Acting Edition

ORLANDO: A PORNOBIOGRAPHY

by Laurie Ward and Charli Cowgill

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SAMUEL FRENCH

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020-7054-7298

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NOTE

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



Orlando in her facial feminisation surgery bandages

ORLANDO: A PORNOBIOGRAPHY was commissioned by New Diorama Theatre in a co-production with piss / CARNATION and was first performed on 10 November 2026 at New Diorama Theatre. The cast and creative team were as follows:

ORLANDO . . . . . Laurie Ward
CUMBERLAND/PHONE DOMME/PURITY/LOVER . . . . Charli Cowgill
FRANCIS/MODESTY . . . . . Macy Seelochan
SASHA/CHASTITY/AGENT . . . . . Mary Malone
SISSY/MISS SIMONE . . . . . Sharon LeGrand

Writers . . . . . Laurie Ward, Charli Cowgill
Director . . . . . Joanna Pidcock
Producer . . . . . Bronagh Leneghan
Stage Manager . . . . . Daze Corder
Intimacy Director . . . . . Tommy Ross Williams
Designer . . . . . Hazel Low
Movement Director . . . . . Ken Nakajima
Lighting Designer . . . . . Han Sayles
Sound Designer . . . . . Nat Norland
Mentoring Producer..... . . . . Hannah Smith

New Diorama Theatre is a pioneering studio venue in the heart of London.

Based on the corner of Regent's Park, over the last sixteen years New Diorama has been at the heart of a new movement in British theatre. New Diorama is the only venue in the UK entirely dedicated to providing a home for the country's best independent theatre companies and devising ensembles, and has established a national record as a trailblazer for early – career artist support.

"A genuine theatrical phenomenon – a miniature powerhouse." – The Stage

In 2022, New Diorama was named The Stage's Fringe Theatre of the Year, for the second time in its short history; and in 2023 was awarded the inaugural Critics' Circle Empty Space Venue Award. Since opening in 2010, New Diorama's work has also won four prestigious Peter Brook Awards, eleven Off West End Awards including Off West End Artistic Director of the Year, and The Stage's Innovation Prize.

"A must-visit destination for London theatregoers." – Time Out

Work commissioned and produced at New Diorama frequently tours nationally and internationally, including regular transfers Off-Broadway and co-curating New York's celebrated Brits Off Broadway Festival with 59E59 Theaters. The Stage 100, which charts power and influence across British Theatre, currently list New Diorama as the most influential independent studio theatre in the UK.

"A crucial part of the wider UK theatre ecology and an under-sung hero." – The Guardian

In 2023, New Diorama achieved a further milestone with two original commissions transferring into London's West End. *For Black Boys Who Have Considered Suicide When The Hue Gets Too Heavy*, originally co-produced with Nouveau Riche and earning their artistic director Ryan Calais-Cameron an Olivier Award nomination for Best New Play, transferred first to the Royal Court Theatre before sell-out West End runs at the Apollo Theatre and Garrick Theatre. Alongside, *Operation Mincemeat*, an original New Diorama commission from musical theatre company Spitlip, won the 2024 Olivier Award for Best New Musical and is currently running at the Fortune Theatre on the West End, across the world on its first national and international tours, and at the Golden

Theatre on Broadway, where it won the 2025 Tony Award for Best Performance by a Featured Actor in a Musical.

"New Diorama has only been around for a decade but has already left a huge mark on the global theatre scene." – WhatsOnStage

www.newdiorama.com | @newdiorama | New Diorama Theatre, 15-16 Triton Street, Regent's Place, London NW1 3BF

Regina Agard-Brathwaite | Producer

Omar Bynon | Camden Youth Theatre Director

Emma Clark | Head of Programme

Alex Ferguson | Executive Director & Co-CEO

Stella Green | Creative Associate

Jake Kazanis | Café & Bar Manager

Chiara Laferla | Camden Youth Theatre Support Worker

Ryan Mellish | General Manager

Pete Rickards | Production Advisor

Jo Salkilld | Finance Director

Vanessa Stone | Executive Producer (maternity cover)

