Acting Edition

Mass

by Fran Kranz

SAMUEL FRENCH

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NOTE

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

MASS was first produced by the Donmar Warehouse on 18th April 2026. The cast and creative team were as follows:

JUDY . . . . . Susie Trayling
KENDRA . . . . . Rochelle Rose
JAY . . . . . Adeel Akhtar
GAIL . . . . . Lyndsey Marshal
RICHARD . . . . . Paul Hilton
LINDA . . . . . Monica Dolan
BRANDON . . . . . Amari Bacchus

Writer . . . . . Fran Kranz
Director . . . . . Carrie Cracknell
Designer . . . . . Anna Yates
Lighting Designer . . . . . Guy Hoare
Sound Designer . . . . . Donato Wharton
Casting Director . . . . . Lotte Hines CDG
Dialect Coach . . . . . Brett Tyne
Voice . . . . . Shereen Ibrahim
Movement Director . . . . . Ira Mandela Siobhan
Dramatherapist . . . . . Patricia Ojehonmon
Assistant Set & Costume Designer . . . . . Gülfem Özdoğan
Assistant Lighting Designer . . . . . Connor Divers

DONMAR

The Donmar Warehouse

Welcome to the Donmar, where anyone with a passion or curiosity for seriously good theatre belongs. In our powerfully intimate space, we make vivid theatre that transports. Our audience doesn't sit in the dark; they lean into the light. You'll want to be in the room and in the moment.

Led by Artistic Director Tim Sheader and Executive Director Henny Finch, the Donmar is an independent non-profit theatre in London's Covent Garden.

We're intent on making sure theatre thrives for the next generation by inviting in new younger audiences, inspiring original voices and building the workforce of the future.

We're grateful for the loyalty and generosity of our many donors and supporters who share our commitment to making this happen.

CAST

ADEEL AKHTAR | Jay

His credits for the Donmar: *The Cherry Orchard* (also St Ann's Warehouse, New York).

Other theatre includes: *The Estate* (National Theatre); *A Christmas Carol* (West End); *Hamlet* (Young Vic); *Satyagraha* (Improbable); *Wuthering Heights* (Tamasha); *In My Name* (Old Red Lion/Trafalgar Studios) and *Zero* (Theatre Absolute).

Television credits include: *Down Cemetery Road*; *Black Doves*; *Showtrial*; *Fool Me Once*; *Sweet Tooth* – Children's and Family Emmy Award for Outstanding Supporting Performance; *Sherwood* – BAFTA and RTS Awards for Best Actor in a Supporting Role; *Killing Eve*; *Back to Life*; *Les Miserables*; *Ghosted*; *Counterpart*; *Unforgotten*; *The Last Dragon Slayer*; *The Circuit*; *Apple Tree Yard*; *Murdered By My Father* – BAFTA for Best Actor; *The Night Manager*; *Capital*; *River*; *Flowers*; *Utopia* – BAFTA nomination for Best Actor; *The Job Lot*; *Trollied*; *The Angelos Epithemiou Show*; *Hooked – Coming Up Season*; *Trial & Retribution* and *Britz*.

Film credits include: *Elsinore*; *Murder Mystery 2*; *Enola Holmes 2*; *Save the Cinema*; *Ali & Ava* – British Independent Film Award for Best Actor, BAFTA nomination for Best Actor; *The Nest*; *Enola Holmes*; *Everybody's Talking About Jamie*; *The Electrical Life of Louis Wain*; *Murder Mystery*; *Swimming with Men*; *Victoria and Abdul*; *The Big Sick*; *Hampstead*; *Pan*; *War Book*; *Convenience*; *Jadoo*; *The Dictator*; *Four Lions* and *Traitor*.

AMARI BACCHUS | Brandon

His television credits include: *Crookhaven*; *The Gentlemen* and *Adolescence*.

Film credits include: *Frank and Percy*; *The Night House*; *Dragged Up Dirty* and *Power to Make a Change (The Mid Life) Vol 4*.

MONICA DOLAN | Linda

Her credits for the Donmar: *Appropriate* and *The Same Deep Water As Me*.

Other Theatre credits include: *Doubt* (Chichester Festival Theatre); *Talking Heads: The Shrine* (Bridge Theatre); *All About Eve* – Olivier award-winner for Best Actress in a Supporting Role (Noël Coward Theatre); *Plaques & Tangles*; *The Twits*; *Sliding with Suzanne*; *The Glory of Living* (Royal Court); *Chalet Lines* (Bush Theatre); *King Lear*; *The Seagull*; *The Taming of the Shrew*; *A Midsummer Night's Dream* (Royal Shakespeare Company); *Jane Eyre* (Trafalgar Studios); *Macbeth* (Wilton's Music Hall and UK tour); *Mary Stuart* (Southampton Nuffield Theatre); *She Stoops to Conquer*; *A Laughing Matter*; *The Walls* (National Theatre);

Hay Fever (Savoy Theatre) and *The Glass Menagerie* (Lyceum Theatre). Monica wrote and starred in *The B*easts* at the Edinburgh Festival and Bush Theatre – winner of The Stage Edinburgh Award for Outstanding Performance and Olivier Award nomination.

