NOT YOUR SUPERWOMAN

Written & created by
Emma Dennis-Edwards

Directed & created by
Lynette Linton

SAMUEL FRENCH

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NOTE

This edition reflects a rehearsal draft of the script and may differ from the final production.

NOT YOUR SUPERWOMAN was originally produced by Bush Theatre with support from Charles Holloway OBE, Eleanor Lloyd Productions and Eilene Davidson Productions, and premiered in the Holloway Theatre on 6 September 2025. The cast and creative team were as follows:

JOYCE ..... Golda Rosheuvel
ERICA ..... Letitia Wright

Writer & Creator ..... Emma Dennis-Edwards
Director & Creator ..... Lynette Linton
Set & Costume Designer ..... Alex Berry
Lighting Designer ..... Jai Morjaria
Video Designer ..... Gino Ricardo Green
Sound Designer ..... Max Pappenheim
Composer ..... XANA
Movement Director ..... Shelley Maxwell
Hair & Makeup Designer ..... Cynthia De La Rosa
Dramaturg ..... Deirdre O'Halloran
Production Dramatherapy ..... Wabriya King
Costume Supervisor ..... Esther Taylor
Voice & Accent Coach ..... Hazel Holder
Assistant Director ..... Amelia Michaels
Lighting Programmer ..... Luca Panetta
Associate Video Designer ..... Daberichi Ukoha-Kalu

Production Manager ..... Chloe Stally-Gibson
Company Stage Manager ..... Anna Sheard
Assistant Stage Manager ..... Africa Blagrove

Set Builder ..... Centreline Fabrications
Production Electrician ..... Kevin James
Production Sound Engineer ..... Sasha Howe
Video Engineer ..... Ieuan Watkins-Hyde

For Bush Theatre:

Lead Producer ..... Nikita Karia
Associate Director ..... Katie Greenall
Press Manager ..... Martin Shippen
Marketing Campaign Lead ..... Kelly Thurston
Technical & Building Manager ..... Jamie Haigh
Production Technician ..... Harry Faulkner

With special thanks to Daniel Bailey, Leon Belony, Courtney Phillip, Doug Kerr, Emma McRae, Harvey Araja, Toyin Dawudu and Mahlon Prince.

CAST

GOLDA ROSHEUVEL | Joyce

Golda Rosheuvel is a well-revered British actress best known for her stage work and more recently her role as Queen Charlotte in the hit Netflix series *Bridgerton*. Created by Shonda Rhimes, it is one of the most successful shows Netflix has produced. The limited spin-off series *Queen Charlotte: A Bridgerton Story* chronicling the young queen also launched to critical and commercial success in 2023.

Previously she starred in the hugely successful sci-fi epic *Dune*, directed by Denis Villeneuve. Other film credits include *Lady Macbeth*, *I Remember You*, *Coma Girl*, and *Lava.* Her television work includes *Silent Witness*, *A Confessions*, *Luther* and *Death in Paradise.*

A veteran of the stage, Golda has starred in a number of critically acclaimed theatre productions including: *Othello*, *A Christmas Carol*, *Electra*, *Carmen Jones* (The Old Vic); *We Will Rock You* (Dominion Theatre); *The Tempest*, *Julius Caesar* and *Antony and Cleopatra* (RSC West End).

In 2024 Golda starred in Pixar animation *Orion and the Dark* and appeared in the new series *Doctor Who*. She will next be seen in *Bridgerton Season 4*, Colin Tilly's debut film *Somewhere in Dreamland* before leading the cast in Sky Original film *Grow.*

LETITIA WRIGHT | Erica

Letitia Wright is an award winning Guyanese-British actor, producer, writer and director. In 2018, she attained global recognition and critical acclaim for her portrayal of Princess Shuri in Marvel Studios' *Black Panther*, assuming the titular role in the 2022 sequel *Black Panther: Wakanda Forever* – the highest grossing female-led superhero film in the history of the United States box office.

Along with 3.16 Productions and roles in recent art-house projects; the critically acclaimed Ireland-set drama *Aisha* and her BIFA award winning turn in *The Silent Twins*, Wright has cemented her position as one of the industry's most captivating young artists both in front of and behind the camera.

2025 sees Letitia make her directorial debut with *Highway To The Moon*, a moving coming-of-age fantasy drama which follows the experiences of young black men whose lives have been abruptly snatched away, before her long-awaited return to the stage in *Not Your Superwoman* at the Bush Theatre. Next year, Wright will make her National Theatre debut in *The Story*, before returning to the MCU to reprise her role as Black Panther in *Avengers: Doomsday.*

Past credits include: *The Convert* at Young Vic Theatre, Steve McQueen's *Small Axe*, Dominic Savage's *I Am*, *Urban Hymn*, *Guava Island*, *Humans*, *Cucumber*, *My Brother the Devil*, *Top Boy* and the critically acclaimed sci-fi series *Black Mirror*, which earned her an Emmy nomination for 'Outstanding Supporting Actress in a Limited Series or Movie'.

