Jalaly, dir. Seán Linnen (Donmar Warehouse); *White Girls Gang* by Rianna Simons, dir. Babirye Bukilwa (New Diorama Theatre) and *CONTAINS ADULT THEMES AND VIOLENCE* by Martha Watson-Allpress, dir. Nat Rite (Upstairs at the Gatehouse).

As a writer Chloe has worked with Theatre Royal Stratford East and the Royal Court Theatre.

CREATIVE TEAM

JOSH ROCHE | DIRECTOR

Josh is the winner of the JMK Award 2017, the UK's most prestigious award for directors under 30, directing *My Name is Rachel Corrie* at the Young Vic, edited by Alan Rickman & Katherine Viner, starring Erin Doherty. He has directed over twenty productions, including *Pressure* by David Haig (The Royal Alexandra, Toronto); *Home* by David Storey (Chichester Festival Theatre); *Orlando* by Lucy Roslyn (59E59, New York); *Winky* by George Saunders (UK Premiere, Soho Theatre); *Radio* by Al Smith (Audible UK); *Plastic* by Kenny Emson (Poleroid Theatre) and *No Particular Order* by Joel Tan (Theatre503). In 2016 he directed the opening of the World Shakespeare Congress at the Royal Shakespeare Congress, and directed Judi Dench, Sir Ian Mckellen, Rory Kinnear, Tim Minchin, Paapa Essiedu, Benedict Cumberbatch, David Tennant, Harriet Walter and Prince Charles in the televised event *Shakespeare Live!* He was assistant director for the RSC, Shakespeare's Globe and on the West End. Josh was formerly literary associate at Soho Theatre. He is the co-founder of the national OpenHire campaign, which advocates for transparent hiring processes in UK theatre.
www.joshrochedirector.com

ASYLUM ARTS | PRODUCER FOR VAULTS AND SOHO
ASYLUM Arts is a company focused on curating and promoting exceptional disabled and neurodivergent work. ASYLUM was founded in 2021 by Stephen Bailey (Royal Theatrical Support Trust Sir Peter Hall Directing Award Winner 2022). ASYLUM produces work, delivers training on neurodiverse inclusion and reinvests its profits in training for early career disabled and neurodivergent practitioners.

ASYLUM are members of Barbican Open Lab and have worked with organisations including the National Theatre, Royal Court Theatre, The Yard, Hijinx, Theatre Deli, Pentabus, and Graeae. Shows developed include *Who Plays Who* about disabled casting in Hollywood; digital production *Yoga for the Feet* by Tilly Lunken with Ellandar; *Surfacing* by Papatango Winner Tom Powell; and *That's Not My Name* by Sammy Trotman and *Covered in Jam*.

The first edition of ASYLUM Gym offered a course of learning, advocacy and practical career advancement for twenty two neurodivergent and disabled artists. It was funded by Arts Council England. ASYLUM have been supported by Unlimited, The Barbican, British Telecom, Arts Council England, Lewisham Borough of Culture and London Liberty Festival.

You can find ASYLUM @TheatreASYLUM and contasylumcic@gmail.com

HANNAH SMITH | PRODUCER
Hannah is an independent producer, currently working with The Wardrobe Ensemble, Brook Tate & FlawBored. Shows produced include: *Mog the Forgetful Cat* (The Old Vic & Royal & Derngate, Northampton); *Birthmarked* (Bristol Old Vic); *Education, Education, Education* (UK tour & West End); *1972: The Future of Sex* (UK tour).

CARA EVANS | DESIGNER
Cara (She/They) is a performance designer, an associate director at OPIA Collective and a reader at the Royal Court Theatre.

Theatre includes: as Designer or Co-Designer, *The Living Newspaper* (Royal Court Theatre); *Sleepova* (Bush Theatre); *Sirens* (Mercury Colchester Studio); *Get Dressed!* (Unicorn Theatre); *Queer Upstairs* (Royal Court Theatre); *SK Shlomo: Breathe* (Royal Albert Hall); *The Misandrist* (Arcola); *Bright Half Life* (King's Head Theatre); *It's A Motherf**king Pleasure* (Soho & Tour); *Body Show* (Soho & Pleasance); *F**king Men* (Waterloo East); *The Beach House* (Park 90); *Blanket Ban* (New Diorama/Underbelly); *Ordinary Miracle and Love Bomb* (NYT); *Instructions for a Teenage Armageddon* (Southwark Playhouse); *The Woman Who Turned Into A Tree/Refuge* (New Nordics Festival/Jackson's Lane); as Associate Designer for Chloe Lamford, *Teenage Dick* (Donmar School's Tour).