Television credits include: *Smoggie Queens*; *Sherwood* – BAFTA nomination for Best Supporting Actress; *Mr Bates vs the Post Office* – BAFTA/Royal Television Society Award nomination for Best Actress; *A Ghost Story for Christmas*; *Inside No. 9*; *Black Mirror: Loch Henry*; *The Change*; *The Thief, His Wife and the Canoe*; *Talking Heads: The Shrine*; *Unprecedented*; *Urban Myths*; *Hang Ups*; *Black Mirror: Smithereens*; *A Very English Scandal* – BAFTA nomination for Best Supporting Actress; *Vanity Fair*; *Strike*; *The Witness for the Prosecution*; *Mid Morning Matters with Alan Partridge*; *The Casual Vacancy*; *Wolf Hall*; *W1A*; *Complicit*; *Call the Midwife*; *Coming Up*; *Appropriate Adult* – BAFTA winner for Best Supporting Actress; *U Be Dead*; *Occupation*; *The History of Mr. Polly*; *Agatha Christie's Poirot*; *Wallis & Edward*; *Tipping the Velvet*; *Dalziel and Pascoe*; *Judge John Deed*; *The Gift* and *The Bill*.

Film credits include: *Elsinore*; *The Lost Children of Tuam*; *Typist Artist Pirate King*; *Empire of Light*; *Cyrano*; *The Dig*; *Days of the Bagnold Summer*; *Official Secrets*; *Eye in the Sky*; *Pride*; *The Falling*; *Alan Partridge: Alpha Papa*; *Sightseers*; *The Arbor*; *Never Let Me Go*; *Within the Whirlwind*; *King Lear*; *Topsy-Turvey* and *A Midsummer Night's Dream*.

PAUL HILTON | Richard

His credits for the Donmar: *Polar Bears* and *The Wild Duck*.

Other theatre credits include: *A Christmas Carol* (The Old Vic); *Hamlet*: *Hail to the Thief*; *The Mysteries – The Creation/The Passion*; *Romeo and Juliet*; *The Cherry Orchard*; *Richard III* (Royal Shakespeare Company); *Juno and the Paycock* (Gielgud Theatre); *An Enemy of the People* – Olivier nomination for Best Actor in a Supporting Role; *The Glass Menagerie*; *In Celebration*; *All New People* (Duke of York's Theatre); *Rifleman*; *Three Sisters* (Trafalgar Studios); *Doctor Faustus*; *As You Like It* (Shakespeare's Globe); *Ghosts* (Sam Wanamaker Playhouse); *Othello*; *Peter Pan*; *Mosquitoes*; *The President of an Empty Room*; *Mourning Becomes Electra* – Olivier nomination for Best Actor in a Supporting Role; *Three Sisters*; *The Oresteia* (National Theatre); *The Inheritance* – Drama Desk Award winner for Outstanding Featured Actor in a Play (Young Vic/West End/Broadway); *The Daughter-in-Law*; *The Cherry Orchard* (Young Vic); *Anatomy of a Suicide*; *Terrorism*; *Mountain Language* (Royal Court); *Rosmersholm*; *The Storm* (Almeida); *The Homecoming*; *Les Blancs*; *Ghosts* (Royal Exchange, Manchester); *Wonder.land* (Manchester International Festival/National Theatre); *Dr Dee* (English National Opera); *Twelfth Night*, *A Small Family Business* and *Stone Free* (Bristol Old Vic).

Television credits include: *A Cruel Love: The Ruth Ellis Story*; *Silent Witness*; *All Creatures Great & Small*; *Slow Horses*; *The Crown*; *A Very English Scandal*; *Grantchester*; *The Crimson Field*; *The Driver*; *Case Histories*; *Labyrinth*; *Silk*; *Twenty Twelve*; *Laconia*; *Garrow's Law*; *Casualty 1909*; *Robin Hood*; *True, Dare, Kiss*; *The Relief of Belsen*; *Dalziel and Pascoe*; *Medieval Heist*; *Trial and Retribution*; *The Family Man*; *The Princes in the Tower*; *The Last Dragon* and *The Bill.*

Film credits include: *The Housekeeper* (forthcoming); *The Estate* (forthcoming); *Wake Up Dead Man: A Knives Out Mystery*; *Wasteman*; *Sweet Sue*; *Earwig*; *Eternal Beauty*; *Lady Macbeth*; *Swansong*; *London Road*; *Doctor Faustus*; *Wuthering Heights*; *Klimt and Edg*e.

LYNDSEY MARSHAL | Gail

Her credits for the Donmar: *Force Majeure*; *Absurdia* and *Boston Marriage* (also Ambassadors Theatre) – winner of Critics' Circle Theatre Award for Best Newcomer, Evening Standard Award nomination for Best Newcomer and Olivier Award nomination for Best Supporting Actress.

Other theatre credits include: *A Christmas Carol* (Bridge Theatre); *The Wild Duck*; *Blood Wedding*; *The Hypochondriac* – Nominated for Ian *Charleson Award* (Almeida); *Diminished* (Hampstead); *The Oresteia* (HOME, Manchester); *Othello*; *Greenland*; *A Matter of Life and Death* (National Theatre); *Three Days of Rain* (Apollo); *The Pride*; *Fire Face* (Royal Court); *Sleeping Beauty* (Barbican/Broadway); *The Crucible* (Crucible); *A Midsummer Night's Dream* – Winner of TMA Theatre Award for Best Supporting Actress (Bristol Old Vic); *Bright* (Soho); *Fireface*; *Redundant* – Evening Standard Award nomination for Best Newcomer (Royal Court) and *Top Girls* (New Vic).