CREATIVE

EMMA DENNIS-EDWARDS | Writer & Creator

Emma Dennis-Edwards is a writer and performer of Jamaican and Trinidadian heritage whose work spans theatre and television. Her acclaimed solo play *Funeral Flowers* premiered at the Edinburgh Fringe Festival, winning a Scotsman Fringe First Award and the Filipa Bragança Award for Best Female Solo Performance. The production toured London to critical acclaim. Her play *Bricks* was developed through the Old Vic 12 programme and shortlisted for the Alfred Fagon Award. Emma is currently under commission with Cardboard Citizens and Clean Break, continuing her commitment to socially driven storytelling.

On screen, her original drama *Consent* aired on Channel 4 and was nominated for both Broadcast and RTS Awards, with Emma nominated for Best Writer – Drama at the RTS Awards. She has also written for BBC series including *Champion*, *Boarders*, *EastEnders*, *Holby City*, and *Casualty*.

LYNETTE LINTON | Director & Creator

Lynette Linton is a writer and BAFTA-nominated director for theatre, television and film, and is the outgoing Artistic Director of the Bush Theatre. Recent work as a Director includes *Intimate Apparel* (Donmar Warehouse); *Alterations* (National Theatre); *Barcelona* (The Duke of York's Theatre) and *Shifters* (Bush Theatre/The Duke of York's Theatre). She returns to the Bush Theatre to direct *Not Your Superwoman* followed by the world premiere of *The Boy Who Harnessed the Wind* with the Royal Shakespeare Company.

She ran the Bush Theatre from 2019-2025 during which her programming centred on ground-breaking debuts from UK and Irish writers. It saw four consecutive Olivier Award wins for Richard Gadd's *Baby Reindeer*, Igor Memic's *Old Bridge*, Waleed Akhtar's *The P Word* and Matilda Feyisayọ Ibini's *Sleepova*, plus the West End transfers of both Tyrell Williams' *Red Pitch* and Benedict Lombe's *Shifters* in 2024.

She was previously Resident Assistant Director at the Donmar Warehouse and is a co-founder of production company Black Apron Entertainment.

Credits include: *Intimate Apparel*, *Clyde's* (Donmar Warehouse); *Alterations*, *Blues for an Alabama Sky* – Evening Standard Theatre Award for Best Director and Critics' Circle Award for Best Director (National Theatre); *Barcelona* (The Duke of York's Theatre); *Shifters* (Bush Theatre/The Duke of York's Theatre); *As We Face The Sun* – as co-director with Katie Greenall, *August in England* – as co-director with Daniel Bailey, *House Of Ife*, *Chiaroscuro* (Bush Theatre); *Sweat* – Black British Theatre Award for Best Director (Donmar Warehouse/Gielgud Theatre); *Richard II* – co-directed with Adjoa Andoh, marking the first ever company of women of colour in a Shakespeare play on a major UK stage (Shakespeare's Globe); *Assata Taught Me* (Gate Theatre); *Function* (National Youth Theatre).

Television credits include: *My Name is Leon* (BAFTA nomination for Emerging Talent: Fiction).

ALEX BERRY | Set & Costume Designer

Alex Berry is a set and costume designer for theatre, opera and film based in London. She trained at Bristol Old Vic Theatre School having previously studied at the Royal Northern College of Music and Koninklijk Conservatorium, The Netherlands, as a musician. She was recently nominated for best costume design for *Macbeth (an undoing)* in the Drama Desk Awards 2024, New York.

Recent projects include: *Intimate Apparel* (Donmar Warehouse); *Shifters* (Bush Theatre/The Duke of York's Theatre); *Treasure Island*, *Macbeth (an undoing)* (Lyceum, Edinburgh); *Hansël Und Gretel* (Royal Academy of Music); *Trials and Passions of Unfamous Women* (Clean Break, Brixton House); *Every Brilliant Thing* (Theatre by the Lake); *A Matter of Choice* (Panoptic Films); *The Barber of Seville*, *Don Giovann*i (Nevill Holt Opera); *No Sweat* (The Pleasance Theatre); *The Rape of Lucretia* (Royal Conservatoire of Scotland); *Spring Awakening* (Redgrave Theatre); *Right Place Wrong Tim* (Channel 4); *A Tender Thing* (The Theatre, Chipping Norton); *Rabbits* (Park Theatre); *The Cunning Little Vixen* (Royal College of Music); *The Lighthouse* (Hackney Showroom); *Song of Riots* (Battersea Arts Centre); *The River* (Brewery); *Blue Stockings* (Tobacco Factory).

JAI MORJARIA | Lighting Designer

Jai trained at RADA.