Sophie Wallis | Executive Producer & Co-CEO (maternity leave)

Front of House & Café Team | Eileen Amina, Alexandru Bot, Rhys Howarth, Ronan Kelly, Dylan Lowena, Emily MacKenzie, Eoin McAndrew, Teddy Robinson, Alex Rugman, Cameron Tebira, Laurie Ward



piss / CARNATION make fervent and interdisciplinary theatre work about transfemininity. They combine brutality with tenderness, abjection with glamour and experimental forms with uncompromising honesty. Their work has been called "brazen" (******** Guardian), "gloriously extreme" (******* The Stage) and "the future of theatre" (********* Broadway World). Their work includes *52 Monologues for Young Transsexuals* and *Ugly Sisters*, both of which were received to acclaim.

CAST

LAURIE WARD | Writer/Performer / Orlando

Laurie Ward is an artist and writer from Newcastle upon Tyne, now living in London. She mainly produces work as one half of transfeminine theatre duo piss / CARNATION. Her work for the company has been described as "thrillingly messy" (The Stage), "fearless" (The Scotsman) and "the future of theatre" (Broadway World).

CHARLI COWGILL | Writer/Performer / Cumberland, Phone Domme, Purity, Ensemble, Lover

Charli Cowgill is a London-based performance artist and writer. She is one half of piss / CARNATION. Her previous work includes *52 Monologues for Young Transsexuals* (Soho Theatre) and *Ugly Sisters* (New Diorama Theatre; Soho Theatre).

MARY MALONE | Sasha, Chastity, Ensemble

Mary Malone is a London based actress. On stage, Mary's credits include Atri Banerjee's *A Misdummer Night's Dream* (Regent's Park Open Air Theatre); Josie Rourke's *As You Like It* (Soho Place); *Hope Has A Happy Meal* (Royal Court); *Fangirls* (Lyric Hammersmith) and Abigail Thorn's *The Prince* (Southwark Playhouse), which she won a a BroadwayWorld UK Award for her performance. On screen, she is perhaps best known for starring as 'Aqua' in Harlan Coben/Netflix series *Missing You*, as well as 'Trudy' in the *Doctor Who*. Other screen credits include *Vera* (ITV) and *Chivalry* (Channel 4).

MACY SEELOCHAN | Francis, Modesty, Ensemble

Macy trained at RCSSD. Theatre credits include: *Grandchild.mp3* (Pushback Theatre/Hackney Showrooms); *Dracula* (Lyric Theatre, Hammersmith); *Metamorphoses* (Cockpit Theatre); *As You Like It* (Shakespeare's Globe); *Galatea* (Wildworks/Marlborough Productions); *Don't Smoke in Bed* (Vaults Festival); *Jacob Wants His Grandad* (Pleasance Theatre/Nottingham Playhouse/Theatre Deli); *Groove* (Outbox Theatre/Shoreditch Town Hall); *A Midsummer Night's Dream*, *Arcadia* (Nottingham Playhouse); *Dear Elizabeth* (Gate Theatre); *Nevergreen* (Arcola Theatre); *Tom Brown's Schooldays* (Union Theatre); *(Don't) Touch Me* (State of Flux/Leicester Curve).

Film and Television includes: *Neuromancer* (Apple TV+), *Riot Women* (BBC), *Shadow and Bone* (Netflix), *Plaggy Bag* (BFI), *The Q Factor* (NHS), *My Father's Shed*, *A Casting Room*, *Vertigo*, *The Wish*, *Paroxysm*.

SHARON LEGRAND | Sissy, Miss Simone, Ensemble

Sharon Le Grand has been a staple on the East London drag scene and beyond for over a decade, within this time she has created many self-produced theatre shows such as the *Twelve Stages Of Lockdown* and The *Mums Net Monologue*s. Most notably she was a cast member in Travis Alabanza's *Sound Of The Underground* at the Royal Court and her satirical musical *Tomorrow Is Already Dead* at Soho Theatre.