Television credits include: *Silo*; *Criminal Record*; *Death in Paradise*; *Insomnia*; *Inside Man*; *Dracula*; *Agatha and The Curse of Ishtar*; *Hanna*; *Trauma*; *League of Gentleman*; *Silent Witness*; *From Darkness*; *Inside No.9*; *That Day We Sang*; *Blackout*; *Titanic*; *Garrows Law*; *The Cricklewood Greats*; *The Fuse*; *Being Human*; *Ding Dong*; *A Short Stay In Switzerland*; *Marple*; *Kiss of Death*; *Green*; *Rome II*; *The Shadow In The North*; *Poirot*; *Rome*; *Born & Bred*; *The Young Visitors*; *Sons and Lovers* and *Midsomer Murders.*

Film credits include: *The Choral*; *Truly Naked*; Restless – winner of Best Actress at the Manchester Film Festival; *To Love a Narcissist*; *Up the Catalogue*; *1,2,3,4*; *Trespass Against Us* – International Film Festival Macao Award for Best Actress; *The Forgotten*; *Hereafter*; *Festival*; *Man With A Movie Camera*; *Frozen*; *The Calcium Kid*; *The Gathering Storm* and *The Hours.*

ROCHELLE ROSE | Kendra

Theatre includes: *Black Power Desk* (Brixton House); *Untitled F*ck M*ss S**gon Play* (Young Vic); *Rockets and Blue Lights* (National Theatre / Royal Exchange Theatre); *salt.* (Royal Court); *The Ridiculous Darkness* (Gate Theatre); *The Mountaintop* (UK Tour); *Cinderella* and *Aladdin* (Oxford Playhouse); *The Winter's Tale* (Orange Tree Theatre); and *One Monkey Don't Stop No Show* (Kiln Theatre / Eclipse Theatre).

Television includes: *The Witcher*; *Death in Paradise* and *Lawful Killing*.

Film includes: *Boxing Day*, *ear for eye*.

SUSIE TRAYLING | Judy

Her theatre credits include: *Breaking the Code* (UK tour); *Harry Potter and the Cursed Child* (Palace Theatre); *The Iphigenia Quartet*; *Idomeneus*; *Vanya* (Gate Theatre); Arthur Miller's *The Hook* (Northampton Theatre Royal/Liverpool Everyman); *Vast White Stillness* (Brighton Festival); *The Crucible*; *Twelfth Night* (West Yorkshire Playhouse); *Thomas Tallis* (Globe Theatre); *The Seagull* (Manchester Library Theatre); *Sons Without Fathers* (Belgrade Theatre/Arcola); *King John*; *A Soldier in Every Son*; *Richard III* (Royal Shakespeare Company); *The Constant Wife*; *Private Lives*; *Waters of the Moon* (Salisbury Playhouse); *Antony and Cleopatra* (Nuffield Theatre Southampton); *Mary Goes First*; *The Mob* (Orange Tree Theatre); *Love's Labour's Lost* (Rose Theatre); *A Doll's House*; *The Portrait of a Lady*; *Habeas Corpus*; *Measure for Measure* (Theatre Royal Bath); *Iphigenia*; *Dream Play*; *Women of Troy*; *The Forest* (National Theatre); *Closer*; *The Importance of Being Earnest* (Northampton Theatre Royal); *Don't Look Now* (Sheffield Lyceum/Lyric Hammersmith); *Skylight* (Stephen Joseph Theatre); *Anna Karenina*; *Private Lives* (Bolton Octagon Theatre); *Camera Obscura* (Almeida); *Hamlet* (Exeter Northcott Theatre); and *Edward II* (Sheffield Crucible)

Television credits include: *A Woman of Substance*, *Coronation Street*, *Killing Eve*, *Will*, *Father Brown*, *The White Princess*, *Holby City*, *Midsomer Murders*, *We'll Take Manhattan*, *Vera*; *Doctors*, *Emma*, *The Bill*, *Casualty*, *Heartbeat*, and *Hearts & Bones*.

Film credits include: *10Dance*, *Fragile*, *Piccadilly Jim*, *Fog Bound* and *All the Queen's Men*.

CREATIVE

FRAN KRANZ | Writer

Fran Kranz is an acclaimed writer, director, and actor whose work spans film, television, and the stage. He first gained recognition as a performer, most recently starring opposite George Clooney in the record-breaking Broadway production of *Good Night, and Good Luck*, directed by David Cromer.

In 2021, Kranz turned his creative attention to writing and directing, with his debut feature *Mass* premiering at the 2021 Sundance Film Festival to critical acclaim. The film stars Jason Isaacs, Martha Plimpton, Reed Birney, and Ann Dowd, who received a BAFTA nomination for her performance. Released by Bleecker Street, the film earned an Independent Spirit Award nomination for Best Screenplay, as well as the Robert Altman Award.

As an actor, Kranz's film credits include *The Cabin in the Woods*, *Much Ado About Nothing*, *The Dark Tower*, *Training Day*, *Donnie Darko*, and *The Village*. On television, he is well known for his role as Topher on *Dollhouse*, and has appeared in *Julia* (HBO Max); *The Loudest Voice* (Showtime); *Homecoming* (Amazon), and will recur in Season 3 of Apple TV+'s *Invasion*.

Kranz has also appeared on Broadway in *Death of a Salesman* (Tony Award–winning revival) and *You Can't Take It With You*, and Off-Broadway at The Public Theater and Second Stage. He is a graduate of Yale University, where he trained extensively in classical theatre.

CARRIE CRACKNELL | Director

Carrie became Artistic Director of the Gate Theatre London in 2007 at the age of 26. In 2012 she moved on to become Associate Director at the Young Vic and was then Associate Director at The Royal Court from 2013-14.

