FATHERLAND

by Nancy Farino

SAMUEL FRENCH

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NOTE

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

FATHERLAND was first performed at Hampstead Theatre Downstairs, London, on 31 October 2025. The cast and creative team were as follows:

CLAIRE ..... Shona Babayemi
JOY ..... Nancy Farino
WINSTON ..... Jason Thorpe

Writer ..... Nancy Farino
Director ..... Tessa Walker
Designer ..... Debbie Duru
Lighting Designer ..... Christopher Nairne
Sound Designer & Composer ..... Khalil Madovi
Movement Director ..... Rebecca Wield



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CAST & CREATIVE

SHONA BABAYEMI | Claire

Theatre work includes *BOXES* (Theatre Peckham); *Twelfth Night* (Actors From the London Stage Company, US tour); *A Midsummer Night's Dream* and *Twelfth Night* (both Shakespeare's Globe); *[BLANK]* (Donmar/Clean Break); *Rising* (Cardboard Citizens Theatre Company, UK tour); *Every Brilliant Thing* (Cockpit) and *Glint* (Theatre Royal, Stratford East).

Film work includes *Polite Society*.

NANCY FARINO | Writer/Joy

Nancy trained at the Bristol Old Vic Theatre School.

Theatre work includes *The Merchant of Venice 1936* (Trafalgar); *Twenty Something* (Old Red Lion, Edinburgh Fringe); *Homegrown* (National Youth Theatre); *Richard II* (The Willow Globe, Powys, Wales); *Blessings* (Camden People's Theatre) and *Dare You Say Please* (King's Head).

Short film work includes *Should I Fall Behind* and *Midnight Ride*.

Television work includes *Amadeus*; *Masters of the Air*; *Anatomy of a Scandal* and *Silent Witness*.

JASON THORPE | Winston

Theatre work includes *The Merry Wives of Windsor* and *School for Scandal* (both RSC); *Nation*, *Morning to Midnight*, *The Hour We Knew Nothing Of Each Other*, *His Dark Materials* and *Peter Pan* (all National Theatre); *Where There's a Will* (ETT); *Under Glass* and *Greed* (both The Clod Ensemble); *Beasts and Beauties* (Hampstead Theatre); *Absurd Person Singular* (Leicester Curve); *The Hound of the Baskervilles* (Peepolykus/Duchess); *What the Butler Saw* (Vaudeville) and *Perfect Nonsense* (UK tour).

Film work includes *The Banishing*, *Holmes and Watson*, *Fast and Furious 6*, *The Nine Lives of Thomas Katz* and *Jack and the Beanstalk: The Real Story*.

Television work includes *The Inheritance*, *The Famous Five*, *Sister Boniface Mysteries*, *The Girl*, *Miss Scarlett and The Duke*, *Flack*, *The Witcher*, *Curfew*, *Sense8*, *Call the Midwife*, *Agatha Raisin*, *Poldark*, *The Delivery Man*, *Holy Flying Circus*, *Little Dorrit*, *Coming of Age*, *Primevil*, *Trial and Retribution*, *The Queens Sister*, *Wire in the Blood*, *Sir Gadabout* and *Goodbye Mr Steadman*.

TESSA WALKER | Director

Recent work includes *Mrs Bibi* by Waleed Akhtar (Audible); *Run, Rebel* by Manjeet Mann (Pilot Theatre Company, UK tour; *Bright Places* by Rae Mainwaring (Birmingham Rep/UK tour); *Northanger Abbey* adapted by Zoe Cooper (Orange Tree/UK tour) and *Biscuits for Breakfast* by Gareth Farr (Hampstead Downstairs).

She was Associate Director at Hampstead Theatre from 2021 to 2023 where she directed *Ravenscourt* by Georgina Burns and *Big, Big, Sky* by Tom Wells.

Other productions include *Symphony of Us* by Paul O'Donnell (Coventry Cathedral, Coventry City of Culture) and *The Glad Game* by Phoebe Frances Brown (Nottingham Playhouse/UK tour/film).

