Acting Edition

All The Happy Things

by Naomi Denny

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SAMUEL FRENCH

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ISBN 978-0-573-00125-3

concordtheatricals.co.uk
concordtheatricals.com

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NOTE

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

All The Happy Things premiered at Bristol Old Vic on 10 March 2026. The cast and creative team were as follows:

SIENNA ..... Naomi Denny
EMILY/RUBY ..... Michaella Moore
SAM/KEVIN ..... Gavin Dunn

Writer ..... Naomi Denny
Director ..... Aaliyah McKay
Set Designer ..... Delyth Evans
Lighting Designer ..... Callum Macdonald
Movement Director ..... Yemurai Zvayara
Sound Designer ..... Eamonn O'Dwyer
Production Manager ..... Carrie Croft
Assistant Director ..... Isabella Foreshaw
Technical Stage Manager ..... Lauren Dalboth

All The Happy Things was originally produced at Soho Theatre in 2025. With the following cast and creative team:

SIENNA ..... Naomi Denny
EMILY/RUBY ..... LJ Johnson
SAM/KEVIN ..... Dejon Mullings

Writer ..... Naomi Denny
Director ..... Lucy Jane Atkinson
Stage Manager ..... Kate Tregear
Movement Director ..... Yemurai Zvayara
Set & Costume Designer ..... Jida Akil
Sound Designer ..... Eamonn O'Dwyer
Lighting Designer ..... Abi Turner

EST. SH + PRODUCTIONS 2019

SH Productions is a London-based theatrical production company run by Producer Steph Hartland. Working across musicals and plays, SHP specialises in shows that explore unique approaches that expand the parameters of traditional musical theatre, and in stories of the human experience.

Accessibility is at the heart of Steph's practice, and is threaded through all SH Productions' shows. Not only do we explore how to make theatre itself less elitist and more accessible in terms of pricing, subject matter, format and location, we also work with accessibility practitioners wherever possible. This includes closed captioning, British Sign Language and audio descriptions for the benefit of audiences and access support for the benefit of production teams. It also includes running community-driven wraparound activity where possible, such as workshops, fundraiser performances and more.

SHP's credits include *Existential Fish & Dread* (The Cockpit, National Tour); *Petticoat Council* (Warwick Arts Centre, Regional Tour); *When Rachel Met Fiona* (The Space); *Yeast Nation* (Southwark Playhouse); *Borrowed* (R&D, Unity Theatre); *Bangers* (Arcola Theatre; *All The Happy Things* (Soho Theatre) and *Sticky* (The Nest at Chichester Festival Theatre). She is currently working on a slate of nine shows in various stages of development, ranging from musicals, plays, installations and live performance pieces.

BRISTOL
OLD VIC

Led by Artistic Director and interim Executive Director Nancy Medina and interim Executive Director David Harraway, with investment from Arts Council England, **Bristol Old Vic** is committed to creating opportunities for new voices and artists, and to presenting an increasingly diverse programme of the stories that Bristol UK has to offer on our stages.

From its extensively redeveloped building in the Old City, Bristol Old Vic offers a year-round theatre programme of inspiring, original new stage work.

the Rep

You can find **The Rep** performing on three stages in Birmingham (The House, The Door and The Studio), in the West End or touring globally.

We nurture artistic talent through new writing, directing, technical or casting programmes with young professionals and up-and-coming names, and work with partners across the UK and internationally on new productions and community projects. While results can take years, we know it's worth the wait as we believe diversity to be a strength in our society, with art and culture belonging to all. We are a theatre for everyone.

MERCURY

The Mercury is an artistic powerhouse in the East – a vital, vibrant, welcoming centre of culture for the people of Colchester, Essex and beyond.

The theatre takes its name from the Roman messenger god, Mercury.

It was Mercury's task to connect the people with the gods, and so, in keeping with our name, *connection* is at the heart of everything we do.

We *connect* through the live event, the shared experience. The award-winning theatre that we present electrifies, transforms and enriches the lives of our community. We reinvent old stories and conjure up bold, new ones. Stories that reach out and touch our audience, stories from fresh voices that demand to be heard, stories that enable us to see through the eyes of other people and identify and empathise with one another.