ALEX MUSGRAVE | LIGHTING DESIGNER

Alex has been nominated for an Off West End Award for Best Lighting Design for *You are Here* at the Southwark Playhouse. Alex was the recipient of the Association of Lighting Designers Lumiere Scheme. Most recent design work includes: *Home* (Chichester Festival Theatre); *Private Lives* (The Barn Theatre, Cirencester); *The Cunning Little Vixen* (Royal Birmingham Conservatoire); *Rapunzel* (Watermill Theatre); *Anyone Can Whistle* and *You Are Here* (Southwark Playhouse); *Oppenheimer* (Mountview); *King Charles III* and *Let The Right One In* (ArtsEd); *Widows* and *Sweet Smell of Success* (GSA); *Company* (Mountview).

ABI TURNER | LIGHTING DESIGNER

Abi (They/Them) is a lighting designer and access consultant. Lighting credits include: *I F**ked You In My Spaceship* (Soho Theatre); *Operation Hummingbird* (York Theatre Royal); *Pressure Drop* (Yard Theatre); *Savage Heart* (regional tour); *It's A Motherf**king Pleasure* (VAULT Festival); *Surfacing* (VAULT Festival); *A Monster Calls* (Watermill Theatre); *All the Happy Things* (Theatre503); *How Disabled Are You?* (Omnibus and Park Theatre); *A Partnership* (regional tour); *Henry V* (Donmar Warehouse and NT Live) (ALD); *Essentially Black* (Soho Theatre and Camden Peoples' Theatre) and *Milk and Gall* (Theatre 503) (ALD). Abi's access work specialises in relaxed performances, and includes consultation for companies including ASYLUM Arts, Theatre503, and in association with the National Theatre and TourettesHero.

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* (Theatre 503); *Constellations* (Vaudeville Theatre); *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).

DAN LIGHT | VIDEO DESIGNER

Dan Light is a video designer; based in London, working across theatre, music, and live events. Dan is the recipient of The Lord Mayors Prize (GSMD), The Paul McCartney Human Spirit Award (LIPA SFC), and was an Offies 2023 finalist.

Dan's video design credits include: *Snowflakes* (Park Theatre); *How to Break Out of A Detention Centre* (Riverside Studios); *The UK Drill Project* (Barbican Centre); *Move Fast and Break Things* (Freight Theatre); *SAD* (Omnibus Theatre); *Instructions For A Teenage Armageddon* (Southwark Playhouse); *What Do You See* (The Pappy Show).

JOSIE IRELAND | ASSOCIATE VIDEO DESIGNER

Josie Ireland is a lighting designer and theatre technician based in London, currently studying Theatre Technology at Guildhall School of Music & Drama. They work primarily with new writing and queer theatre, and particularly enjoy working in immersive and interactive experiences. Josie has a broad range of experience in a number of roles, such as Sound No.4 on *Secret Cinema: Guardians of the Galaxy* (Wembley Park). Her recent credits as lighting designer include *Autumn Opera Scenes* (GSMD); *Salt* (Theatre503) and *Impurity!* (Bishopsgate Institute), as well as assistant lighting designer on *La descente d'Orphée aux enfers* (Vache Baroque Fetival) and lighting programmer for Everyman (GSMD). Josie received the Francis Reid Award for Best Emerging Lighting Designer in 2020.

Josie's studies are made possible with the support of the Guildhall Scholarship Fund.

BEATRICE GALLOWAY | PRODUCTION STAGE MANAGER

Beatrice Galloway is a freelance Belgo-British production stage manager who trained at the Edinburgh School of Lighting, Sound and Stage Management.

