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SF PERUSALS

Samuel French Acting Edition

Revolt. She said. Revolt again.

by Alice Birch

SAMUEL FRENCH

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REVOLT. SHE SAID. REVOLT AGAIN. was first produced by the Royal Shakespeare Company as part of the Midsummer Mischief Festival in 2014. This production was revived at The Other Place on August 2, 2016 as part of the Making Mischief Festival before transferring to the Traverse, Edinburgh and Shoreditch Town Hall. The original production featured the following cast:

ACTOR 1 ..... Robert Boulter
ACTOR 2 ..... Scarlett Brookes
ACTOR 3 ..... Ruth Gemmell
ACTOR 4 ..... Mimi Ndiweni

REVOLT. SHE SAID. REVOLT AGAIN. had its first U.S. performance at Soho Rep. in New York on April 5, 2016. The production was directed by Lileana Blain-Cruz, with set design by Adam Rigg, costume design by Kaye Voyce, lighting design by Yi Zhao, sound design by Palmer Hefferan, projection design by Hannah Wasileski, props design by George Hoffmann and Greg Kozatek, and fight choreography by J. David Brimmer. The production stage manager was Lisa McGinn, and the assistant stage manager was Laura Kim. The cast was as follows:

ACTOR 1 ..... Daniel Abeles
ACTOR 2 ..... Molly Bernard
ACTOR 3 ..... Eboni Booth
ACTOR 4 ..... Jennifer Ikeda

CHARACTERS

DINAH

AGNES

GRANDMA

MAN

AUTHOR'S NOTES

Consider the idea that offstage should be as visible to the audience as possible. "The actors" are another set of characters. Shoes – particularly high ones – should be taken off and on, lipstick removed and reapplied. If any vomiting, crying, or shouting needs to happen offstage, the audience should be able to glimpse it at the very least.

There shouldn't be any set. The play should be performable without any props. Ideally, the play should be performed by a cast of six.

There should be at least one female character (that should probably be played by a female actor) in every scene.

If a woman has to get a bit naked at any point, then the men should get naked also to redress the balance.

A dash (–) indicates a change of speaker.

(/) denotes the overlapping of speech.

Words in square brackets [ ] are not spoken.

The absence of a full stop at the end of a line denotes a kind of interruption – the lines should run at speed.

The use of a full stop on a line on its own suggests a pause – whether this is a single beat or ten minutes depends on what feels right.

The spacing of the dialogue, the use of upper- and lower-case letters, and the punctuation are all there to help the actor in terms of the pacing and the weight of their words.

If the titles are shown, in Act Two they should stack up on top of one another in some way.

Most importantly, this play should not be well-behaved.

ACT ONE

REVOLUTIONIZE THE LANGUAGE. (INVERT IT.)

– I don't understand.

…

I don't understand how you do what you do to me.

– I don't Do anything to you.

I Don't. I

do

Whatever I do

And whatever You think or feel or

Whatever

Is all you—is All you.

– I want to make love to you. You are a Brilliant Bright Bright thing—do you have any idea what your shoulders, bare like that, do to me, do to my structure, to my insides—I want to make a brooch out of your hair and your pupils and your ribs—and I know that sounds fucking—but I want to pin that to my heart and let my blood drain I'm done it's You let's Everybody Out Now World I Am Gone.

…

I bought you bluebells.

I made him wrap them—I had the little man wrap them in brown paper for you—I want—and I have been thinking—All Day Long

That I want to make love to you—don't move, don't move, just for a second just could you stay exactly where you are?