We *connect* with the diverse communities that surround us through our participation programmes, which celebrate creative potential by providing people with everyday opportunities to be artistic and innovative.

We *connect* with the theatre makers of tomorrow by seeking out our region's boldest, most talented, theatrically daring artists and providing them with the support and space to research, explore and test their ideas.

Curve is a spectacular, state-of-the-art theatre based in the heart of Leicester's vibrant Cultural Quarter.

Over 1.5 million people a year engage with Curve through performances and projects at our home in Leicester, across the UK and internationally. Under the leadership of Chief Executive Chris Stafford and Artistic Director Nikolai Foster, Curve has developed an international reputation for producing, presenting and touring a bold and diverse slate of musicals, plays, new work and dance, which sits alongside a vibrant community and learning programme.

We are a registered charity (number 230708) and this supports our work with people of all ages and backgrounds, enabling them to access, participate in and learn from the arts, nurturing new and emerging talent and creating outstanding, award-winning theatrical experiences.

Opened in 2008 by Her Majesty the Queen, our award-winning building, designed by acclaimed architect Rafael Viñoly, offers a completely unique visitor experience.

Unlike any other theatre in the UK, we have no traditional backstage area. Audiences can enjoy the full theatre-making process, peek behind the scenes and maybe even spot an actor or two dashing from the stage to their dressing room or enjoying a coffee in our café. Our curved façade is made from 1,192 tonnes of steel and 46000m^2 of glass.

chichester
festival
theatre

Nestled among the trees next to the Festival Theatre, **The Nest** has been designed to complement its sister theatres with a thrust stage. This 120-seater studio will be fully wheelchair accessible and usable year-round.

This dynamic new venue will support artists and technicians at the beginning of their careers, including local writers and performers. Plus, it'll be perfect for staging entertainment for a younger audience.

The Nest will also provide a much-needed space for our growing community programme, including creative activities for adults, our Technical Youth Theatre and work for Early Years (ages 0–4).

With sustainability at its heart, we have found an ideal structure previously used by The Pleasance at the Edinburgh Festival.

CAST & CREATIVE

NAOMI DENNY | Sienna, Writer

Naomi is an English & Bajan actress and writer from Brighton. She is a recent alumni of Hampstead Theatre's INSPIRE writing programme, through which she wrote her latest play, *Lavender & Red Roses*. Naomi was also the first recipient of Tamasha Theatre Company's artist mentorship programme, and is an alumni of Soho Theatre Writer's Lab, where *All The Happy Things* was originally written and shortlisted for the Tony Craze Award. Naomi's aims as a writer & performer are to bring the untold stories of Global Majority individuals to the forefront, and to approach difficult topics from a place of joy, love, and humour.

Television and film credits include: *Industry* (HBO/BBC); Breathtaking (ITV); *Dreamland* (Sky); *Gateways Grind* (BBC); *The Sticksman Record* (4Deuce Productions); *Misnomer* (Aella Jordan-Edge). Theatre credits include: *All The Happy Things* (Soho Theatre, Omnibus Theatre, Theatre 503); *Maryland* (Royal Court); *Selected Recordings Of Us* (The Space); *Essentially Black* (Soho Theatre). Voice credits include: *Cold Case Crime Cuts* (Podcast); *Voices From Home* (Brighton Fringe).

As a writer, recent work includes: *Lavender & Red Roses* (Hampstead Theatre); *When The Tide Comes In* (Brighton Fringe); *All The Happy Things* (Soho Theatre, Omnibus Theatre, Theatre 503); *Still We Roar* (Wembley Stadium); *Unseen Unheard* (Theatre Peckham); *Pride* (National Trust); *Sunrise Madelines* (Omnibus Theatre, 37 Plays longlist); and *Essentially Black* (Soho Theatre, Camden Peoples Theatre, Camden Fringe). Naomi has also written for Rikki Beadle-Blair's anthologies for young actors, *Lit* and *Fierce*, and her narrative podcast *The Waters Of Lethe* is currently in development after being shortlisted for NBC's Overheard podcast competition.