CREATIVE

JOANNA PIDCOCK | Director

Joanna Pidcock is a London-based Australian director, dramaturg, and writer. Her work as a director includes *Ugly Sisters* for New Diorama and Underbelly Edinburgh, and *A Very Small Trouble* for Shakespeare's Globe (R&D). She was a Resident Assistant Director at Chichester Festival Theatre for the 2026 season. She was a finalist for the 2024 JMK Award, longlisted for the 2019 Genesis Future Directors Award, and represented the UK as a Young Artist Delegate to the Séminaire en Avignon residency, as part of the 2019 Festival d'Avignon. As associate director: The Confessions for National Theatre and European Tour, with Alexander Zeldin Company. As assistant or intern director: Magic and 45 Years for Chichester Festival Theatre, *I, Joan* for Shakespeare's Globe; *Ravens* for Hampstead Theatre; *La Maladie de la Mort for Bouffes du Nord* and *Angels in America* for fortyfivedownstairs. Opera includes *How Was it For You* (co-director and librettist) at Toshima Civic Centre, Tokyo; *The Garden Party* (librettist) in development the Royal Opera House. She has worked as a librettist on a development residency with Britten Pears Arts, and as a dramaturg on a project in development with Katie Mitchell and Alice Birch at the Schaubühne. As an essayist, she was shortlisted for the 2021 Fitzcarraldo Editions Essay Prize.

BRONAGH LENEGHAN | Producer

Bronagh Leneghan is a London-based Producer, originally from Newcastle upon Tyne. As the Company Producer for multi award-winning duo, piss / CARNATION, she has produced their critically acclaimed shows, *52 Monologues for Young Transsexuals* (VAULTS, Pleasance, Soho Theatre) and *Ugly Sisters* (New Diorama Theatre, Soho Theatre). Beyond her work with piss / CARNATION, she has been an Associate Producer on *My English Persian Kitchen* by Hannah Khalil (Soho Theatre, Bristol Old Vic, Pavilion Theatre Dublin, Lyric Belfast), *Cara and Kelly are Best Friends Forever for Life* by Mojola Akinyemi (Soho Theatre – Rising Festival).

DAZE CORDER | Stage Manager

Daze Corder is a stage manager working on devised performance and new work. They have been working with piss / CARNATION since 2022, including on *Ugly Sisters* and *52 Monologues for Young Transsexuals*.

Other Theatre includes: *Scenes from a Repatriation* (emma + pj, Royal Court Theatre); *The Virgins* (Jaz Woodcock-Stewart, Soho Theatre); *The Penelopiad* (Shane Dempsey, London Youth Theatre); *Precipice* (Timelapse, New Diorama Theatre); *UPROOTED* (Ephemeral Ensemble, New Diorama Theatre); *The Maladies* (Imy Wyatt-Corner, Kiln Theatre).

TOMMY ROSS WILLIAMS | Intimacy Director

Tommy (they/them) came to intimacy direction through their extensive experience in developing safer spaces in the arts and their commitment to embodied practice. As a Jewish queer nonbinary person, Tommy is especially passionate about developing and supporting intimate queer content that expands the representation of queer relationships and marginalised identities. As an Intimacy Director, Tommy has worked across stage and screen with BAFTA winning filmmakers, Turner Prize Artists and Academy Award Nominees. They are a BECTU IC Registry Level 2 Intimacy Coordinator and former chair of the IC BECTU branch.

Theatre Credits Include: *Brokeback Mountain* (@SohoPlace); *Two Gentlemen of Verona* (RSC); *Broken Glass* (Young Vic); *Positive* (Southwark Playhouse); *Tender* (Bush Theatre); *Glass Menagerie* (Rose Theatre Kingston & UK Tour); *Little Big Things* (@SohoPlace); *Just For One Day* (The Old Vic); *As You Like It* (Shakespeare's Globe); *Salty Irina* (Roundabout @Summerhall).