– I
– You look completely perfect
– Can I
– You look completely and utterly perfect—stay exactly as you are
…
– Can I just
put this down?
– No
– Are you—?
– It's your body—it's the line of your body
– Yeah, but can I
– It's the line your neck makes
– Makes?
– Your hip, there like that
– It's just my / hip
– / Is perfection
– I'm just.
I'm going to move now
Because there's all this [mess] to clear up and.
– You're perfection.
– What's that [noise]—is that a
– Perfection
– Nightingale or a
– Complete Perfection
– Wine? Do you want wine?
– All through dinner, all I could think about was getting you home and making love to you—the only thought in my head, the whole way through that fucking cheese course was That mole
on your jaw
and how I wanted to lick it.
– You ate loads of cheese
– I was thinking about licking your mole

– You ate an Enormous amount of cheese—I was beginning to feel Worried, I was considering Expressing Concern—you physically Put me off cheese, I could barely finish my watermelon—d'you want a drink or
– I can barely hear what you're saying—I'm obsessed—I barely heard a word Anyone said—all I could think about was fucking you
– They were talking about North Korea
– Your lips. That lip.
– Over cheese. I thought you were really into it, I thought you were really Absorbed—you looked—they were talking about prison camps and Genocide—about Mass Genocide—you looked. You Looked Moved.
– All I could think about was coming home, laying you down upon that bed
– That bit about that family who'd had all their fingers cut off, I thought
– Thinking about you and
– I thought you were were Welling Up
– Laying you down upon that bed And making love to you.
– …
– And making love to you
– …
– Laying you down. And making love to you.
– Or
– No or
– Or
– There Is no Or—there is no other option
– Yes but
– I want to make Love to you
– Or

With?

…

With.

With.

...
With you—make love—I want to make love With you
– Yeah?
– Yeah
– Yeah
– Yes
– Aaaand?
– And, yes, and and kissing you, I want to kiss you—With you, I want to kiss With / you
– / Kissing you is fine
– Kissing you and and holding you and putting my hand at the bottom of your back and and
What?
– It's the Putting, the Putting sounds
– Putting
– Something about it sounds
– Putting? putting? putting. putting. putt ting. put ting I
– No no no no, okay, no you're right, you're right, putting is fine, putting is Good, putting is—you're putting—putting—putting your hand at the bottom of my back
– And and I'm kissing you
– Yeah
– I'm kissing you and and pressing you to me—can I say pressing?
– If I feel like I want to be pressed—which, now I think of it, yes, I do—then yes
– Good
– Really good
– Pressing you to me so Fucking Hard—is that
– Keep going
– That when you fall back into your own space the marks of me are all over you
– And me on you
– Like a a a a an imprint and a

– And me on you
– And I'm kissing your neck
– Marks of me are on you though
– I'm kissing, I'm kissing hard and I'm running my hands up and down your sides again and again and again and
– And I'm on you
– You're on me
– I'm on you
– And I want to feel you Shiver—shiver in a good way in a brilliant way
– Okay
– Yeah and and then, then I'm going to peel your dress off—slow—and and don't laugh
– Not laugh / ing
– / And you
– Not laughing but I'm also not a potato
– You can peel my clothes off
– You are also not a potato this is not potato / sex
– / And I'm I'm kissing you, all over
– Mmmm?
– Yeah I'm kissing you all over and and I'm going to spread your legs
– Oh?
– Or you will spread them. When you are ready to spread them.
– Mmmm
– Uh-huh
– What was that
– I don't know—so so
– Or you could spread yours
– Or. Yes. Or. I. Yes. I suppose I could spread mine.
– Yes, why don't you spread yours?
– Okay. Yes. Okay. I will spread my legs
– Yeah?

– Yeah
– Yeah.
  Spread them.
– But first. First. Could you spread yours?
– No.
– Alright. Alright.
– Spread them.
– I. Um. I don't want to Spread them—could / we not say
  Spread
– / You don't want / to spread them now
– / sort of sounds like margarine or
– Open?
– Open.
  Yes. YES.
  Open. Open is good
– Open
– So, so you open, we both open, but I open Your legs
– You open my / legs
– / Your legs and I want to Lick you, I want to extend my
  tongue and I want to lick you
– I'll lick you back
– …
  Okay.
– Yeah, I'll extend my tongue
– And my tongue is up inside you
– And I'll put my tongue up inside you
– And my fingers are up inside you now
– And I'll put my fingers up inside you
– And and—where? Where are / your fingers
– / Up inside your mouth, your arse, your
– Don't say arse
– Bum
– Don't say bum, I can't do
– Your Back Alley

– I have my hand up inside you

(Spits.)