MICHAELLA MOORE | Emily/Ruby

Michaella Moore is an American actress and multi-disciplinary creative from Delaware, USA who found her way across the pond to London four years ago.

Michaella trained at East 15 Acting School with an MA in Acting (2021-2022)

She is passionate about representation, social justice, and Black joy in storytelling.

Theatre credits include: *One drop cool* (WP Theatre, NYC); *Peeking in the Dark* (Theatre Peckham); *Same Again* (Golden Goose Theatre); *Goodbye '89* (Vault Festival 2023 & Golden Goose Theatre). Film credits include: *Bank of Dave 2: The Lone Ranger*; *Short Films Develope*, *In the Shadow of Darkness*, and *Lesbian Period Drama*.

GAVIN DUNN | Sam/Kevin

Gavin Dunn is a Caribbean-British actor from London, with formal training at the BRIT School for Performing Arts & Technology, where he specialised in Theatre.

Gavin's diverse acting credits span across stage and screen, including performances in *The Winters Tale* (RSC); *The Play That Goes Wrong (*Duchess Theatre); *The Peripheral* (Amazon Prime); *Unfiltered* (Comedy Central); *Alice in Wonderland* (Brixton house); *Ubuntu* (Stockwell Playhouse); *Alchemy* (Bridewell Theatre); *The Tempest* (Brighton Theatre Festival) and *Chatroom* (White Bear Theatre).

In addition to his acting career, Gavin is also an accomplished writer. He recently contributed to the BAFTA award-winning *Big Narstie Show* on Channel 4 and completed work on the short film *Rea's Men*, starring Josette Simon OBE.

AALIYAH McKAY | Director

Aaliyah McKay is a writer/director from North London, Islington, known for her versatility across theatre and film. As a director, her work includes *The Ballad of Maria Marten* (LAMDA); *Love and Information* and *Barbecue* (GSA; *Prison Plaits* (Tower Theatre); *Best Fit* (Blue Elephant Theatre); *Smile You're on Camera* and *Kemi from the Block* (Theatre Peckham); *Essentially Black* (UK tour); *The Last Days of Judas Iscariot* and *DNA* (Fourth Monkey) and *Voices from Prison* (Clean Break). Expanding into both writing and directing, Aaliyah created *Rewind* (Purple Moon Drama); *History on the Road* (Cockpit/Poplar Union) and *Trio of Conviction* (Brunel University, Feltham Prison and Downview Prison). In television, she has written for *The Big Narstie Show*. Her film credits include *Cardiff, Culture, Courage* (FAW); *Made in Africa, Loved by the World* (Meta); *Mask* (Netflix); *No Second Chances*, *Lockdown Love* and *Cross* (Google). Additionally, she has directed music videos such as *Man I Become*, *Harami* and *Trippi'n*. As an assistant/associate director, theatre credits include *The Winter's Tale* (RSC); *Ballet Shoes* (National Theatre); *A Face in the Crowd* (Young Vic); *Grenfell: in the words of survivors* (National Theatre); *Eureka Day* (Old Vic); *The Taxidermist's Daughter* (Chichester Festival Theatre); *After the End* (Theatre Royal Stratford East) and *Typical Girls* (Clean Break/Sheffield Theatres).

YEMURAI ZVAYARA | Movement Director

Yemurai, a versatile artist hailing from Zimbabwe, is a dynamic force in the realm of multidisciplinary art. Having undergone rigorous training at Fourth Monkey Theatre Company, she has evolved into a specialist in Movement Direction, with a distinct flair influenced by the dynamic realms of hip hop and commercial dance. Yem's innovative approach to movement garnered her an Offie nomination for *I Love Acting but F*ck This Industry* at Peckham Theatre, showcasing her unique perspective on the performing arts.

Currently serving as the Assistant Choreographer for the West End sensation *Stranger Things*, Yemurai's impact extends beyond her solo work. Her contributions to the commercial dance world and the vibrant hip hop scene underscore her commitment to pushing artistic boundaries. Balancing her professional career as a dancer and performer, Yemurai passionately strives to carve out her creative space, driven by a relentless dedication to both her individual projects and collaborative endeavours on the grand stage.