Selected TV/Film Credits Include: *Sweetpea* (Sky); *Juice* (BBC); *A Knight of Seven Kingdoms* (HBO); *The Fantastic Four: First Steps* (Marvel); *Slow Horses* (Apple TV); *Citadel* (Amazon); *Outrageous* (Firebird Pictures); *Human* (BBC); *Ish* (BBC Films); *Black Church Bay* (BBC Films); *Love and Rage: Munroe Bergdorf* (Universal Pictures); *Love Is Blind* (Netflix).

Tommy is also an award-winning writer and director, and a recent graduate of Channel 4 Screenwriting and BBC Writers' Scripted programme. Their OFFIE-winning show, *My Uncle Is Not Pablo Escobar* returned to Brixton House for a four-week run in April 2026.

HAZEL LOW | Designer

Hazel Low (they/them) is a performance designer and collaborator across theatre, live art and spatial design. They are an Associate Lecturer at Wimbledon College of Arts (UAL). Recent credits include: *Heart Wall* (Bush Theatre); *A Fairy Story Animal Farm* (Tobacco Factory); *The Crucible* (egg theatre); *Playfight* (Soho Theatre); *Belgrade* (Bristol Old Vic, Paines Plough Roundabout); *The Glorious French Revolution* (New Diorama Theatre); *Blubber* (Summerhall); *The Legend of Ned Ludd* (Liverpool Everyman); *succession theme is my ringtone* (Rose Theatre); *As We Face The Sun* and *Pass It On* (Bush Theatre); *Who Killed My Father* (Scottish Tour [co-design with Blythe Brett]). *Splintered* (Soho Theatre); *Brilliant Jerks* (Southwark Playhouse); *Paradise Now!* (Bush Theatre [co-costume designer and design associate]); *I, Joan* (Shakespeare's Globe [design associate]); Spatial design projects include NDT Broadgate (design associate) and the Royal Court's pop up bar Court in the Square in 2021.

KEN NAKAJIMA | Movement Director

Ken Nakajima is a movement and stage director working across theatre, fashion, film, and contemporary performance. He is the artistic director of CIE.KEN NAKAJIMA, presenting work across London and Europe. Ken is a recipient of Blast Theory's Emerging Artist Award and a graduate of Central Saint Martins.

Theatre includes: *Prometheus Rising* (Unit 58); *BUGGERS* (Edinburgh Fringe); *The Waves* (Jeremyn Street Theatre); *GUIDELINES* (New Diorama Theatre); *Scenes from a Repatriation*, *Word-Play* (Royal Court Theatre); *Seeking Shadows* (Rich Mix); *A Shanty for an Atomic Town* (Obscura Theatre); *I'm Going Away Now* (Teatro Capodistria); *PORE* (Colour Factory).

Film includes: *Cazimi, as if in the heart* (Aliya Orr); *OMBRE NOCTURNE* (Max Foucaut); *Immodest* (Fracassantes Collective); *OKLOU LIVE* (NTS Radio); *FOXES* (Picloc Productions); *Godspeed, IRL* (Lowswimmer); *ICARUS 5000002023* (Candid Ars Gallery); *GOT GAME?* (Jaded London); *Accelerate* (Yiling Zhao); *I am your Daughter* (Florence Rose); *SIRPLUS SS23, MACHINE-A SS23.*

HAN SAYLES | Lighting Designer

Han Sayles is a London-based Lighting Designer working in live performance.