In 2019 Carrie directed *Seawall/A Life* in a double bill at The Hudson Theatre, Broadway after transferring from the Public Theater in New York, starring Jake Gyllenhaal and Tom Sturridge, respectively. It received four Tony nominations in total, including for Best Play and for both Gyllenhaal and Sturridge's performances.

She works regularly at the National Theatre where her work includes *The Grapes of Wrath*, *Julie* starring Vanessa Kirby, *The Deep Blue Sea*, *Medea* starring Helen McCrory, and *Blurred Lines* which she created with Nick Payne. Her iconic production of *A Doll's House* transferred from the Young Vic to the West End and was nominated for the Evening Standard Best Director Award. She also recently directed *Portia Coughlan* at the Almeida, starring Alison Oliver.

In opera, Carrie directed *Carmen* at the MET Opera, and her first opera, *Wozzeck* at ENO was nominated for an Olivier award. Her debut feature, an adaptation of Jane Austen's Persuasion for Netflix / MRC starring Dakota Johnson, premiered on Netflix on 15 July 2022, and is developing her sophomore feature.

ANNA YATES | Designer

Anna Yates is an Australian set and costume designer based in London. She designs for opera, theatre, film and dance and is an associate artist of Shotput, a dance-theatre company based in Glasgow. Theatre credits include: *The Forsyte Saga* (RSC, Park Theatre); *Scenes from the Climate Era* (Gate Theatre); *Abigail's Party* (Northern Stage and tour); *Glee & Me* (Royal Exchange Manchester); *Totentanz* (Shotput at Tramway, Glasgow and tour); *Ferguson and Barton* (Shotput at Cumbernauld theatre and tour); *Berberian Sound Studio* (Donmar, as co-designer); *Elevenses* (Somerset House); *Kafka's Quest* (Theatre for the New City, New York).

Opera credits include: *Pimpinone* (Linbury Theatre, Royal Ballet and Opera, Covent Garden); *The Marriage of Figaro* (Luzerner Theater); *The Magic Flute*, *Idomeneo*, *L'Etoile*, *The Medium*, *Three Decembers* (Royal Conservatoire of Scotland); *Orpheus in the Underworld* (Royal College of Music); *Britten, Debussy, Ravel* (RCM); *Brundibar* (Opera North Youth Company); *Riders to the Sea*, *Cupboard Love* (Byre Opera).

Yates' associate design credits include: *Figures in Extinction 2.0* (Complicité/Nederlands Dans Theater); *Rusalka* (ROH); *La Boheme* (ENO Drive & Live); *The Antipodes* (National Theatre); Duchess of Malfi (Almeida).

GUY HOARE | Lighting Designer

His Donmar credits include: *Roots*, *Serenading Louie*, *Be Near Me*.

Other theatre includes: *Sea Wall/A Life* (Broadway); *A Doll's House* (Young Vic, West End & BAM, New York); *The Father*, *Othello* (West End); *The Grapes of Wrath*, *Julie*, *The Deep Blue Sea*, *Here We Go*, *Strange Interlude* (National Theatre); *Portia Coughlan*, *Little Revolution*, *A Delicate Balance*, *Waste* (Almeida); *One For Sorrow*, *NSFW*, *In Basildon* (Royal Court); *Arcadia*, *Clarence Darrow* (Old Vic); *Jesus Hopped The A Train*, *Wings*, *Winter*, *World Factory*, *Far Away* (Young Vic); *The Wife of Willesden* (Kiln and BAM, New York); *The Darkest Part of the Night*, *Wife*, *Reasons You Should(n't) Love Me* (Kiln and UK Tour); *Letters from Max*, *And No More Shall We Part* (Hampstead); *Peter Pan* (National Theatre of Scotland); *Sleeping Beauty* (Citizens Theatre); *Cock* (Chichester Festival Theatre); *Macbeth*, *As You Like It* (West Yorkshire Playhouse); *West Side Story*, *Grease* (Curve); *The Contingency Plan*, *Amadeus*, *Assassins* (Crucible, Sheffield); *A Christmas Carol* (Birmingham Repertory Theatre); *Kes*, *Season's Greetings* (Liverpool Playhouse); *Consumed*

(Paines Plough); *Going Dark* (Sound & Fury); *Recognition* (Talawa Theatre); *My Fair Lady*, *Oliver!* (Leeds Playhouse); *Bogwitch* (Soho Theatre Walthamstow)

Opera includes: *Carmen* (Met Opera); *Rigoletto* (WNO); *Jakob Lenz* (ENO/ Hampstead Theatre); *The Firework-Maker's Daughter* (The Opera Group/ UK tour/ Broadway); *American Lulu* (The Opera Group/ Young Vic/ Edinburgh International Festival/ Bregenzer Festspiele); *The Cunning Little Vixen* (Janáček Theatre); *King Priam*; *Paul Bunyan*; *The Lighthouse*; *Gianni Schicchi*; *Promised End*; *Katya Kabanova*; *Don Giovanni*; *Eugene Onegin* (ETO).

Dance includes: *Troubadour* (Yorke Dance Project / Royal Opera House); *The Metamorphosis* (The Royal Ballet/ Royal Opera House/ The Joyce Theater, New York); *Ex Nihilo/The Human Edge* (The Royal Ballet/ ATMA Dance/ Royal Opera House); *Dance People* (Maqamat / EIF); *The Land of Yes and The Land of No* (Sydney Dance Company/ Australian tour); *Spectrum* (Skånes Dansteater); *The Butterfly Effect* (Hessisches Staatsballett); *Front Line* (Aterbaletto/ European tour); *Chotto Xenos*, *Chotto Desh* (Akram Khan Company); *Frankenstein*, *Phantoms*, *Macbeth* (Mark Bruce Company); *Heka*, *Life* (Gandini Juggling).