DELYTH EVANS | Set Designer

Delyth Evans trained at the Royal Welsh College of Music and Drama, graduating in 2018. Current design work includes, *George* (UK Tour 2026). Previous design work includes: *Belly Of The Beast* and *Knocking On The Wall* (Finborough Theatre); *George* (Omnibus Theatre); *An Orange In The Subway*, *Hela*, *American Nightmare and The Story* (The Other Room Theatre); *The Ballad of Maria Marten*, *Stars in the Morning Sky*, *Mighty Atoms*, *Mosquitos*, *We Anchor in Hope and The Sewing Group* (LAMDA); Zombiegate (Theatre503) Juliet & Romeo, MSND, Excluded! & Much Ado About Nothing Remixed (Intermission Youth Theatre) and In Lipstick (The Pleasance Theatre).

Design works as Costume Designer include: *Anthem* (The Wales Millennium Centre) and *The Inbetween* (Theatr Clwyd).

Work as an Associate Set Designer includes: *Driftwood* (The Other Place, RSC); *The Odyssey: Episode 5*, *The Underworld* (The National Theatre). As an Associate Set and Costume Designer, *Retrograde* (The Apollo Theatre); *Abigail's Party* (The Northern Stage) and *Our Town Need's a Nando's* (Liverpool Everyman). Website: Delythevans.com

EAMONN O'DWYER | Sound Designer

Eamonn is an award-winning composer and sound designer of Caribbean Irish origin. His work spans genres from live orchestral to electronica and contemporary musical theatre, and he has worked as an instrumentalist, composer, lyricist and sound designer in theatres all over the world. He is an Associate of the Royal Academy of Music, and the winner of the 2025 Black British Theatre Award for Sound Design.

His theatre credits include *Troilus and Cressida* (Shakespeare's Globe); *All The Happy Things* (Soho); *Spitfire Girls* (MAST); *The Koala Who Could* (Unicorn); *Hey! Christmas Tree* (Minerva Theatre, Chichester); *Never Let Me Go* (Rose Theatre, Kingston); *The History Boys* (Theatre Royal Bath); *The Lion Inside* (Rose Theatre, Kingston); *Guy Fawkes* (York Theatre Royal); *Brief Encounter* (Watermill); *Lady Chatterley's Lover* (UK Tour); *Twelfth Night* and *Henry V* (Shakespeare's Rose Theatre, York); *It Never Happened* (ArtsEd); *Mrs Beeton Says…* (Bristol Old Vic Theatre School); *The Legend of Sleepy Hollow* (NYMT, The Other Palace); *The Comedy of*

Errors, *Romeo and Juliet* and *Julius Caesar Reimagined* (RSC, Swan); *Flesh and Bone* (National Theatre Studio); *Grimm Tales* and *Peter Pan* (Chichester Festival Theatre); *Jeeves & Wooster* (Barn, Cirencester); *Stones in His Pockets* (Dukes, Lancaster) and *The Glass Menagerie* (Theatre Chipping Norton). He is a frequent musical collaborator at the Rose Theatre in Kingston, where he has written original songs and scores for *Beauty and the Beast, The Snow Queen, Hansel & Gretel, The Wind in the Willows, The Lion, The Witch, and The Wardrobe, A Christmas Carol, Tess of the d'Urbervilles* and *Arabian Nights*.

The score for his original musical *The House of Mirrors & Hearts* won the MTM Award for Best New Score at the Edinburgh Festival in 2010, and after its critically acclaimed run at the Arcola Theatre in 2015, has now been performed in Australia and the US. *Mrs Beeton Says…* and *The Legend of Sleepy Hollow* are now available for licensing through Concord Theatricals. In 2021, Eamonn's new musical *Fanny & Stella* was featured in the NAMT 33rd Annual Festival of New Musicals in New York, and in 2022, Eamonn made his own NYC debut performing an evening of his work at the celebrated 54 Below club in Manhattan.