Theatre design includes: *Intimate Apparel*, *The Trials* (Donmar Warehouse); *Barcelona* (The Duke of York's Theatre); *Why Am I So Single?* (Garrick Theatre); *Othello* (National Theatre); *The Buddha of Suburbia* (RSC); *The Secret Garden* (Regent's Park Open Air Theatre); *Wuthering Heights* (National/International Tour); *Animal Farm* (Stratford East/ Leeds Playhouse); *Choir* (Chichester Festical Theatre); *Abigail's Party*

(Royal Exchange); *Barnum* (Watermill); *Macbeth* (International Tour/Shakespeare Theatre Company, Washington); *Cuckoo* (Royal Court Theatre); *Accidental Death of an Anarchist* (Haymarket/Lyric Hammersmith/Sheffield); *My Son's A Queer (But What Can You Do?)* (New York City Center/Ambassadors/Garrick/Turbine); *August in England*, *House of Ife*, *Lava* (Bush Theatre); *Chasing Hares* (Young Vic); *Lost and Found* (Factory International); *I'll Take You To Mrs. Cole* (Complicité).

Film design includes: *The Magic Finger* (Roald Dahl Company).

Awards include Association of Lighting Designer's ETC Award; nominated for Helen Hayes Award for Outstanding Lighting Design and Honourable Mention for Profile Award for Theatre Lighting.

GINO RICARDO GREEN | Video Designer

Gino Ricardo Green is a director and video/projection designer. He is the co-founder of Black Apron Entertainment.

Credits as Video/Projection Designer include: *Backstroke*, *Intimate Apparel* (Donmar Warehouse); *Barcelona*, *Treason: The Musical in Concert* (West End); *A Child of Science* (Bristol Old Vic); *Samuel Takes A Break*, *The Flea* (The Yard Theatre); *The Legends Of Them* (Hackney Showroom/Brixton House); *I* (ATC/Stratford East/UK Tour); *Wolves on Road*, *August in England*, *Lava* (Bush Theatre); *Othello* (National, as Co-Video Designer); *The Ballad of St Johns Carpark* (Icon); *That is Not Who I Am* (Royal Court Theatre); *Kabul Goes Pop: Music Television Afghanistan* (Brixton House/Hightide); *Edge* (NYT); *Children's Children* (ETT, as Director of Photography/Editor); *Beyond The Canon and Poor Connection* (RADA); *Sweat* (Donmar Warehouse/West End); *Passages: A Windrush Celebration* (Black Apron at the Royal Court Theatre); *Hashtag Lightie* (Arcola Theatre); *Lightie* (The Gate Theatre).

Credits as Associate include: *Small Island* (National Theatre); *Get Up Stand Up! The Bob Marley Musical* (West End); *Be More Chill* (The Other Palace & West End).

MAX PAPPENHEIM | Sound Designer

Theatre includes: *The Night of the Iguana*, *Cruise* (West End); *The Children* (Broadway); *Noughts and Crosses*, *Twelfth Night* (Regent's Park Open Air Theatre); *A Raisin in the Sun* (Headlong); *The Forsyte Saga* (Park Theatre); *Henry V* (Globe); *The School for Scandal*, *Crooked Dances* (RSC); *Coram Boy*, *Macbeth* (Chichester Festival Theatre); *Shed: Exploded View* (Royal Exchange); *A Doll's House Part 2*, *The Way of the World* (Donmar Warehouse); *The Habits*, *The Invention of Love*, *Blackout Songs*, *Labyrinth* (Hampstead Theatre); *Feeling Afraid*, *Old Bridge* (Bush Theatre); *Creditors*, *Blue/Heart*, *The Distance* (Orange Tree

Theatre); *The Talented Mr Ripley*, *Picture You Dead*, *The Mirror Crack'd* (National tours); *Ophelias Zimmer* (Schaubühne/Royal Court Theatre).

Opera and Ballet includes: *The Limit* (Royal Ballet); *Miranda* (Opéra Comique, Paris); *Scraww* (Trebah Gardens). Associate Artist of Orange Tree Theatre, The Faction and Silent Opera. Awards include Off West End Award for Sound Design for *Old Bridge*.

XANA | Composer

Xana is a composer, spatial sound artist and a haptic specialist sound designer developing accessible audio systems for theatre.

Theatre credits: *After Sunday* (Belgrade Theatre); *Alterations* (National Theatre); *Speed*, *The Real Ones*, *My Father's Fable*, *Elephant*, *Sleepova*, *The P Word*, *Strange Fruit* and *Shifters* (Bush Theatre); *The Architect* (ATC/GDIF); *Pig Heart Boy* (Unicorn); *Barcelona* (Duke of York's Theatre); *Beautiful Thing* (Stratford East); *Imposter 22*, *Word:Play*, *Living Newspaper #4* (Royal Court Theatre); *Rumble In the Jungle* (Rematch:Live); *Intimate Apparel*, *The Trials*, *Marys Seacole* (Donmar Warehouse); *Anna Karerina* (Edinburgh Lyceum/Bristol Old Vic); *Sundown Kiki*, *Earthworks*, *Sundown Kiki Reloaded*, *The Collaboration*, *Changing Destiny*, *Fairview, Ivan and the Dogs* (Young Vic); *Burgerz* (Hackney Showroom); *King Troll [The Fawn]*, *Everyday (Deafinitely)* (New Diorama Theatre); *Blood Knot*, *Guards At The Taj* (Orange Tree); *Samuel Takes A Break* (Yard).