DONATO WHARTON | Sound Designer

His credits for the Donmar include *Force Majeure* and *Appropriate*.

Other recent work in theatre includes *End*, *Nye* (Wales Millennium Centre;, *The Grapes of Wrath*, *Grenfell: in the words of survivors* (St. Ann's Warehouse, New York;, *Under Milk Wood*, *Middle*, *Three Sisters* (National Theatre); *Cyrano de Bergerac*, *Othello* (RSC); *Ghosts* (Lyric Hammersmith); *Arcadia*, *A Number*, *Eureka Day* (Old Vic); *White Noise* (Bridge); *Phädra, in Flammen* and *Anatomie eines Suizids* (Berliner Ensemble); *Norma Jeane Baker of Troy* (The Shed, New York); *La Maladie de la mort* (Théâtre des Bouffes du Nord, Paris and on European tour); *De meiden, Uit het leven van marionetten* (Toneelgroep Amsterdam); *Der Kirschgarten* (Deutscher Theaterpreis DER FAUST 2023 nomination); *Bluets*, *Glückliche Tage* and *4.48 Psychose* (Deutsches Schauspielhaus, Hamburg); *The Body Remembers* (Fuel); *On the Exhale* (Traverse); *Playing Cards 2: Hearts* (as co-designer) for Ex Machina. Donato Wharton's music has been published on the City Centre Offices and Serein labels. donatowharton.com

LOTTIE HINES CDG | Casting Director

Lotte worked in the Royal Court Casting Department from 2008 – 2014.

Select theatre credits include: *Harry Potter and the Cursed Child* (Palace Theatre); *English* (RSC); *Accidental Death of an Anarchist* (Theatre Royal Haymarket); *Between Riverside and Crazy* (Hampstead Theatre); *Dirty Butterfly* (Young Vic); *The Vortex* (Chichester Festival Theatre) and *Pests* (Royal Court Theatre).

BRETT TYNE | Dialect Coach

Brett is a graduate of the MA Voice Studies programme at Central School of Speech and Drama in London.

Theatre credits include: *American Psycho*, *Portia Coughlan*, T*ammy Faye*, *"Daddy" A Melodram*, *Shipwreck*, *Dance Nation* (Almeida) and *The 47th* (The Old Vic).

Opera credits include: *Candide* (ENO) and *Let Them Eat Cake/Of Thee I Sing* (Opera North).

Television credits include: *The Next Level*, *Masters of the Air*, *The Crowded Room* and *Alias Grace*.

Film credits include: *Eternity*, *Bridget Jones: Mad About the Boy*, *Bob Marley: One Love*, *The Boys in the Boat*, *Dune*, *Judy*, *Aladdin*, *A Royal Night Out*, *Dracua Untold*, *Gambit*, *Belle* and *No Country for Old Men*.

SHEREEN IBRAHIM | Voice

Shereen trained as an actor at RADA and as a voice and dialect coach at the Royal Central School of Speech and Drama. Company voice work includes: *Summerfolk*, *The Playboy of the Western World*, *Hamlet*, *Inter Alia*, *The Estate*, *Dear England* (2025 and 2023), *The Importance of Being Earnest*, *Coriolanus*, *The Grapes of Wrath*, *Underdog: The Other Other Brontë*, *Dear Octopus*, *Dixon and Daughters*, *The Odyssey*, *The Crucible*, *Jack Absolute Flies Again*, *The Father and the Assassin* (also dialect work) (National Theatre); *Hir* (also dialect work) (Park Theatre); *Mom, How Did You Meet the Beatles?* (also dialect work) and *The Jungle Book* (Chichester Festival).

Dialect work includes: *Standing at the Sky's Edge*, *All of Us*, *Our Generation* (National Theatre); *The Wolf, the Duck and the Mouse* (Unicorn) and *Richard III* (Liverpool Playhouse/ Rose Kingston).

Acting credits include: *The Black Album*; *The Hour We Knew Nothing of Each Other* (National Theatre); *Temple* (Donmar); and *Fireworks* (Royal Court). Television credits as actor include: *Malpractice*, *Patience*, *Conversations with Friends*, *The Feed* and *The Salisbury Poisonings*, and as dialect coach, *Sisters*.

IRA MANDELA SIOBHAN | Movement Director

Theatre credits as Movement Director/Choreographer include: *The Grapes of Wrath, Hamlet* (National Theatre); *Arcadia* (Old Vic); *The BFG* (RSC); Born with Teeth (Wyndham's); *Manic Street Creature*; *Strike* (Southwark Playhouse); *The Gang of Three* (King's Head) and *Addictive Beat* (Boundless Theatre).

Theatre credits as Associate Movement Director include: *Mlima's Tale* - also as performer in the title role (Kiln).

Theatre credits as a performer include: *My Brilliant Friend*, *Mosquitoes*, *Everyman; Fela!* (National Theatre); *Othello*; *Imogen* (Shakespeare's Globe); *Equus* (Trafalgar); *The Wind in the Willows* (Palladium); *Robin Hood: The Legend*; *Re-written*; *Running Wild* (Regent's Park Open Air Theatre); *The Lion, the Witch and the Wardrobe* (Leeds Playhouse); *My Brilliant Friend* (Rose, Kingston); *The Drowned Man* (Punchdrunk); *Macbeth*; *A Season in the Congo; Feast* (Young Vic); *To Be Straight with You and Can We Talk About This?* (DV8).