Recent theatre include: *Public* (Ockham's Razor); *Famous Puppet Death Scenes* (The Old Trout Workshop); *On The Beach* (Spare Tyre); *The Cart (Oily Cart)*; *In the Weeds* (Mull Theatre); *Tank & Me* (Collectif and Then...); *Space to Be* (Oily Cart); *Unreal City* (Dream Think Speak & Access All Areas); *All Wrapped Up* (Oily Cart); *Belly of the Whale* (Ockham's Razor); *Flight Paths* (Extant).

She has also worked on exhibitions *Beasts of London (*Museum of London), events such as Glasgow Commonwealth Games 2014 and film *The Lady in the Van*.

LAUREN HASTINGS | STAGE MANAGER FOR VAULTS

Lauren Hastings is a stage manager, and recent graduate of The Royal Central School of Speech and Drama, who is currently based in London. Her recent stage work includes: *It's A Motherf**king Pleasure* by FlawBored (VAULTS), and Russell Bolam's *The Woods* (The Southwark Playhouse).

CARRIE CROFT | STAGE MANAGER FOR R&D

Carrie is a producer and production manager, based in London. Alongside freelance work, she is the resident production manager for Rose Bruford Southwest (ALRA). She completed the MA Collaborative Theatre Production and Design course at Guildhall School of Music and Drama with Distinction in 2022. Carrie is particularly interested in theatre with a socio-political message; particularly shows with historical, feminist or LGBTQ+ themes, as well as performances with accessibility and education at its core.

Recent theatre credits include: *Apocalypse Bear Trilogy* (Brockley Jack Theatre); *Disruption, Shape Of Things* (Park 200, Park Theatre); *Love and Information* (Omnibus Theatre); *Fucking Men* (Waterloo East); *Breeding* (Kings Head Theatre); *Earthquakes in London* and *Ring Ring* (Omnibus Theatre); *Under the Black Rock* (Arcola Theatre); *Sus* (Park 90, Park Theatre); *Nora: A Doll's House* and *The Ballad of Maria Martin* (Pleasance Theatre); *Three Winters* (Battersea Arts Centre); *Three Sisters* (Brixton House Theatre).

VICTORIA HOYLE | ACCESS SUPPORT FOR VAULTS, SOHO AND EDINBURGH

Victoria is an actor and freelance access worker based in London. She has enjoyed working with the actors of FlawBored since their run at VAULT Festival.

TIKA MU'TAMIR | ACCESS SUPPORT FOR R&D

Tika Mu'tamir is a dual heritage Malaysian/Northern Irish performer and community driven, devising collaborator.

They enjoy being in creative rooms that work towards inclusion, education and outreach. Tika's work takes her between Malaysia and the UK, working with and for various caring, bold and authentic theatre companies and projects.

Theatre credits: *Squirrel* (Unicorn theatre); *After the Act* (New Diorama); *The Sleeping Sword (*The Watermill); *Me & My Bee (*National Theatre River Stage Festival); *The Handlebards* (UK/International tour).

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

UNDERBELLY | 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)?"

CHARACTERS

SAM / TIM – Blind or visually impaired performer

CHLOE / **HELEN RICHARDSON** – female identifying performer

AARIAN / ROSS – Blind or visually impaired, performer of colour, who is preferably queer

AUTHOR'S NOTES

This play was written to be a fun, contemporaneous satire that pokes fun at the monetisation of identity politics. The play is written to highlight the idea of able anxiety, and to portray disabled characters as being capable of cruelty, manipulation and greed. So any production of this play should have the same ideas at it's heart. Use them as your north star for your production.

This script is intended as a play for three people.

Performer 1 – **SAM** and **TIM**
Performer 2 – **CHLOE** and **HELEN RICHARDSON**
Performer 3 – **AARIAN** and **ROSS**

All other parts may be allocated as you see fit. We would suggest, but not insist, that you change the character names of Beatrice, **AARIAN**, **CHLOE** and **SAM** to the names of your company.

Though the names may change, the parts of **AARIAN** and **SAM** must be performed by blind or visually impaired performers, and the part of **CHLOE** must be played by a female identifying performer.

The part of **AARIAN** should be played by a performer of colour, who is preferably queer…but obviously don't ask people who they're sleeping with in an audition.

All performances of this play must be captioned throughout.

No visual jokes should be added to the production, as they will not be audio described.

Certain aspects of the text should be changed according to the context of your production.