As Associate Director at Birmingham Repertory Theatre productions included *Circles* by Rachel De-Lahay, *Back Down* by Steven Camden, *The Whip Hand* by Douglas Maxwell, *Looking for John* by Tony Timberlake, *Folk* by Tom Wells and *The Quiet House* by Gareth Farr.

DEBBIE DURU | Designer

Recent theatre work as a designer includes *woman.life.song* (Birmingham Opera Company); *A Christmas Carol* (Northern Stage); *Bright Places* (Birmingham Rep); *How I learned to Swim* (Roundabout/Brixton House); *Re:Discover* Festival (Streetwise Opera); *Beneatha's Place* (Young Vic); *Run, Rebel* (Pilot/Mercury); *Ravenscourt* (Hampstead Downstairs); *The White Card* (Northern Stage); *Two Billion Beats* (Orange Tree); *A Song Project* (Royal Court); *Cake* (Theatre Peckham) and Josephine (Theatre Royal, Bath).

Work as Costume Designer includes Now I See (Theatre Royal, Stratford East); Twice Born (Scottish Ballet); Romeo & Juliet (Almeida) and Alice in Wonderland (Brixton House).

Work as Associate Set Designer includes Get Up! Stand Up! The Bob Marley musical (Lyric); Dick Whittington (National theatre) and Mandela (Young Vic).

Debbie was the winner of the Black British Theatre awards for Theatre Design 2023.

CHRISTOPHER NAIRNE | Lighting Designer

Previous work for Hampstead Theatre includes *Blackout Songs* (shortlisted for both the 2023 Offies and the 2024 Profile Awards). Christopher was also an Offies finalist in 2020 for *Preludes* and won the award in 2016 for *Teddy* (both Southwark Playhouse).

Other theatre work includes *Groan Ups* (Mischief Theatre, Vaudeville/ UK tour); *Hold On to Your Butts*, *Jeeves & Wooster in Perfect Nonsense*

and *The Last Temptation of Boris Johnson* (all UK tours); *Boy Parts* (Soho); *The Real Ones* (Bush); *Farewell Mister Haffmann* (Park); *Samuel Takes a Break...* and *This Beautiful Future* (Yard); *Tom Fool* and *Mayfly* (Orange Tree); *The Legend of Sleepy Hollow*; *The Beautiful Game* and *A Little Princess* (all The Other Palace); *Jerusalem* (Watermill, Newbury) and *Lionboy* (Complicite, world tour).

Opera work includes *L'Agrippina* (Barber Opera); *Madame Butterfly*, *Jephtha* and *Macbeth* (all Iford Arts); *Belshazzar* (Trinity Laban Conservatoire); *Vivienne* (Linbury Studio, ROH); and *La Bohème* (OperaUpClose – 2011 Olivier Award Winner).

KHALIL MADOVI | Sound Designer & Composer

Khalil is an award-nominated music artist, composer, writer, actor and filmmaker. In 2024 Khalil was nominated for a Black British Theatre Award for his sound design work.

Theatre work as a sound designer includes *Two Gentlemen of Verona* (RSC); *Why a Black Woman Will Never Be Prime Minister* (Camden Peoples Theatre); *G* (Royal Court); *Red Pitch* (Bush/Soho Place – Offie Nomination for Best Sound Design); *No More Mr. Nice Guy* (Broadway Theatre, Catford/UK tour); *Brenda's Got a Baby* and *Metamorphoses* (both New Diorama); *Divine* (Arts Ed); *This is What the Journey Does* (Old Vic, as part of One Voice: HOME series) and *The Poison Belt* (Jermyn Street).

Work as a composer and sound designer includes *Animal Farm* (Theatre Royal, Stratford East/Leeds Playhouse/Nottingham Playhouse); *Revealed* (Belgrade Theatre, Coventry and Tobacco Factory, Bristol); *Gone Too Far!* (Theatre Royal, Stratford East); *Sound Clash: Death in the Arena* (Pleasance One, Edinburgh Fringe) and *Can I Live?* (Barbican).