Awards include: BBTA Award-winner for Best Sound Design 2023 and 2024; Offie Award-winner for *King Troll*, *Shifters* and *Guards at the Taj*; Offie Award nominations for *Sleepova*, *The P Word* and *Blood Knot*; Olivier Affiliate Production award for *The P Word* and *Sleepova*.

SHELLEY MAXWELL | Movement Director

Shelley Maxwell won the award for Best Choreographer at the inaugural Black British Theatre Awards in 2019 for her work on *Equus*.

Theatre includes: *Macbeth* (Donmar Warehouse); *The Time Traveller's Wife* (Apollo Theatre); *Mlima's Tale* (Kiln); *Untitled F*ck M*ss S**gon Play* (Royal Exchange/Young Vic); *August in England* (Bush Theatre); *The Secret Life of Bees* (Almeida Theatre); *Best of Enemies* (Noël Coward Theatre/Young Vic); *Tartuffe* (Birmingham Rep); *The Time Traveller's Wife: The Musical* (Storyhouse); *Get Up, Stand Up! The Bob Marley Story* (Lyric); *J'Ouvert* (Harold Pinter Theatre/Theatre503); *After Life*, *Master Harold...and the Boys*, *Hansard*, *Antony and Cleopatra*, *Twelfth Night* (National Theatre); *Nine Night* (National Theatre/Trafalgar Theatre); *Equus* (Stratford East/Trafalgar Theatre); *Tartuffe* (RSC); *Macbeth* (Shakespeare's Globe); *Faustus* (Headlong at Lyric/Birmingham Rep); *Cinderella* (Lyric); *Grey* (Ovalhouse); *King Hedley II* (Stratford East);

Cougar, *Dealing with Clair* (Orange Tree); *Winter*, *Why It's Kicking off Everywhere* (Young Vic); *Cuttin' It* (Young Vic/Royal Court Theatre); *A Streetcar Named Desire* (Nuffield/Clwyd Theatre Cymru/English Touring Theatre); *Rules for Living* (Royal & Derngate Theatre/Rose Theatre/English Touring Theatre); *Apologia* (English Theatre Frankfurt).

Television/Film includes: *The Marvels* (Disney); *Anansi Boys* (upcoming on Amazon); *Ear for Eye* (BBC/Fruit Tree Media); *Romeo & Juliet* (Sky Arts/PBS/National Theatre).

CYNTHIA DE LA ROSA | Hair and Makeup Designer

Cynthia De La Rosa's design in theatre includes: *Alterations*, *Blues for an Alabama Sky*, *Standing at the Sky's Edge*, *Beginning* (National Theatre); *Slave Play*, *Beginning*, *Barcelona*, *Shifters*, *Standing at the Sky's Edge* (West End); *"Daddy": A Melodrama*, *The Tragedy of Macbeth*, *Shipwreck*, *The Twilight Zone*, *Against and Boy* (Almeida Theatre); *Jitney*, *Sylvia* (Old Vic); *The Watsons* (Menier Chocolate Factory); *Allelujah!* (Bridge Theatre); *Strange Fruit*, *Boys Will Be Boys* (Bush Theatre); *Frost/Nixon* (Sheffield Crucible); *The Convert*, *A Midsummer Night's Dream*, *Once in a Lifetime* (Young Vic); *Clyde's*, *Intimate Apparel* (Donmar Warehouse).

TV Design includes: *Too Much*, *We Are Lady Parts*, *Everyone Else Burns*, *Dreaming Whilst Black*, *Stath Lets Flats*, *Riches.* Film Design includes: *Animol*, and short films *Tommies*, *My Jerome*, *I Am Mary*, *The Track*, *Farewell She Goes*.

DEIRDRE O'HALLORAN | Dramaturg

Deirdre O'Halloran is a dramaturg specialising in the development of new plays and musicals. Deirdre is the Head of New Musical Theatre at Birmingham Hippodrome, the first department of its kind in the UK where she is developing new musicals of all scales. She was previously Literary Manager at the Bush Theatre, where she designed artist development programmes, and dramaturged all commissioned work.

Highlights of her produced work include: Edinburgh Fringe 2025 hit musical *Hot Mess* by Jack Godfrey and Ellie Coote, *Shifters* by Benedict Lombe (Duke of York's Theatre); winner of the Evening Standard Award *Red Pitch* by Tyrell Williams (@SohoPlace); *August in England* by Lenny Henry, the Olivier award-winning plays *The P Word* by Waleed Akhtar and *Sleepova* by Matilda Feyiṣayọ Ibini.

As a freelancer, Deirdre has worked with many leading producers and theatres, including Eleanor Lloyd Productions, Regent's Park Open Air Theatre, DEM Productions and Paines Plough.