CHARACTERS

SIENNA
EMILY
SAM
KEVIN
RUBY

NOTE ON THE TEXT

Where / occurs, it indicates an overlap in dialogue or interruption.

There is a lot of music in this play. The songs that are noted in the play were used in the original production, where the rights are not available, please substitute a song that fits the time, era, and mood of the original song. Please see the Music Use Note on page iii.

RULES OF THE PLAY

The only person that can see, hear and speak to Emily is Sienna.

Emily can speak to anyone.

Emily should appear in the same clothes in every single scene.

Emily is stuck at the age she died.

Emily and Sienna cannot touch, until the final hug at the end of the play.

Emily cannot touch and move anything any of the 'live' characters in the play do – if Emily is touching something, it has to have been carried on her person, or not used in the same scene that a 'live' character has touched it.

ACKNOWLEDGEMENTS

This play has been an absolute labour of love and one so many people have poured their energy and work into – I am so, so grateful.

Thank you especially:

To all the actors and creatives who have given all their time and energy to this, especially Grace Davey, Sam Pout, Hannah Young, Melina Namdar, Sam Wilson, Sarah Allen, Steph Hartland, Eamonn O'Dwyer, Somebody Jones, Aaliyah McKay, Michaella Moore, Gavin Dunn, Lucy Jane Atkinson, LJ Johnson and Dejon Mullings – for the questions, ideas, rehearsal room laughs, and giving your love to this play.

To all of the theatres and organisations that have supported this play: Theatre503, Unicorn Theatre, Omnibus Theatre, Tamasha Theatre Company, and, to everyone at Soho Theatre in particular – for letting me sit outside venues and write this while I was on shift, for always being a friendly place to walk into, and for giving me my first full run.

To Ruth, for being at literally every iteration of this play, and for being the first actor ever to read Emily's lines.

To my amazing agent, Maddie at Berlin Associates – thank you so much for all your work on this, your wise words, your positive energy and your never-ending patience with my questions.

To my love, for listening to me talk about this play non-stop, cuddling me when things were hard, and for advising me on how corporate people actually talk, not just how I think they do because I've never worked in an office.

To my wonderful parents, for your continued love and support, for beginning my love of stories, and for always being there at the other end of the phone.

To baby writer Naomi, who didn't know whether anyone would be interested in hearing her words, but believed in them enough to write them anyway.

And finally, to my annoyingly successful and brilliant older sister. For the inside jokes, for the memories, for being my first friend and my first nemesis, for the apocalypse survival tips, for always picking up the phone when I ring, and for being the only person in my life that I've ever yelled at over a tin of beans.

She would also like people to know that she is the real person who should be given the credit for this play, as she is both my biggest inspiration and fiercest cheerleader.

The worst thing is, she's right.

To everyone who has been lucky enough to have a sister.

1.
CEMETERY

*(**SIENNA** is sitting on a bench, her eyes closed. There is a notebook on the bench next to her. Her phone buzzes intermittently.)*

*(**EMILY** is sitting beside **SIENNA**. She waits for a minute, then tries various ways to wake her up.)*

EMILY. *(Whispering.)* Sienna?

Siennaaa?

SIENNA!

*(**SIENNA** jumps up.)*

SIENNA. Jesus!

EMILY. *(Pointing to herself.)* Emily.

SIENNA. Funny.

EMILY. Nice nap?

SIENNA. I wasn't napping.

EMILY. Yes you were.

SIENNA. I was meditating.

EMILY. You were snoring!

SIENNA. I don't snore.

EMILY. Ok, Sienna.

SIENNA. I don't, I –

EMILY. Why you worried about me hearing you snore if you weren't napping?

SIENNA. Whatever.

(Beat. **EMILY** *starts to roll a cigarette.* **SIENNA***'s phone buzzes.)*

Shit, what time is it?

(She starts to type.)

EMILY. *(Trying to light her cigarette.)* Aren't you on annual leave?

*(***SIENNA** *notices* **EMILY**.*)*

SIENNA. Are you smoking?

EMILY. No, I'm trying to.

SIENNA. It's really bad for you.

EMILY. Oh my god. Really?