REBECCA WIELD | Movement Director

Rebecca is a London based movement director and artist. She trained at The Royal Ballet School and danced with English National Ballet, before training as an actor in 2015. Rebecca has an MA in Movement Directing and Teaching from the Royal Central School of Speech and Drama in 2023.

Work as Movement Director includes *Guys and Dolls* and *Duet for One* (Frinton Summer Season); *Musik* (Wilton Music Hall); *Persona* (Saatchi Gallery – Lumen prize nominated 2024); *Biscuits for Breakfast* and *Ravenscourt* (both Hampstead Downstairs); *Roberto Zucco*, 2nd year BA Actors, (Fourth Monkey); *Hamlet*, BA (Hons) CDT 2nd year Bridge Project, (Royal Central School of Speech and Drama) and *Painting* (The White Bear).

Work as Choreographer includes *Pickled* (National Film & Television School); *I'm King*, Drag Performance (RVT, Ivan - If - A – Boy); Assistant Choreographer, *Addams Family*, 2nd year BA Musical Theatre (London College of Music).

Choreographer, director, writer, performer – Lockdown Palladium, live-streamed.

Work as Intimacy Coordinator includes *Me to You* (National Film & Television School).

CHARACTERS

WINSTON – 50s

JOY – late 20s

CLAIRE – 30s

MATTHEW – recording only

WOMAN'S VOICE – recording only

VOICEMAIL – recording only

ACKNOWLEDGEMENTS

As I write this, I'm filled with the dreadful anxiety of knowing I have most likely forgotten to thank someone. In all honesty, I owe far too many people far too much thanks for making this possible. The following is an attempt at a (non exhaustive) list of people I am truly very grateful for…

This play is the product of years of R&Ds, collaboration and having to explain to my family what R&Ds are. Ben Jacob Smith – thank you for being the play's champion from day one and for your fervent belief in me and it. This wouldn't be possible without you – endless Guinness on me. The main R&D for *Fatherland* was made possible by RAW Inventive whom I am very grateful to, alongside Jules Head, Daisy Edgar Jones, Yohanna Ephrem, Leon Finnan and NT Studios. Thank you to Alfie Jones and Lynton Appleton for their work on the project in its first days, and to anyone I blackmailed into doing Zoom readings.

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Thank you to my agent Jessi Stewart for all your patience, support – mainly emotional – and hard work throughout.

Thank you to the team at Concord for publishing the play. My first published play! I can't believe how many times it contains the word 'poo'.

Thank you to Jason Thorpe for taking a chance on a slapdash R&D and playing Winston perfectly since. I will continue to write problematic men for you as long as you'll fancy playing them.

Thank you to Shona Babayemi for your strong, beautiful Claire.

Thank you to Tessa Walker for simply being the best director and most lovely person to work with. I couldn't be more grateful for the insight, hard work and humour you've brought to this whole process. Thank you for bringing it all to life so brilliantly.

Lastly, I want to thank my partner, my friends and my family for their unwavering support throughout the truly misguided career choice of being an actor-writer. I'm so lucky to have such wonderful people to invite along to my plays and ask them to laugh loudly. Thank you.

For my Dad. You are one of a kind.

1.

*(**JOY**'s breathing. The ins and outs of troubled sleep. Birds flock in swirling formation, leaving for warmth. Deep breaths become shallow.)*

*(**WINSTON**, alone, in the front seat. He drums on the steering wheel impatiently.)*

WINSTON. My name is Winston Smith and only good things happen to me. My name is Winston Smith and only good things happen to me. My name is Winston Smith and only good things happen to me.

(Headlights. Ahead, in the distance, he sees a small frame in a cloud of smoke, perched on the pavement. He strains over the wheel to see.)

*(It's **JOY**.)*

(Underslept. Overtired. And very fucking cold.)

(A determined white light in the distance heading towards her. She blinks hard. The light grows stronger and cuts through the grey. Dazzling, almost.)