Television credits include: *The Crow, History of a Pleasure Seeker*, *The Third Day: Autumn and Brave New World.*

Film credits include: *Barbie*, *Mission: Impossible – Dead Reckoning Part One*, *London Road*, *Pan*, *Desert Dancer* and *To Be Straight with You.*

PATRICIA OJEHONMON | Dramatherapist

Patricia is a Dramatherapist whose work focuses on reflective practice, actor wellbeing, and psychologically safe creative spaces within theatre and training environments. She collaborates with actors, directors, and creative teams throughout rehearsal and performance processes, offering facilitated reflective spaces that support emotional regulation, self-awareness, and group cohesion. Her work draws on dramatherapy, embodied practices, and creative reflection to help artists process the complex emotional landscapes that can emerge during rehearsal and performance.

Patricia has worked across theatre productions, actor training programmes, and community contexts, supporting artists to navigate challenging material while maintaining wellbeing. At the heart of her practice is the creation of "brave spaces" where individuals and ensembles can reflect, connect, and grow through the creative process.

Theatre credits include: *Grenfell: in the words of survivors* (also St. Ann's Warehouse, New York), *The House of Bernarda Alb*a, *The Grapes of Wrath*, *The Authenticator*, *War Horse* (National Theatre); *Shut Up I'm Dreaming*; *Jekyll and Hyde*; *Left Behind* (National Theatre Schools Tour); *Care* (Young Vic) and *I am Leah* (Camden People's Theatre).

Her opera credits include: *Festen* (ROH).

GÜLFEM ÖZDOĞAN | Assistant Set & Costume Designer

Gülfem Özdoğan is a London-based set and costume designer. She holds an MA in Scenography from the Royal Central School of Speech and Drama and a BA in Interior Architecture and Environmental Design.

Theatre includes *Cry Baby* (Arcola Theatre); *Efsane* (Leicester Square Theatre); *Julia After 1984* (Omnibus Theatre and Summerhall, Edinburgh Fringe); and *Because* (The Cockpit).

Her work spans both touring and institutional productions, where she develops adaptable design responses to varying technical and spatial conditions. Alongside set and costume design, she incorporates projection and moving image into live performance.

CONNOR DIVERS | Assistant Lighting Designer

Connor Divers is a Cumbrian lighting designer living in London.

As Lighting Designer: *Moon River* (The Nest, Chichester Festival Theatre); *Magdalena*, *Woman of Joy* (Playhouse East); *Places I Never Think About* (Omnibus Theatre); *The Tempest: This Island* (The Cockpit); *Millennial Pink* (HOME); *The Taming of Kate* (Teatro Blu, Milan). As Associate Lighting Designer: *Dear Young Monster* (Soho Theatre). As Assistant Lighting Designer: *Le Carnivale de Venise* (The Vache Baroque).

CHARACTERS

BRANDON
JUDY
KENDRA
JAY PERRY
GAIL PERRY
LINDA SALYER
RICHARD SALYER

SETTING

Emmanuel Episcopal Church somewhere in America

TIME

Present

AUTHOR'S NOTES

I started writing *Mass* in the spring of 2018. I was worried about the world my daughter was going to grow up in. The shooting at Marjory Stoneman Douglas High School in Parkland Florida that February had greatly affected me, or rather, troubled me. I spent months reading everything I could on mass shootings. There was no intention to create anything from it, I was just deeply upset by the state of things in America. However, after reading about meetings between parents I soon began writing. Years earlier I had learned of the idea of restorative justice. I was honestly disturbed by it because I wasn't sure if I was capable of it. Reading about these meetings in the aftermath of shootings, and now being a new parent afraid of what kind of country she was going to live in, I felt like I needed to write this as a way to examine my own capacity to forgive.

By that summer I had a completed draft of screenplay. It wasn't very good, and it seemed to clear to me that, despite my desire to make a film, *Mass* was really a play. By that October, I had draft of a stage play that I was ready to show people. For most of its written life, *Mass* was a play. The

decision to turn it back into a screenplay and make a film was primarily based on my frustration that it was taking too long to be produced as theater. I hope people have better luck now. Because of this brief history, I feel in many ways *Mass* was always a play at heart.

I was fortunate enough to speak with some journalists as well some people directly affected by gun violence in America. Most of my research, however, was done on my own. This is a regret. I wish I had done more to speak with people affected by these tragedies, particularly the people who were brave enough to have a meeting like the one depicted in the text. I believed as a society we would do more to prevent these tragedies if we were brought closer to the pain and loss that these people felt. I believed the problem, in part, was that our empathy simply did not extend far enough. I wrote this as an effort to put us all in those rooms, to be in close proximity to their loss. I wrote this as a way to call attention to these remarkable people. I think now, in some ways, I failed to pay full attention to them myself. Hopefully this play has a life that can offer something meaningful, even memorable, to both the artists working on it and the audiences watching it.

One note about the scenery:

This script honors the work and design of the Donmar Warehouse production in in London in the spring of 2026. Director Carrie Cracknell and designer Anna Yates conceived of a two-story set with the main action set in a basement community room. The meeting that takes place was once described as a kind of excavation of the human subterranean. I always loved that though and therefore loved the basement idea. It's even partially achieved in the movie as well. I understand, however, that not all productions may be able to or want to have a two-story set or mention of a stairwell. If there are future productions, they should feel free and confident to conceive of their own room. This should have no real effect on the writing but for one moment; when Judy tells Kendra she loves the room.