Sienna, I hadn't heard.

*(***SIENNA***'s phone goes off again. She starts typing a reply.* **EMILY** *gives up trying to light her cigarette and tucks it behind her ear.)*

So, come on then.

SIENNA. What?

EMILY. What's going on today at *Catalyst*?

SIENNA. Nothing.

EMILY. Is it trust falls? It's trust falls isn't it!

SIENNA. Em, I'm trying to finish this –

EMILY. Is it a meeting about something that could have definitely been an email?

SIENNA. No, it's not –

EMILY. Lunchtime yoga? They're circling back to something. Ooh, or everyone's learning about the importance of –

SIENNA. God, there's a sip and paint class after work tomorrow and I'm in charge of the set up. Ok?

(Beat. **EMILY** *snorts.)*

What?

EMILY. Nothing. It's just soon you'll be telling me you and Sam are buying a house in Hertfordshire because it's 'only half an hour into central London and the schools are SO much better you know'

SIENNA. We're not buying a house.

EMILY. I dunno, the Clapham to Hertfordshire pipeline is quite well documented actually.

SIENNA. Ha ha.

EMILY. I can't believe you two actually got back together.

SIENNA. Well, we did.

*(***SIENNA***'s phone goes off again.)*

EMILY. You know 'annual leave' means you could ignore that, right?

SIENNA. They asked me to help.

EMILY. You didn't have to say yes.

SIENNA. Well, Ruby needed a hand, so yeah, I did.

(Beat.)

EMILY. Right.

SIENNA. She's doing good. Ruby. In case you wondered.

EMILY. I didn't.

SIENNA. Ok.

*(**SIENNA** finishes typing and puts away her phone. **EMILY** gestures to the notebook.)*

EMILY. How's your list going?

SIENNA. Shit.

EMILY. That why you decided to come down to my ends and 'meditate'?

SIENNA. Em, you can't refer to the *cemetery* as your ends.

EMILY. What, it's true! Everyone's here. Me, Dad, my mum –

SIENNA. We cremated Dad.

EMILY. Yeah, but he's here in spirit. What's wrong with me calling it my ends?

SIENNA. It's a bit depressing.

EMILY. Well that's rude. I never shit on Hertfordshire.

SIENNA. I don't live in Hertfordshire!

EMILY. Not yet you don't. Read me what you've got then.

*(**SIENNA** picks up the notebook.)*

SIENNA. *(Reading.)* A list of the things that remind me of my sister Emily.

EMILY. Wait hang on, where's the intro?

SIENNA. The intro?

EMILY. Aren't you reading this at my party? You've gotta add an intro –

SIENNA. I said I *might* read it –

EMILY. You know, you've gotta welcome everyone, add some jokes to break the ice, tell them your therapist made you write this –

SIENNA. I'm not gonna talk about my therapist –

EMILY. – What, so you're just gonna launch into it unprompted? Personally I'd say that's more unhinged, but that's just me.

SIENNA. ANYWAY.

*(***SIENNA** *reads.)*

A list of the things that remind me of my sister Emily.

1. Any song by Destiny's Child.

2. Peanut butter and jam on crumpets.

3. Nail varnish remover.

4. Shoes with holes in them.

5 –

EMILY. Shoes with holes in them?!

SIENNA. I can't think of anything!

EMILY. That *is* shit.

SIENNA. I knoww.

*(***SIENNA** *buries her head in her hands.)*

EMILY. The party's not for ages, you've got time.

SIENNA. Yeah but therapy's tomorrow, isn't it.

EMILY. Just don't go!

SIENNA. I should.

EMILY. This is what, your third therapy group in three months?

SIENNA. Fourth.

EMILY. Still. You've got corporate team building to organise! *And* you haven't even found a venue for the party yet, have you?

SIENNA. Not a party. And no, I haven't.

EMILY. Just ask Lady Tremaine to do it, she loves party planning.

SIENNA. I told you not to call her that.

EMILY. 'Helen'.

*(***SIENNA** *rolls her eyes.)*

It's not my fault that the person *your* mum most closely resembles is the evil stepmother from *Cinderella*.