– Then I have my whole fist up inside you
– Ummmm
– You Like that
– I feel Conflicted about
– Then take your hand out
– I'm going to fuck you
– I'm going to fuck you straight back
– And I'm going to take my cock / and
– / AndI'mgoingtotakemyvaginaandputitOnyouFIRST
...
– What was that?
– I get there first.
– Yeah?
– Yeah I am On you before you are In me
– Are you
– I'm going to take my vagina
– Hang on
– I'm taking my vagina
– You can't Take your vagina
– I am Taking My Vagina
– You cannot Take a a a a a Gap
– My Vagina is an Organ, my Vagina is not a Gap
– It
– How fucking Dare you—you are lucky to be anywhere Near my / Organ
– / Your Organ is On My Organ
– My Organ is On Your Organ
– It's on my Big Hard Organ
– It's All over it
– Yeah, I'm pushing
– I'm pushing back

– And I'm pushing
– And I'm Slamming it back down with my organ
– And I'm
– And I'm Enveloping you
– Like. As in
– I'm Surrounding you
– Surround me, okay, yes, yes Surround me
– I am Consuming you
– Baby consume me
– And I—don't call me baby—I am Gorging on you, I am Making You My Dildo
– And so the the so / the
– / I am Drowning and Suffocating and Overwhelming you with my Giant Organ
– Well, it's 'cause / it's
– / I am Scissoring you
– That's
– I am Fucking Scissoring you to bits
– Is that
– I am Scissoring and Slicing you
– Then I am Screwing you
– And I am Spannering you
– I
– I am Completely Spannering you and I am Jumping you and Hiding you and Chomping down upon you
– Not what I
– I am Blanketing and Locking you and Draining The Life of you with my Massive
– Structured
Beautifully built
Almighty Vagina.
...
Alright?
Are you Alright?

– ...
– No?
– I just I
– No?
Then I will Take Your Penis
Sorry.
sorry.
– I. I. with the um. I. I feel. I.
– sorry I will take my Vagina. Off your penis.
Okay?

REVOLUTIONIZE THE WORLD. (DO NOT MARRY.)

– I don't understand why you're so—I just.

I. I wasn't expecting it.

…

It's not the. Sweetheart. It's not the uhhh. Sort of thing. You Expect. Or look Out

for. Or.

Or.

Think

About.

Ever.

We've never talked about

it. Ever.

Except at my mum's uhhhh funeral Actually, and because it

wasn't Because that wasn't a

Romantic—I didn't—a Romantic Setting, I'd sort of maybe not really registered that as a a a a a Thing you might be—I mean, I was trying to talk about Anything so that I didn't have to think about her Dead Fucking Body the other side of a a a curtain from us and our conversation and those those Brown Shoes you were wearing, those totally awful Brown shoes you'd Found and put on and worn to my Mother's funeral as though your sole objective that day was to make me Cry More Not Less I'm sorry, I don't mean that—you're my world my yadda yadda but the point is so I, I mean, we could have been talking about about Anything or or or or Any —so, so if that was you being Serious, if that was you introducing that concept To our relationship at that point then I did not take that seriously and I'm sorry.

…

Except I'm Not fucking sorry because that was astonishingly poorly timed on your part.

…

I'm sorry. I am sorry for my language—I'm sorry about [that]

…

It was.

It was—I'm trying to find a

Words to.

…

What just happened was like Was

like.

It was like—what it was like was, was

Okay. So.

What I'm Feeling is.

What it was Like was if—Imagine if, okay—Imagine If I

just like, One Day

This is just—and this is just me Expressing how I'm feeling

Imagine if I one day—and this is it—if I one day

Waltzed in and was like. Like. Poppet. Sweetheart. Nightingale of mine and heart's desire. I love you. I love you to the edges of this earth and back, I love you body and heart and soul, I love you and I reckon to express this love, we should go and blow up the local Sainsbury's.