What's important is that our first impression of the room is not our last impression of the room. The room is able to contain the action (emotion) of the play. Specifically, how the afternoon light enters doesn't matter so long as it does enter. Early drafts had her looking at fourth wall windows. This draft has her speaking about a kind of clerestory. Productions should make whatever small changes necessary to the text to have her speak accurately about the space (even if it is imaginary fourth wall windows). Hopefully this makes sense. The point is, Judy is on to something when we she speaks about that afternoon light.

Fran Kranz, March, 2026

(It's early afternoon at Emmanuel Episcopal Church somewhere in America.)

(Music plays in the chapel, but the action takes place below, in a kind of basement parish hall.)

(It's a large room, and depending on the time of day, one that still enjoys some daylight from the upper level windows and skylights. Two sliding glass doors make up the exits; one stage left to an open kitchen, and one stage right to the administrative offices and stairwell. There's a table placed against the upstage wall with stacked chairs on either side of it. Another table sits in a far corner. Above it, community flyers and Sunday School artwork paper the walls.)

*(***BRANDON***, a kid, cleans dishes in the kitchen.)*

(After some time, **JUDY** *enters in a hurry.)*

JUDY. I'm late.

BRANDON. Yeah…

JUDY. I know, shoot…

(Drops her purse and surveys the room.)

Has anyone called?

BRANDON. No.

JUDY. Kendra?

BRANDON. No. No one.

JUDY. Okay, good.

(Relaxes a little.)

My son had a swim meet and I had to pull him out of school early, but then traffic was crazy and I could tell he was nervous, so I didn't want to just leave him, but I had to rush back here, and then it actually *was* like rush hour was starting…

(Deep breath.)

Traffic is so bad.

(Noticing the dishes.)

What are you doing?

BRANDON. Dishes.

JUDY. Okay. Will you help me get set up?

BRANDON. What do we need to set up?

JUDY. The room for the meeting.

(Then.)

Why are you doing dishes?

BRANDON. No one cleaned up from this morning.

JUDY. Oh, I'm sorry…

BRANDON. We got to tell them to clean up after themselves…

JUDY. We did. Was this AA?

BRANDON. No Al-Anon. AA clean up after themselves.

JUDY. Just leave it for now, okay? I want it all set up when Kendra gets here, and she'll be here any minute so…

BRANDON. *(Finishing.)* Alright… The dishes. Are. Done. Now…

JUDY. Okay. Help me move this table please?

BRANDON. What's wrong with where it is?

JUDY. It shouldn't be against the wall. Let's put it in the center and see.

(They move to lift the table and waddle it towards the center of the room.)

BRANDON. Shit this is heavy.

JUDY. Brandon...

BRANDON. It is.

(They struggle to center it.)

JUDY. Oh my gosh...okay, this is fine.

(They drop it and step back to look.)

BRANDON. Well?

JUDY. Thinking... It's so...obvious.

BRANDON. Obvious?

JUDY. Yeah...

BRANDON. Well let's put it back then.

JUDY. No, the table should be out. I'm just wondering if we can... hide it...

BRANDON. You want to hide it?

JUDY. No, I mean it's just...so exposed.

BRANDON. Tablecloth?

JUDY. No, definitely not. It shouldn't be so formal.

BRANDON. This looks pretty informal to me.

JUDY. I don't want it to look so set up.

BRANDON. Well don't put it in the center then.

JUDY. *(She considers.)* You're right.

(Nodding stage right.)

Let's try over here.

(They lift the table again.)

BRANDON. God damn…

JUDY. Brandon!

*(***JUDY** *frowns as they get further.)*

(Still holding table.) No, no…this isn't right.

BRANDON. *(Nodding stage left.)* Back there…?

JUDY. Let's try it…

(They waddle back stage left.)

This *is* heavy…

BRANDON. Really? Cause it feels like you're barely lifting it.

*(***JUDY** *drops her side. He laughs.)*

JUDY. Funny.

(Beat, noticing the table's position.)

Hey… I like this.

BRANDON. You're kidding.

JUDY. No, this is it. This is right.

BRANDON. You're crazy, man.

JUDY. I'm not. We want them to feel like it wasn't prepared for them, you know?

BRANDON. Then why are we preparing it for them?

JUDY. Because they asked for the space. It's part of our service. Let's grab the chairs.

(They each grab two chairs and place them

around the table.)

(Remembering.) "Unobserved!" That's what she said. "Unobserved." I think. Kendra had all these requests.

(They step back to look at their work.)

I just don't want them to feel like we've thought too much about it.

BRANDON. Little do they know…

*(***KENDRA** *enters from the stairwell.)*

KENDRA. Hello?

JUDY. Oh, hi!

KENDRA. Hi… Are you Judy?

*(***JUDY** *rushes over to shake hands with* **KENDRA**.*)*

JUDY. Yes! I'm Judy. So nice to meet you. You must be… or are you…?

KENDRA. Kendra Carter, pleasure.

JUDY. Kendra! Yes, of course. I mean, I thought I recognized your voice, but I didn't want to presume… I recognized your voice…

KENDRA. That's okay.

JUDY. And that's okay! Thank you for coming. I'm sorry we're just getting set up…

KENDRA. That's okay, I'm early.

(To **BRANDON**.*)*

Hello.

BRANDON. What's up…

JUDY. *(Realizing.)* Oh… I'm sorry! This is Brandon…

BRANDON. It's very nice to meet you.

JUDY. Okay…

KENDRA. Nice to meet you as well.