Joy?

Joy!

(She rubs her eyes 'til she sees stars. The grunt of an engine.)

WINSTON. Joy – move out the way!

(The light has a loud voice. One she knows.)

Joy for fuck's sake!

JOY. Dad?

WINSTON. I want to park there! Can you hear me?

(She nods.)

There! I want! To park! There!

(She moves; he parks. A flurry of neck craning, swearing and rolling up windows before he gets out. **JOY** *dashes the joint on the floor.)*

JOY. Dad. You're here.

WINSTON. Hello pidge. Did I hit anything?

(He gets out. Or tries to. Beat.)

JOY. What are you doing here?

(Beat.)

WINSTON. Stinks of Indian Hemp around here.

Oh god. What's that – have you been on the Indian Hemp again?

JOY. Don't call it that.

WINSTON. Nasty stuff that. Indian – sorry. Dope. Nasty stuff that dope.

Is that a latte?

JOY. No. Dad –

WINSTON. Looking at it, I think I did actually scuff that bonnet.

(Beat.)

JOY. Dad. You're here.

WINSTON. Hello sweetheart. You look. Rustic.

JOY. Did I know you were coming?

WINSTON. I text.

JOY. Oh

(Beat.)

WINSTON. Let's go inside.

(Beat.)

JOY. My flatmate. They're on a Zoom.

WINSTON. On a what?

(Like a camera coming into focus, **JOY** *takes in what* **WINSTON** *arrived in.)*

JOY. Is this yours?

WINSTON. Did I not tell you? I bought a bus.

JOY. …

WINSTON. I bought a big old fuckin' bus.

JOY. You bought this?

WINSTON. You didn't tell me you had a flatmate.

JOY. You didn't tell me you had a bus!

WINSTON. Used to be a school bus. I renovated it. She's been my project for quite some time now. Started in Covid, forgot about her for a bit and then finally finished her off. Yep. Tore out the seats. Put in new ones. Installed a poo pipe. Which is for.

JOY. Got it.

WINSTON. There's a bed in the back. And portable chargers and lights you can turn red. In fact. I turned them red and now I can't get them off of red. So there are red lights. Like some kind of sex bus.

JOY. Dad.

WINSTON. I'm not allowed to say sex bus anymore?

Not that I'll be having any s-e-x on the old sex bus. Nicole hates it. Bloody popemobile.

(Beat.)

JOY. Sorry. When did you text?

WINSTON. I need a latte.

JOY. Dad.

2.

(A cheap little office somewhere on the outskirts of Bristol.)

CLAIRE. Winston?

WINSTON. Yes. Hi.

CLAIRE. Good afternoon. Well evening.

WINSTON. Ha. Yes. I suppose. Good evening.

CLAIRE. Hi.

WINSTON. Hello.

CLAIRE. You alright?

WINSTON. Yes. All good.

And you?

CLAIRE. Fine thank you. Shall we?

WINSTON. I'm just waiting here for a Mr – Sarfati.

CLAIRE. Pleasure.

WINSTON. Oh. You. You're. Hello!

CLAIRE. Do you want to take a seat?

WINSTON. I'm sorry.

CLAIRE. That's okay.

WINSTON. Don't have my glasses on.

CLAIRE. There's fine. To sit.

WINSTON. Was thinking about getting laser. Lasic.

CLAIRE. Do you want to tell me a bit more about why you're here?

WINSTON. Where they put the lasers in your eye. But it doesn't stop colour blindness – fix it, I mean – because that's a neurological problem. In your brain. Brain damage. Which I have.

CLAIRE. You're here because you have brain damage?

WINSTON. No. I can't tell the difference between red and green because I have brain damage – colourblind – damage.

CLAIRE. Right.

WINSTON. Makes apples very confusing.

CLAIRE. Sure.

So I have a bit of information from the online form but I'm going to need you to expand on a few things to better my understanding/

WINSTON. Are you new?

CLAIRE. Why do you ask?