…

And then I Presented you with

a Massive Bomb

Upon a Vest.

…

On Bended Knee.

…

And Prior to this, okay, Prior to this moment, this Bended Knee moment, let's imagine that the only conversation we had ever had about Bombing or or or Suicide Bombers in any sense, was, in fact, a sort of vague chat in which maybe one of us might

have expressed slightly hesitant but not entirely unpredictable—given our bleeding heart liberalism—empathy towards said suicide bombers who had lost everything in a war that you and I from our privileged position understand very little about in any real sense at least—and I'm proud of that empathy, that empathy is a Good Thing—but Imagine though, imagine, that that slightly vague experience had been, in fact, the only conversation we had Ever had about bombing and then in I stroll with a suicide vest and suggest that we go and blow up the local supermarket in the sort of tone that suggested that that had been the plan all along—I mean, imagine your surprise.

Imagine

your surprise.

...

– I didn't Suggest that we blow up a supermarket / together

– / Of course you didn't—that was a fu—that was a Metaphor, that was

a I wish you had.

...

– We've been to weddings together

– We have watched suicide bomb reports on the news together but that doesn't

– I just told you I loved you

– No you didn't

– I just told you I loved you

– Nope

– And that I wanted to spend the rest of my life with you

– Presenting me with an enormous diamond. Or bomb. Does not mean those things.

– You Love diamonds.

– I feel Concerned

About where diamonds come from.

...

– I just want you to be my wife, it's not a.
  It wasn't a.
  I didn't Find those shoes—I Bought those shoes specifically for—
  …
  We can get a Different ring.
  I want to have a life with you—I just said I want to have a life with you
– No you didn't
– All I said was I wanted to live my life Next to yours
– No you didn't
– That I wanted to love you forever
– That isn't what you said
– I just said that I just wanted to commit to you
– Nnnno
– I said that you're The most important human being to me
– No
– That you're a really important person in my life
– Not what you said
– That you're a person in my life
– Nope
– That you make me smile every time I see you
– No
– That you you make me laugh more than anyone
– No
– That I want to to buy Dogs and then bury those dogs in a back garden we share
– No
– I said I wanted to do my online food shop with you and go on all my main holidays with you and and
– Did not hear you say a single one of those words
– That I want to bring up small humans that we sort of might make together

– No
– That I want to share values and dinners and and baths with you
– No
– That I want I want
What I said was. I wanted. Security. With you.
– Those words didn't come out of your mouth
...
– I just said
– No
– All I Said was
– Nah
– It.
– No you didn't
– I'm. I want. It's. I.
...
– You Essentially said you wanted to reduce your income tax.
– ...
What?
– And inherit my pension.
– I did not
– That you can decide what to do with my body if I happen to die in another country
– Those words did not—another what / now
– / That you want me to give up my name
– You can you can / Keep your
– / That you want to turn me into Chattel
– If—I just
– A thing to be traded
– Can we
– That I am to become your possession, your property, a thing you own—given to you by a man I don't really speak to anymore holding a bunch of fucking bluebells

and wearing a meringue in some kind of enormous shaming event in which I am supposed to be a Silent Walking Symbol of virginity yet simultaneously be Totally Relaxed about all the sex we are having whilst you get to walk around Doing All The Talking in a suit

– It doesn't Mean those things anymore

– What does it mean then?

…

– I want to marry you.

I want you to be my wife.

My partner.

…

– I am not entirely sure I believe in those things.

– Is this. Are you.

I want to marry

I want to

I want

I.

Is. Is this. is this just occurring to you Now?

– No.

Yes.

Maybe.

I don't know.

REVOLUTIONIZE THE WORK. (ENGAGE WITH IT.)

– I um. I don't. Sorry. No. I don't understand.
– That's fine
– No, it's not fine.
– I feel very fine about it.
– Yes, You feel—You feel fine. I do not feel fine about it.

...

– I don't want to work Mondays.

That feels fairly straightforward.