WABRIYA KING | Production Dramatherapy

Wabriya is the Associate Dramatherapist for the Bush Theatre and has supported all productions since 2021

Recent Theatre credits include: *Intimate Apparel*, *Clyde's* (Donmar Warehouse); *Alterations*, *Blues for an Alabama Sky* (National Theatre); *Elektra*, *Barcelona*, *Shifters* (Duke of York's Theatre); *Slave Play* (Noël Coward Theatre); *Otherland*, *Roots*, *Look Back in Anger* (Almeida Theatre); *Tambo & Bones*, *Now, I See* (Stratford East); *Wicked*, *Cabaret*, *Hamilton*, *Moulin Rouge*, *MJ The Musical* (West End).

Film: *The Changing Room* (Anima Goli Productions); *Empire of Light* (Searchlight Pictures); *Chevalier* (Element Pictures).

ESTHER TAYLOR | Costume Supervisor

Esther is a Fashion Stylist working on commercial and editorial projects. She studied Textile for Fashion Design at Manchester School of Art and has worked for brands like Getty Images, Nike, John Lewis, Jack Wills and ASOS. She is excited to join the world of costume for the first time for *Not Your Superwoman* at the Bush.

HAZEL HOLDER | Voice & Accent Coach

Theatre includes: *Alterations*, *The Importance of Being Earnest*, *A Tupperware of Ashes*, *The Hot Wing King*, *Death of England trilogy*, *The Effect*, *Grenfell: in the words of survivors*, *Small Island*, *Nine Night*, *Barber Shop Chronicles*, *Angels in America* (National Theatre); *Clyde's*, *A Doll's House, Part 2*, *Marys Seacole*, *Constellations* (Donmar Warehouse); *The Seagull* (Barbican); *Stereophonic*, *Waiting for Godot*, *Sunset Blvd.*, *The Glass Menagerie, 2:22*, *C*ck*, *Tina: The Tina Turner Musical*, *Dreamgirls* (resident director) (West End), *Ulster American* (Riverside Studios); *Mlima's Tale*, *Retrograde*, *Pass Over* (Kiln); *The Homecoming*, *Best of Enemies*, *Death of a Salesman*, *The Convert* (Young Vic); *Giant*, *ear for eye*, *Pigs and Dogs* (Royal Court Theatre); *August in England* (Bush Theatre); *Richard II* (Sam Wanamaker Playhouse).

Television includes: *A Thousand Blows* (Disney +); *Silo* (Apple TV+); *Small Axe* (BBC). Film includes: *The Ministry of Ungentlemanly Warfare* (Amazon); *The Silent Twins* (Focus Features).

AMELIA MICHAELS | Assistant Director

Amelia Michaels is a British-Bajan Actor, Director, TheatreMaker and Facilitator born and bred between London and the Midlands. She is a hybrid in many aspects which has been her superpower, allowing her to work across various forms, disciplines and communities. In 2024 and 2025, she solo produced seven shows across five festivals of her debut play *MANDEM* for which she is also the Writer and Co-Director. An

alumnus of China Plate's well established producing course 'Optimists', Amelia is currently focusing on birthing her directing career. Outside of her own work she's most recently assisted Corey Campbell on *Romeo & Juliet* (a Belgrade Theatre, Bristol Old Vic and Hackney Empire co-production). She's currently a member of the 2025/26 'New Associates' cohort with New Perspectives Theatre company in order to support the overall growth of her practice, and as an actor she can most recently be seen in *Suspect* on Disney+.

LUCA PANETTA | Lighting Programmer

Luca is a freelance Lighting Designer, Associate, and Lighting Programmer. He trained at LAMDA (London Academy of Music & Dramatic Arts) in Production Technical Arts.

As LX Programmer, Luca has worked on shows at venues such as Donmar Warehouse, Young Vic, Watermill Theatre, Chichester, NTLive & Bush Theatre, and across the West End

Credits as Associate include: *Barcelona*, *Why Am I So Single* (West End); *Macbeth* (2023/24 UK WarehouseTour); *The Merchant of Venice 1936* (RSC & UK Tour); *A Face In The Crowd* (Young Vic); A Playlist for the Revolution (Bush).

Credits as Lighting Designer include: *Maria de Rudenz* (Battersea Arts Centre) for which he won a Profile award for Outstanding Achievement in Opera; *Edith* (The Lowry/Theatr Clwyd); If Opera's 2022, 2023, 2025 Seasons; *Diary of a Somebody* (Seven Dials Playhouse) for which he was nominated for an Offie in Lighting Design; *Polko* (Paines Plough Roundabout).

DABERECHI UKOHA-KALU | Associate Video Designer

Daberechi Ukoha-Kalu is a multidisciplinary artist whose practice is rooted in storytelling and performance. She uses her technical skills to build new worlds across theatre and installation art.

Theatre credits as Video Programmer includes: *Intimate Apparel*, *Backstroke*, *Fear of 13* (Donmar Warehouse); *Ruination* (Royal Opera House); *Barcelona* (Duke of York's Theatre); *Mean Girls* (Savoy Theatre); *Othello* (National Theatre); *Oklahoma!* (Young Vic).