Any text that is in **bold**, and occurs between the word (**a**) – **for adaptable** and (**f**) – **for fixed** indicates text that can be changed. (The letters are included in brackets so that anyone using a screen reader can access the script). This is usually audio description, or details that were contemporaneous to the writing of the play. These should be replaced

with details that are relevant to your company's experience of ableism, or relevant to your production and your company. If you can't find any examples of ableism, congratulations, the world is fixed.

All lines ascribed to **JOHN** are unspoken captioned text.

SD denotes a stage direction.

(i) indicates an interruption and the point at which the next line begins.

... indicates that the thought trails off.

Enjoy!

With thanks to:

Arts Council England
David Ralf and all of the team at Theatre Deli
Soho Theatre
Vault Festival
David Byrne and the team at New Diorama
Underbelly
Camden People's Theatre
Greenwich Theatre
Wildcard
Watermill Theatre
Pleasance
Jamie Hale and the team at CRIPtic Arts
Maria Oshodi and the team at Extant
Something for the Weekend
Kate Wyver

Dedicated to Eddie Redmayne

Scene One

*(***SAM**, **AARIAN**, *and* **CHLOE** *enter, led by* **SAM**.*)*

SAM. Hi everyone, we're (**a**) **FlawBored** (**f**). Thank you for coming to our performance of *It's A Motherf**king Pleasure*. I'm Sam.

CHLOE. Hi I'm Chloe.

AARIAN. Hi I'm Aarian. Before we begin, we wanted to mention that Sam and I are legally blind and as we're a disability-led theatre company, one of the big things for us is making sure that audiences are able to access our work. An example of this is self-description so vision-impaired audience members are aware of what we look like.

So, I'm a (**a**) **six-foot middle-eastern man with thick black hair and a shaved face. I'm wearing a pink jacket, blue jeans, and white shoes** (**f**).

SAM. (**a**) **I'm a six-foot-one white man with a shaved head and a short ginger beard. I'm wearing a dark navy suit and a light-green shirt** (**f**).

CHLOE. (**a**) **I'm a five-foot-eight white woman with blonde hair, blue eyes, and freckles. I'm wearing a blue shirt, grey trousers, and trainers** (**f**).

SAM. Before we start the show, we want this space to be as accessible and inclusive as possible. We base the way that we work on the social model of disability. Hands up if you've heard of the social model of disability.

(Beat.)

I can't see any hands.

Haha. Sorry, just a little blind joke. So, uh social model, which basically means: I, as Sam, am not disabled, society disables me. I have an impairment and the world around me is disabling me. An example of this practically is, well, I know because of my vision impairment my retinas react poorly to bright light so I need the lights lowered a bit so I can distinguish who the people are in the playing area of the stage. This makes it safer for me.

(SD – Directed to the tech box:)

So, Beatrice*?* Can I have the lights just dimmed a little bit?

(SD – The lights dim.)

Thanks.

AARIAN. You might also notice the black and yellow tape along the edges of the carpet, this is so I can see the edge of the stage and don't bump into you.

(SD – **SAM** *and* **AARIAN** *assemble the set as* **CHLOE** *speaks.)*

CHLOE. As the sighted member of the company, I'm going to audio describe the set to you. (**a**) **So, Sam and Aarian are moving two microphone stands into position stage right. They are also moving two comfy white chairs and a small side table into position stage left. On the floor we have a yellow carpet which is secured with black and yellow tape**.

At the back there is a screen for projected video and there are captions (**f**).

So those are all just examples of our way of working because we thought it'd be good to share the way we work. Now obviously Sam and Aarian have shared their access needs, and you all should have been asked by

the venue *(SD – She begins to take out a piece of paper from her pocket)* if you have any access needs for this show. Now obviously we don't want to out anyone, this is about creating a safe space for you.

AARIAN & SAM. *(SD – Mumbled.)* Absolutely not.

CHLOE. So don't worry, we won't use names. But we do know that the person in D5 needs a bit more light to engage with the show. So Beatrice, can we get a spotlight on D5 please?

(SD – Spotlight on D5.)

Is that better D5? Great. As I said, we don't want to out anyone. The reason we have put more light there is so that the person in D5 can have equitable access to the show.

AARIAN. Now we also know that the person sitting in B8 lipreads so we've arranged for Sam to face them for the rest of the performance.