– Okay. And can you tell me Why you don't want to work Mondays?
– I want to get more sleep
– On Mondays?
– I want to sleep more
– We all want to sleep more
– Then maybe we should all do something about that.

...

I want to walk my dogs more. I have inherited a house in the countryside that has a path that goes from my doorstep and leads through the garden that is just potatoes and then bluebells—when it is the right time for bluebells—and that path then leads to fields and keeps going through fields and past a brook and those fields, they back onto a little wood where there are larks and nightingales and I want to walk in that wood. With my dogs. On a Monday.

It's very beautiful.

– I know it is. I know it is, you've had me and my girlfriend over for dinner, it's very fucking beautiful, it felt very fucking beautiful as we stood in your potato patch, I don't—.

...

I'm sorry.

...

– I don't want to do that anymore. I don't want to cook for hours. I don't want to have people over for dinner anymore because I want to Sleep more and I want to walk my dogs more often in the woods.

…

– We've put vending machines in the corridors.

– I don't care.

– We've put vending machines in and we're building a gym in the basement.

– I don't want those things.

– You're being very obtuse.

– I'm being very clear.

…

– Are you pregnant?

– Do I Look pregnant?

– …

I'd believe you if you said you were. You don't look Not pregnant.

– I'm not pregnant.

– Are you Trying to get pregnant?

– That's not really any of your business

– It Is if I need to recruit someone else

– I'm not trying to get pregnant

…

– Do you Want to Try to get pregnant

– What I want to try to do is not your—no. No, I don't want to do that

– Women want that—it's okay

– I don't want that

– You're a real career girl?

– I just want more sleep

– Do you want to do a course? Is that it? Do you want to further your studies?

– Not really.

– Ah. Okay. Okay. You're not where you thought you Might be
– No, I'm not, but that's not the
– Where you thought you Could be
– That's not
– In fact, because—and this is, this is really—I'm the First person in my family to go to university, okay. And now look. A course might help you tap into whatever it is you
– I'm the first person in my family to keep all their fingers past the age of twenty-one.
...
– We really appreciate your labor.
– I'm fine.
– You don't Seem fine
– I'm really fine
– It's okay that you're Not fine
– I am fine.
– It's okay. We're talking about some intense things. We can use one of the Relax rooms
– I'm fine.
– You really care about this
– I don't care. I'm just being clear with you.
– You Sound a little bit like you care.
– I
– And we can help with that. Perhaps you should look at doing a course.
– I just want more time off
– Mondays off
– Mondays off. Initially.
...
– Are you Ill?
– No
– Okay, is it cancer?

– No
– Is it terminal? Is it piles, do you have hemorrhoids?
– Not at the minute
– That's disgusting
– I just want to work less. Don't you?
– Are you having a Mental Fucking Breakdown?

...

I'm sorry. I apologize for my language.

The vending machines have chocolate and fizzy drinks and sandwiches and flavored water in them.

– I don't care about those things.
– What if you could bring your dogs into the work environment? Would that make things better? Would you feel better about working Mondays then?
– I want to walk my dogs through things that grow in the woods.
– There are trees near here. You could walk your dogs, your—what kind of dogs
– Pitbulls.

...

– Are you
– Deadly.

...

– You could walk your pitbulls by the trees near here in your lunch break and get a sandwich from the vending machine and you could watch them Piss all over the grass and then you could go to the gym after your shift and read one of the complimentary magazines after your cool down
– I don't think you're listening.
– We've put a bar on the rooftop terrace and we're doing Happy Hour Fridays. We could do Happy Hour Mondays as well, would that help? There are beers and wines and the spritzers and the Cosmopolitans are very popular with the girls, we can bring Happy Hour in on

a Monday as well, if you like, and we could relax the No Dogs and the No Smoking rules because we want it to be fun, we want it to be a genuinely fun working environment

– It's work. It's not a real bar.

– It's the work bar.

– That doesn't make any sense

– What d'you—of course it—it's the work bar.

– Just because you charge your employees for a beer in the same building in which they work and then encourage them to return to their jobs does not make it a Real Thing—I won't work on Mondays anymore.