Theatre credits as Video Designer includes: *Whose Planet Are You On?* (Old Vic); *Up Close* (Menier).

Other theatre credits includes: *The Band's Visit* (Donmar Warehouse); *King Lear* (Wyndham's); *Violet Disruption* (Finnish National Opera); Guardians of The Galaxy Secret Cinema.

Concert credits as Lighting and Video Designer includes: *Pink Pantheress* (Camp Flog Gnaw) and *George Riley* (Headline show).

CHLOE STALLY-GIBSON | Production Manager

Chloe is a freelance production manager and former associate artist of Zoo Co Theatre Company and ChewBoy Productions.

Her recent work includes: *Shifters* (Bush Theatre & Duke of York's Theatre); *Punch*, *A Face In The Crowd* (Young Vic); *Perfect Show For Rachel* (Barbican); *Tender*, *This Might Not Be It*, *Insane Asylum Seekers* (Bush Theatre); *Playhouse Creatures* (JCTP); *Silence* (Tara Theatre).

ANNA SHEARD | Company Stage Manager

Anna trained at the Royal Welsh College of Music and Drama.

Credits for Bush Theatre include: *Chiasoscuro*

Credits for other theatre include: *Intimate Apparel*, *Clyde's*, *Teenage Dick*, *Sweat* (Donmar); *Alterations*, *Blues for an Alabama Sky* (National Theatre); *The School for Scandal* (RSC); *An Enemy of the People* (Wessex Grove, Duke of York's Theatre); *Barcelona* (ATG, Duke of York's Theatre); *Pressure* (Royal Alexandra Theatre, Toronto, Jonathan Church Ltd); *Romeo and Juliet* (Shakespeare's Globe); *The Vortex*, *Crave*, *random/generations* (Chichester Festival Theatre); *The Fellowship*, *Peggy for You* (Hampstead Theatre); *After the End* (Stratford East); *House/Amongst the Reeds* (Clean Break); *Trust*, *Twilight: Los Angeles 1992*, *Assata Taught Me*, *I Call My Brothers* (Gate Theatre).

AFRICA BLAGROVE | Assistant Stage Manager

Africa Blagrove is an Assistant Stage Manager based in London with Jamaican heritage. She began her stage management journey after securing a work placement with *Get Up! Stand Up! The Bob Marley Musica*l, which sparked her passion for the stage management industry.

Africa has a deep passion for creating and sourcing props that help bring theatre to life. They find joy in the details and discovering or crafting pieces that enhance storytelling, reveal character, and ground the world of the play in something tangible.

Her ASM credits include: *1536* (Almeida Theatre); *Play On!* (Bristol Old Vic & Lyric Hammersmith); *Alice in Wonderland* (Brixton House); *My Father's Fable* (Bush Theatre); *Samuel Takes a Break …* (Yard); *#Blackis…* (New Diorama Theatre).

Bush Theatre

We make theatre for London. Now.

For over 50 years the Bush Theatre has been a world-famous home for new plays and an internationally renowned champion of playwrights.

Combining ambitious artistic programming with meaningful community engagement work and industry leading talent development schemes, the Bush Theatre champions and supports unheard voices to develop the artists and audiences of the future.

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CHARACTERS

JOYCE – ERICA's Mother, ELAINE's Daughter.
ERICA – JOYCE's Daughter, ELAINE's Grandaughter
ELAINE – JOYCE's Mother, ERICA's Grandmother.

TIME

Set in 2025, with flashbacks into our characters' past.

NOTES ON SCRIPT

/ indicates overlapping dialogue

Both actresses play Elaine

AUTHOR'S NOTE

Not Your Superwoman has been a journey that began long before the first draft hit the page. Like many plays, it has lived through workshops, conversations, and rehearsal rooms, reshaping itself each time. It grows out of an experience that I, and many Black women, carry – the expectation to do everything for everyone, often invisibly, while navigating the realities of misogynoir.

This is a play rooted in truth as much as imagination. The birth of my child made me reflect deeply on my family history and my relationship with my parents. It also sent me on a therapy journey, all threads that found their way into Erica's story. As a Black Caribbean woman who grew up in London, I've always been passionate about putting Black British stories on stage, particularly the ones that rarely make it into our theatres. So while this play is fictional, it carries echoes of my lived experience and the many stories I've witnessed and listened to in my community.

For me, theatre is at its most powerful when it creates both recognition and conversation. *Not Your Superwoman* asks us to sit with complexity: the tension between vulnerability and strength, the contradictions of love and frustration, and the humour that coexists with pain. It was essential to me that these women were never reduced to archetypes, but allowed to live fully on stage – flawed, funny, tender, and real.

This play invites you to recognise the weight of expectation that Black women so often carry, and also to celebrate the radical act of laying that weight down.

Above all, *Not Your Superwoman* is a love letter to Black women – our complexity, resilience, and right to exist beyond stereotypes.

ACKNOWLEDGEMENTS

It took a lot of Superwomen to make this play, and I'm so grateful to you all.