SIENNA. That's rude.

EMILY. True though.

SIENNA. Mum's probably busy, anyway.

*(***SIENNA** *goes back to her list. Beat.)*

EMILY. Why's Ruby the one leading the fancy white people paint class?

SIENNA. Cos she's an artist?

EMILY. Not since she started working with you. Chained to the desk.

SIENNA. She's got an exhibition next week. She told Kevin about it and he roped her into leading the class.

EMILY. An exhibition? You going?

SIENNA. Think so.

EMILY. Hm.

I might come. Check it out.

SIENNA. I'm going with Sam.

EMILY. Ohh, so you don't want me, I see.

SIENNA. That's not fair.

EMILY. Life isn't fair.

SIENNA. Emily.

EMILY. *(Imitating her.)* 'Sienna'.

SIENNA. I just haven't spent time with him in a while, and –

EMILY. Why am I here, Sie?

SIENNA. I just want to have a date, with my boyfriend, alone –

EMILY. And I just want to come to see my girlfriend.

SIENNA. She's not your girlfriend anymore.

EMILY. Ouch.

SIENNA. Sorry.

EMILY. Nah, it's true.

(Beat.)

SIENNA. She's probably not even going to be there. It's a week long exhibition, I doubt she's there every night.

(Beat.)

EMILY. Well in that case, I'll leave it.

SIENNA. What?

EMILY. I'm serious. Enjoy. Have an Emily free night.

(Beat.)

SIENNA. It's that simple?

EMILY. It's that simple.

(Beat.)

SIENNA. Ok.

EMILY. Come on then, get to work on that list. If you do go to therapy tomorrow we can't have everyone thinking the only interesting thing about me is holey shoes.

SIENNA. There are other things on there.

EMILY. Oh, I'm sorry, jam and peanut butter and holey shoes. Get to work.

(**EMILY** *goes to leave, then stops.)*

Oh, I almost forgot. Guess what?

SIENNA. What?

EMILY. You smell.

(**EMILY** *leaves.)*

2.
ART GALLERY

*(**SIENNA** and **SAM** are at an art gallery.)*

SIENNA. I hate modern art.

SAM. Not sure this counts as modern art.

SIENNA. "Ooh, there's a deeper meaning, you just have to be smart enough to figure it out".

SAM. "Oh but darling, we in the art world *are* smart enough, you know".

(They make pretentious noises and laugh.)

SIENNA. Alright. Without looking at the sign, what's this meant to be?

SAM. Pfft. Well, it's clearly a reflection of how, as a society, we are veering ever closer to our eventual collapse.

SIENNA. *(Looking at the sign beside the painting.)* Go on.

SAM. We are becoming so reliant on the relentless grind of daily life, of work, of capitalism –

SIENNA. Ooh, nice –

SAM. – That our world will soon become a tangled web of never ending journeys, and humanity will become nothing more than machines, clinging to the lifeless rock that is the earth, floating alone in the expanse of space.

(Beat.)

SIENNA. Wow.

SAM. I know. Deep.

SIENNA. You're surprisingly close.

SAM. Really?

SIENNA. Apart from the global warming bit. It's the Tube map.

SAM. See? CULTURED.

SIENNA. Shhh!!

(They laugh.)

Ok, do me.

SAM. *(Pointing to one.)* Alright, this one.

SIENNA. Ugh. I don't like that one.

SAM. Why not?

SIENNA. Feels icky.

SAM. Icky is not a word we cultured people use. Come on, you got it.

SIENNA. Fine. It's – it's an observation into the collapse of the self. How, in today's world, everything we do is performative, for other people's enjoyment, and the colour and brightness that makes each of us unique is being compressed into a dull, millennial grey, until we're all just tiny specks shouting into the endless void.

(Beat.)

Yeah?

SAM. It's about – grief.

SIENNA. Oh.

SAM. I'm sorry. I didn't –

SIENNA. No no, it's – it's actually quite accurate.

*(***SAM** *reaches for* **SIENNA**. *She moves away.)*

I'm not going to break apart every time someone mentions death, Sam.

SAM. Right, yeah.

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