(To **JUDY**.*)*

I didn't realize there would be anyone else here.

JUDY. Yeah shoot… I'm sorry. Brandon is, um, a good family friend of Charlotte's…

BRANDON. I also work here.

JUDY. Yes, that's right. That's true. He does. You do.

BRANDON. If it's a problem I can leave.

JUDY. Is it a problem?

KENDRA. It's not a problem. As long as we have the space to ourselves.

JUDY. Of course. Absolutely.

KENDRA. Charlotte didn't say anything that's all.

JUDY. I'm sorry. Things happened so quickly…

KENDRA. It's fine. Is she okay, Charlotte? She said her mother was sick?

JUDY. Yes, poor thing, we think she has um…dementia… or Alzheimers, and…

KENDRA. Oh no. That's too bad…

JUDY. Yeah, it is…

KENDRA. Well, I'm sorry to miss her. She was very helpful.

JUDY. She really is. She's amazing and does everything for this church, so… We're praying for them.

KENDRA. Of course…

JUDY. She was all set to be here, you know, and then yesterday her mom called, asking for her husband,

Charlotte's dad, asking where he was? He's been dead for over ten years.

KENDRA. Oh no…

JUDY. Right? So she went to be with her.

KENDRA. Yeah, that's sad.

JUDY. I know. I mean, looking for your dead husband? It's *scary*.

BRANDON. It'd be scary if she found him.

JUDY. *(Beat.)* Brandon, would you go to my car and bring in the rest of my groceries?

BRANDON. Okay.

JUDY. *(Handing him the keys.)* I left them right there on the back seat. Thank you…

*(***BRANDON** *exits.)*

I'm sorry about him. We should have told you he'd be here.

KENDRA. It's not an issue. I'd say so if it were.

JUDY. Okay, good. Thanks.

(Then.)

He does know about the meeting though. Is that alright?

KENDRA. That's alright. It's not a secret that they're meeting, they just need privacy once they're here.

JUDY. Of course. Of course.

KENDRA. *(She points to the table and chairs.)* Do you mind…? I just want to…

JUDY. Oh…

*(***KENDRA** *crosses to the table and rearranges*

the chairs so that two sets face each other rather than set around the table the way **JUDY** *and* **BRANDON** *had placed them.)*

I'm so sorry, I didn't…

KENDRA. It's fine.

JUDY. *(Thrown for a moment but back to work.)* Okay, um… He's getting the food. We got some water bottles…

(Lightbulb.)

Coffee! I'll brew some coffee!

*(***JUDY** *crosses to the kitchen.)*

KENDRA. That would be nice. You have some tissue? Tissue box…?

JUDY. Kleenex! Good thinking. They're right here… Alright, now we're getting somewhere…

*(***JUDY** *stops at a cupboard and retrieves a box of tissue. She places it in the center of the table.)*

KENDRA. Don't put it in the center. It's freaky. Put it on the side or maybe…

(She points to the far table.)

Over there? So they see it but not…you know?

*(***JUDY** *looks saddened by her mistake.)*

JUDY. Oh, right…of course. I'm sorry.

KENDRA. Don't be.

*(***JUDY** *moves the tissue box to the far table and* **KENDRA** *checks her phone.)*

JUDY. So… How did you find us? May I ask? Charlotte didn't say…

KENDRA. The Salyers have a mutual friend in the parish.

JUDY. Oh really? Do I know…?

KENDRA. They'd rather not be identified.

JUDY. Of course, sorry.

KENDRA. It's fine. Neither family wanted to meet in their home and our offices were discouraged. This was neutral, a good distance, so…

(Then.)

But we were told it was nice, and it is, so thank you.

JUDY. Oh, please, are you kidding? It's not our purpose to turn people away. And can I just say? I love this room. I kept telling Charlotte they have to do this in the afternoon, because this room is really so beautiful in the afternoon. It is. It just glows.

(Pointing, painting a picture.)

See you have the skylights over the windows there, so when the light comes in…even down here, we have our own kind of clerestory…but with all the windows, they each shine different…like broken forms, but the same? I'm not a poet. But it is beautiful…

KENDRA. I think it was just scheduling…

JUDY. *(Sort of excited.)* No! Three o'clock is good! I'm saying this is good!

KENDRA. Oh. Okay then.

JUDY. Yeah… No, it's…

*(**JUDY** gives a last gesture up to the impending light show then catches herself.)*

Sorry. You must be thinking, "She spends too much time down here…"

(Nervous laughter, then.)

How's the table?

KENDRA. The table?

JUDY. Placement? The placement of the table…?

KENDRA. *(Confused.)* It's fine.

*(**JUDY**'s relieved.* **BRANDON** *enters with two large bags of groceries.)*

JUDY. *(Seeing him, some pride.)* The placement of the table is fine.

*(**BRANDON** puts the bags down and starts placing food on the far table.* **KENDRA** *looks up towards the stairs.)*

KENDRA. You can hear the music in here?

JUDY. Oh, shoot. I'm sorry, we're so used to it. Is that a problem?

KENDRA. It might be. Can they stop?

JUDY. I think they're lessons today, but I …

BRANDON. Can't we just close the doors…?

KENDRA. I don't want it to be a distraction.

JUDY. I'll tell them. I'm sorry. With Charlotte leaving we're all a little disorganized…

KENDRA. It's alright, we appreciate the space, but if you could…

JUDY. Of course…

BRANDON. How many people are coming to this thing?

JUDY. Um…why?

KENDRA. There'll be four of them.

BRANDON. You got like a lot of food.