Letitia, Golda, and Lynette, thank you for letting this Jamaican gyal be an honorary Guyanese girlie! Together we ploughed through draft after draft, mining these characters and these worlds. I am so incredibly proud of what we've created together.

Dee, your big brain is matched only by your big heart. Your care, consideration, and ability to remind me what this play is truly about pushed me to work at a level I didn't even know I was capable of. I'm a stronger writer because of you.

Amelia, our brilliant Assistant Director – you are truly a marvel. Your integrity, diligence, and depth of research helped shape this show into what it is. Collaborating with you has been a gift, and I can't wait until we get to do it again.

To my wonderful writing agents, Kat Buckle and Jessica Price – working with you is such a joy. Thank you for always believing in me, supporting me, and taking such good care of me.

To the superwomen who have had my back – this play would not exist without you.

Salmah, Shaazia, Karen, Shannon, Tracey, Ash, Chloe, Shereen, Racheal, Somalia, Susan, Faith, Amy, Jennifer, Jordana, Bridget, Dani, Kaila, Tutku, Lara, Cassie, Vicki, Kat W, Elle, Hockley, Cheryl, Lauren, Pernille and Monsay.

Through some of the most challenging times, you have been my Superwomen. This play is as much yours as it is mine – a testament to our resilience, our laughter, and our shared strength. I carry deep gratitude for each of you.

And of course, the Superwoman to whom this play is dedicated: my little sister Maya. You are my Superwoman. I am so incredibly proud of you and the woman you've become. Thank you for simply being you – I honestly don't know what I'd do without you.

For every Superwoman who lifted me up – this play is ours.

To Maya – my Superwoman

One

*(**JOYCE** and **ERICA** are on separate sides of the stage.)*

JOYCE. Flying is one of those things, that's amazing when you're rich. But crap when you're not.

The queueing.

The apps.

I hate the apps.

Why is everything done on a bloody app these days?

If you ask me, it's not been the same since they stopped us from smoking on planes.

Not that I smoke, anymore.

Not touched a fag, this century.

Well, not touched one sober.

I quit smoking.

1999.

The day I got shot of her father.

31st December 1999.

I said to myself – Joyce.

You are walking into the new century fifteen stone lighter.

Fag free and single.

And I did.

Mind you, I did put on two stone once I quit.

ERICA. Ten hours.

That's how long this flight is going to be.

Ten hours.

With my mum.

If I deep it, this will be the most time we've spent together in years.

I was watching a documentary – well a TikTok – and this woman was talking about time blocking.

So like basically, you allocate time to all the different components of your day.

In this case my flight.

So I guess, I speak to my mum, for like ten minutes.

Then we watch the safety presentation – fifteen minutes.

Well more – five minutes.

Then we take off – two minutes.

That takes us up to twenty-two minutes.

Leaving nine hours and / twenty-eight minutes.

JOYCE. / twenty-eight minutes late.

That girl is late for everything.

She was two weeks and one day late for her own birth.

In the end they induced me.

Not pretty

I was in labour for four days.

She really took the piss.

All this Caribbean time nonsense.

She was born in King's College Hospital, Camberwell.

She's not late because she's Black.

She's late because she's fucking inconsiderate.

It's a lack of respect for / people's time.

ERICA. / That's a lot of time.

I could watch a film?

Sinners.

Good film.

But it's a horror.

Vampires.

Blood.

White people.

Terrifying honestly.

Is a horror the right thing to watch when you're like three-thousand feet above the ground?

But Michael B Jordan…times two.

OK, that could run.

JOYCE. This is our first time flying together.

I wasn't allowed to take her on holiday when she was little.

Her father.

Wouldn't give me permission.

I tell this to every woman that will hear me.

Do.

Not.

Put.

That.

Man.

On.

The.

Birth.

Certificate.

It is more trouble than it's worth.

My ex-husband, the first one. I've had two.

Erica's father.

He wasn't interested in travelling.

The only place he wanted to go was Jamaica

His mum lived in one of those ugly huge houses that returnees always buy.

Cast iron gates on the windows,

Scary security dogs.

And ugly DFS furniture.

"Small Island Girl".

That's what she called me.

Guyana is not an island.

You ignorant old bag.

I wanted my daughter to see the world.

But her father made all kinds of threats saying he'd get me done for kidnapping and child abduction.

I couldn't risk it.

Not with my job.

So we just never went anywhere together.

ERICA. I'm going to Guyana!

To spread my Granny's ashes. Lay her to rest.

See what Guyana is about,

Find out more about my family history, family secrets…

(Beat.)

The way I'm going to have to lock in the tools I've learnt in therapy for this holiday.

Whew.

I'm going to make my therapist proud.

She's a Black woman, which is cool because I don't have to explain myself, she just kinda gets it.

But therapy is hard.

Don't get me wrong, I've had some breakthroughs.

But it's a lot.

You know?

JOYCE. Erica's very sensitive, I would say too sensitive / maybe.

ERICA. / With Mum it's like she's missing a sensitivity chip. I don't think she's noticed that I'm not really speaking to her.