*(SD – **SAM** takes one of the chairs and positions himself directly in front of B8. He is uncomfortably close and all of his lines are now over articulated to the person in B8.)*

CHLOE. And the person in E2 is hard of hearing so needs us to speak a little louder for clarity during this show, so we will be projecting a bit more in a smaller space.

(SD – From now on the lines are half-shouted.)

SAM. There are captions that will be saying what we say as we go along. This is for audience members who might need some clarity in the speech and for our D/deaf audience members.

CHLOE. We also know that some people in row C might have a negative reaction to loud noises, so we are providing some earplugs. Sam, give them the earplugs.

*(SD – **SAM** pulls the earplugs out of his pocket and passes them out to the audience while **AARIAN** and **CHLOE** consult the list 'what's next?')*

SAM. Yeah, so we tend to adapt these shows depending on the audience we have so it's not an 'equal sharing' it's an equitable sharing. So, the difference between equal and equitable is if... well let's take a race, equal means that everyone starts from the same place whereas equitable means everyone starts from the place they need to be (i).

AARIAN. Sam?

SAM. Yeah?

CHLOE. We just realised that because you weren't facing B8 from the beginning, they won't have got the social model of disability bit, so we think you should start again.

(Beat.)

SAM. Hi everyone, I'm a (**a**) **six-foot-one white man with a shaved head and a short ginger beard, we're FlawBored** (**f**). Thank you for coming to our performance of *It's a Motherf**king Pleasure*.

AARIAN. So, for those who consider themselves non-disabled.

*(SD – **CHLOE** finds someone in the audience.)*

CHLOE. Non-disabled? Non-disabled? OK, great!

*(SD – **CHLOE** directs **AARIAN** to the person she has found and they both stand directly in front of them. Throughout this **SAM** keeps losing his place and repeatedly checks the captions to work out what's next.)*

AARIAN. You are in a position of privilege and you need to check that privilege because you have more access to the show than others (i) so what we're gonna do.

(SD – To B8:)

SAM. So how many people have heard of the social model of disability? Could you raise your hands? I can't see any hands…Haha. Sorry, just a little blind joke.

CHLOE. So, if you don't mind, please stand up and face the back for the first half of the show, we will let you know when to turn around again.

(SD – To B8:)

SAM. So, uh social model which basically means: I, as Sam am not disabled, society disables me. So, Beatrice? Can I have the lights just dimmed a little bit?

(SD – The lights dim again.)

CHLOE. We understand the importance of touch tours for some audience members. So, I am going to pass Aarian around the front row.

(SD – **CHLOE** *directs* **AARIAN** *to the front row.* **AARIAN** *is placed in front of an audience member with his arms outstretched to the side, encouraging them to touch him.)*

AARIAN. If somebody can audio describe what they are feeling for those not in the front row.

CHLOE. If you don't want to touch him just don't, we just want to make sure that the option is there. So, it's more 'equitable not equal'.

(SD – Throughout this **AARIAN** *has been asking people what they feel.)*

AARIAN. Uncomfortable? This person says they're feeling uncomfortable.

*(SD – **CHLOE** runs up to **AARIAN** and moves him along one audience member.)*

CHLOE. So as Sam said earlier there are captions at the back of the stage, and they'll be repeating what we say.

(SD – She looks at the captions and notices that they are a bit behind:)

Hold up they're a bit behind.

*(SD – Meanwhile **AARIAN** is sidestepping along the front row, encouraging each audience member to touch him. Occasionally, **AARIAN** turns so that his back is to the audience allowing them to touch both sides of him.)*

JOHN. Hold up they're a bit behi… *(SD – All captions clear off the screen.)* What the fuck is going on?

CHLOE. I'll just read this out for any visually-impaired audience members. The captions just said, "what the fuck is going on?" Can we go back to the script please, John? *(SD – To the audience.)* John is the captioner.

JOHN. Can we go back to the script please, John? John is the captioner.

CHLOE. The captions are currently saying "John is the captioner". Can we get back to the script please, John?

JOHN. The captions are currently saying "John is the captioner". Can we get back to the script please, John?

No.

CHLOE. John says "No".

SAM. What the fuck John.

JOHN. What the fuck John.

CHLOE. The captions are saying "What the fuck John".