WINSTON. Well, you're young. Younger. Younger than other people – people who are older than you – if I'm correct in assuming –

CLAIRE. You are correct. I am, in fact, younger than people who are older than me. Insightful as that may be, I'm guessing the question you'd actually be asking is whether I'm as qualified as anyone else to see you through your current situation. / Well, that's why I want to ask you a few questions now.

WINSTON. I never said you weren't. And it's not because you're a woman.

CLAIRE. Right.

WINSTON. I love women.

CLAIRE. Fantastic.

WINSTON. Didn't see you on the website. That's all. Then again. Glasses.

CLAIRE. Well, that answers my first question. You found us through our website? Okay. And is there any particular reason you chose us?

WINSTON. Because of the lovely decor.

CLAIRE. Can you tell me more about your case?

3.

(Tiny overpriced coffees in hand. **JOY** *and* **WINSTON** *face the bus.)*

JOY. Two sisters and two brothers. So four?

WINSTON. Four. Well, half.

JOY. God. What are they like?

WINSTON. The woman who messaged me – the sister – the half – she's an idiot. Her whole page is full of Gary Barlow and awful artwork her kids have done – seriously they must be cognitively challenged –

JOY. Dad.

WINSTON. – and – this huge message – that she sent to me. Wait. First message she sent was telling me she thinks we might be – you know – and then I reply – da da da – and the next day I get a message from her saying "send this to twelve people or else Facebook will steal your data".

JOY. Oh god.

WINSTON. Very dim. She's youngest. Thirty odd. Works at a leisure centre. In Swansea. Then there's Anthony, David and Lorraine.

JOY. Our Lorraine?

WINSTON. No. Another one. Probably made it easier for him.

JOY. Jesus.

WINSTON. She contacted me a couple of months ago, saying she's done all this family tree malarky online.

JOY. Do you think Nanny knew?

WINSTON. No. I don't know. I mean she never said anything. This woman seems to know tons about my father. And our whole lineage. And it's nothing like I thought.

JOY. Is it legit?

WINSTON. Looks like it. She said she paid a company to do it. All looks verified and – turns out – there's a long line of us – going back for years and years – in County Mayo.

JOY. Where's that?

WINSTON. God. Joy. Come on. This is where we're from!

JOY. I'm sorry. I didn't know I was from there 'til about / two seconds ago.

WINSTON. It's in Ireland.

JOY. No. I know it's in Ireland. But where?

WINSTON. The. The. West.

JOY. Are you sure?

WINSTON. For years all I had to go back on was my mum's side. And I knew nothing about where my father came from or his father or his father's father. I felt like I had to be this – this – this patriarch for the whole family. I always wondered about the men that came before me. A whole side of me – of us really – that I didn't know.

*(***WINSTON** *paces circles.* **JOY** *vapes.)*

JOY. That coffee is really working.

WINSTON. And now we know.

JOY. And now we know.

WINSTON. I've always felt a bit Irish.

JOY. Have you? How?

WINSTON. So cynical, Joy.

JOY. I'm just. Digesting. Yes. It's great. And very cool. Do we have any family there still?

WINSTON. That's what I want to find out.

JOY. Well. Yeah. It's cool. We should go one day.

WINSTON. We are.

JOY. That's the spirit.

WINSTON. Today.

JOY. Hm?

WINSTON. Mum said you'd been all mizzy.

JOY. You spoke to Mum?

WINSTON. She said you've been all mizzo.

JOY. Can we just say miserable?

WINSTON. So we're going today.

JOY. We. We?

WINSTON. You've been all miserable, Joy. Which actually is very ironic. Because.

JOY. Yes.

WINSTON. So I thought let me come and take my baby on the trip of a lifetime.

JOY. I mean. That's so. Let me check my –

WINSTON. It's the holidays. No kids to teach.

JOY. Yes. Yes. It is.

WINSTON. What else have you got planned?

JOY. Now there must be something.

WINSTON. Well. Cancel it! We're going to Mayo. We're going to Mayo. We're going to Mayo.