JOYCE. She's not really speaking to me.

What you gonna do?

We're both adults!

(An airport.)

*(***ERICA** *and* **JOYCE** *come together face to face with each other.)*

(Beat.)

You reach?

ERICA. Yeah.

(Beat.)

Sorry, I was late.

There's been a lot going on.

The trains were doing a madness.

JOYCE. Train?

ERICA. Yeah

JOYCE. Didn't Lahnaray drop you?

ERICA. Who?

JOYCE. Your fiancé?

ERICA. Lanre, is working.

(Awkward pause.)

JOYCE. How's the designing going?

ERICA. Busy, we've got a new contract with the NHS that we're working on.

JOYCE. So you're working on the website?

ERICA. Mum, I'm not a web designer.

JOYCE. I know that Erica, you do the graphics. You're a graphics designer.

ERICA. No, I don't. I'm a service and product designer.

JOYCE. Right.

ERICA. I do UX and UI services.

And so the partnership with the NHS is about creating digital products and services.

JOYCE. Right.

ERICA. Maybe we should go through?

JOYCE. Oh, not that way, I upgraded us.

ERICA. Why did you do that? It's so expensive. I can't pay you back / for that.

JOYCE. / I had points, well not me. Work. The Lawyers. I wouldn't have made you pay.

(Beat.)

Well thanks Mum for sorting.

ERICA. / Thank you

(British Airways plane – Business Class.)

*(***JOYCE** *and* **ERICA** *step on the plane.* **JOYCE** *has two 'welcome drinks',* **ERICA** *has one.)*

JOYCE. ...Emirates you turn left.

Virgin upper class you used to turn left, but on the new planes you go upstairs.

British Airways isn't what it used to be honestly.

ERICA. It's a bit mad that they make you walk past business and premium economy to get to the back of plane.

JOYCE. It's all marketing.

Shaming you into it.

So when you next book, you remember the feeling of walking all the way down to seat 47C.

ERICA. I hear it, I never want to see 47C again in my life.

However HSBC is telling me otherwise.

JOYCE. I can't believe your salary, I don't know how you live on that. Maybe you want to move into what I do? Executive Assistant. Directors and Partners always need someone, I could / always ask.

ERICA. / I'm happy where I'm at.

JOYCE. Are you? For that money?

ERICA. Not everything is about money.

*(**ERICA** spots someone.)*

Oh My God.

JOYCE. What?

ERICA. Don't make it bait.

Central Cee is on the plane.

JOYCE. Who?

ERICA. Central Cee, the rapper.

JOYCE. What that white boy over there?

ERICA. He's not white.

JOYCE. Looks it.

ERICA. He's Guyanese.

JOYCE. Guyanese people can be white you know.

We've got Portuguese in us.

ERICA. I know.

Mum, stop staring.

JOYCE. Are you sure he's a rapper?

ERICA. Yes Mum.

JOYCE. He must be doing alright for himself if he's flying Business.

What's he sing?

ERICA. Loads of songs

JOYCE. Like what?

ERICA. Probably nothing you would have heard.

JOYCE. How do you know?

I know music, you know!

What's his big hit?

ERICA. He's got a song with Dave.

JOYCE. Dave? Who you went sixth form with?

ERICA. Not Dave I went sixth form with Dave the rapper.

JOYCE. Didn't Dave who you went sixth form with rap?

ERICA. I mean, a bit but – Never mind.

JOYCE. Well how does the song go, the one with Dave?

*(***ERICA** *quietly sings along the chorus of "Sprinter" by Central Cee and Dave.*[*]*)*

Never heard of it.

ERICA. Told you didn't I?

JOYCE. You're probably singing it wrong.

*(***JOYCE** *is tapping on her phone.)*

Oh it's C with two Ees.

Ceeeee.

("Band4Band" by Central Cee plays on **JOYCE***'s phone – loudly.*[*]*)*

ERICA. What are you / doing?

JOYCE. Oh, didn't mean / to do that.

ERICA. This is so / embarrassing.

JOYCE. How do I / turn this off.

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ERICA. Mum, turn / that off.

JOYCE. I'm trying.

*(***ERICA** *grabs* **JOYCE***'s phone and turns it off.)*

ERICA. Oh my God.

JOYCE. I hate to be one of those people but I'm just going to say it, they don't make music like they used to.

(Beat.)

Oh *Sinners*.

Michael B Jordan…times two.

Should we watch it together?

Like we'll press play at the same time.

ERICA. Sure, why not.

JOYCE. Are you going to drink your welcome drink?

ERICA. I'm actually reassessing my relationship with alcohol.

JOYCE. Oh right. Good for you. Can I have it?

*(***ERICA** *hands over her drink.)*

Cheers.

ERICA. To Granny.

JOYCE. Well she's the reason why we're here.

Didn't see myself going to Guyana anytime soon.

ERICA. Really?

JOYCE. I've not got any relatives there and there's no beaches, so what am I there for?

(The flight departs.)