– Do you want a swimming pool—is that it?

– No.

– Because you can—you can have it all

– I don't know what that means

– All of it. You can have everything

We can organize Spa days. Spa days can be on Wednesdays and we'll do more face masks and more pampering and we'll get faster, tougher, bigger fucking treadmills to make your body tighter and make your body softer and we'll have More chocolate and More wine and we'll have more fun and be more focused than you've ever been. Right here. Okay.

– No. Thank you.

– Would you like a work handbag?

– No.

– They can cost two thousand pounds, we can make that an option, we can make that part of your pay packet

– No. Thank you.

– Do you want a pay rise? Is that it? Do you want to be paid as much as as the

(Perhaps it's not clear whether the actor has forgotten their line, or it is the character tripping over a word.)

as the

the—sorry—as the boys?

...

Stop smiling.

– *(Again, is this character or actor?)* I'm Contracted to smile

– Not in meetings, you aren't Contracted to smile in meetings—Stop Smiling

– You stop smiling.

– I'm serious. Stop Smiling.

– This is just my face—I Want to smile at the moment, you can't tell me what to do with my face

– Whilst you're in here I Own your face

– No you don't

– Yes I do

– No you don't own my face

– I do

(It feels like the actors aren't sticking to the lines, perhaps.)

...

Okay fine I don't Own your face but I do Object to, I don't like you smiling like that whilst you're being so obtuse, I'm saying that you can bring your dogs into the work bar

– And I'm saying I refuse to recognize that as a real or legitimate space

– You Signed the petition Asking for the vending machines

– I don't want to work on Mondays

– You Signed it

– Then that was a mistake. And I apologize.

– I don't accept your apology

– That is your right

– The Problem is—and this is the Problem—the Problem is is that I don't understand

– I want Mondays off.
– Do you feel you'll be more productive?
– That's not my motivation.
– Is it about protest?
– It's about sleep.
– Because you've already got so much—is the thing—you already have so much
– It's just one day.
– Let me pour you a a a a a drink
– I don't want a drink
– Have a chocolate bar
– I don't want a chocolate bar
– Everyone Wants a ch ch ch—ch. a Chocolate bar
– I don't.
– But it makes women happy.
– I'll see you on Tuesday.
– …

REVOLUTIONIZE THE BODY. (MAKE IT SEXUALLY AVAILABLE. CONSTANTLY.)

(There are at least three people in this scene.)

– I don't understand
– I'm not sure either of us Fully understands
– No
– It's—we'd really like to
– We'd absolutely like to
– I'd Love to understand—I'd Love to know where your head is at, what your your Thought process was
– What led you
– Absolutely, what Led you
– Or—or, if I can just butt / in
– / Please / do
– / Perhaps Who led you, even, if I could be so so Bold
– Quite
– Because if Someone Else has led you
– Well then that would be Concerning
– Indeed
– That would suggest
– Suggest
– That this was part of a wider problem as opposed to
– As opposed to
– A One-off.
– Because it's been a shock
– A Big shock
– For all of us
– We've never—sorry—I am so sorry—I am Talking For you
– You are
– I'm just Talking For you without checking in with
– It's fine

– Would you listen to me Talking For You—isn't that hilarious
– I feel fine about
– Because I think I Can say for both of us
– Absolutely
– When I say that we have never seen anything like it
– No
– Never
– Not once
– And—and I'm going to speak for you again
– I'm entirely happy for you to do so—we're a / team
– / A team, we are—I've interrupted you though, interrupting isn't very
– It's fine
– Team like, but I suppose my point is
– Our point is
– Precisely, Our Point is what the Fuck you thought you were doing.

...

– Or.
– Not or. Not really Or, there isn't really an Or
– Well
– No Or about it
– I suppose not
– Because I think we'd all really like to know—myself and yourself
– Yes
– And the entire team really, not to mention our customers
– Yes—the Customers, the Customers are who I'm really concerned about
– Well, quite
– Because we're getting complaints
– Hundreds of complaints
– Tens of complaints

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