Recent theatre includes: *Not-So-Good Robin Hood* (ThisEgg/Omnibus Theatre); *You're So Special* (Soho Theatre); *Unfortunately* (ThisEgg/Shoreditch Town Hall); *As Far As We Know* (YESYESNONO/Summerhall); *The Wreck* (Buzzcut Productions/Summerhall); *Electricity* (National Youth Theatre); *Sum of Our Parts* (Sweet Beef Theatre/Bold Elephant); *Bark Bark* (Buzzcut Productions/National Tour); *Handel & Hendrix* (National Youth Theatre); *Crying Shame* (Pleasance London); *Goblin* (Park Theatre); *The Gel* (New Diorama Theatre); *plewds* (Soho Theatre); *The Glorious French Revolution or why sometimes it takes a guillotine to get anything done* (New Diorama Theatre); *Disco Inferno* (National Youth Theatre). Recent associate credits include: Natalie Palamides: *WEER* (Soho Theatre Walthamstow); *Ceilidh* (National Tour); *Slugs* (International Tour); *Perfect Show For Rachel* (Barbican Centre/Brighton Dome/National Tour).

NAT NORLAND | Sound Designer

Nat Norland is a London based sound designer, composer and writer + theatre maker. Past credits include *Ways of Knowing* (Emergency Chorus); *LULLA* (Flaming Theatre); *By Their Fruits* (Theatre503); *Instructions* (SUBJECT OBJECT); *Welcome to the Big Show* (Gara Lonning); *and Days – and Counting* (OH! Open House). They have been nominated for an off west end award for sound design. They co-lead theatre company 'why this sky', are an alumnus of the Barbican Young Poets, and were longlisted for the National Poetry Competition in 2025.

CHARACTERS

ORLANDO
CUMBERLAND
FRANCIS
SASHA
PHONE DOMME
SISSY
MODESTY
PURITY
CHASTITY
MISS SIMONE
LOVER
AGENT

AUTHOR'S NOTES

In Act Four, **ORLANDO** remains in character while the other performers form a transfemme ensemble.

All characters must be played by transfeminine performers.

Notes on staging
On stage there is a motorway lightboard. It is imposing and prophetic. Like all motorway lightboards, it delivers messages that arrive from an unknown origin, and must be obeyed.

All projected lightboard text is bolded in the script.

This play would not exist without many people to whom we are immensely grateful, among whom we owe particular thanks to: Bronagh, who is as tireless a producer as a girl could wish for; Lloyd Meadhbh, who secured this play a beginning; Emma and Stella, for believing in our vision; Mary, for the tapestry; and to Julie, for being a friend to the dolls.

Chapter One

*(**ORLANDO** is on stage, alone.)*

(He is standing on the frozen River Thames. It is barely daybreak and thick with mist. This world looks like England in the time of The Great Frost of 1608, but sounds, feels, and moves like the suburbia of adolescence as recalled through memory. It is claustrophobic and dark, and better forgotten than remembered.)

(This is a world of teenage boys. All of the boys are played by transgender women. There is a winking eye here, but it is not rompy and burlesque. Even if it may fail, the attempt at masculinity is an earnest endeavour.)

(The stage is extremely thick with fog. The orange text from the motorway lightboard pierces through.)

YOU ARE ORLANDO

YOU ARE REFERRED TO AS HE – FOR THERE CAN BE NO DOUBT OF YOUR SEX

YOU HAVE SHAPELY LEGS, A HANDSOME BODY AND WELL SET SHOULDERS

YOU HAVE A NATURAL PLACE IN THE HIERARCHY

YOU ARE THE DARLING BOY OF THE COURT

(A pause.)

LOOKING TOWARD THE BEND OF THE RIVER

YOU FEEL YOURSELF FOREVER AND EVER ALONE

*(***ORLANDO** *is throwing stones at a tree trunk.)*

*(***FRANCIS** *enters. He creeps up behind* **ORLANDO***, and pantses him such that* **ORLANDO***'s penis is revealed to the audience.* **ORLANDO** *fixes his underwear.)*

ORLANDO. Nah fuck off Francis.

FRANCIS. It's just a bit of love.

Come on, come on.

*(***FRANCIS** *is trying to engage* **ORLANDO** *in a game of pantsing one another.)*

*(***ORLANDO** *turns away from* **FRANCIS***.)*

*(***FRANCIS** *pantses him again.)*

*(***ORLANDO** *tries to pants* **FRANCIS***, but fails.)*

(The two begin to really try to pants one another. It has an extremely sincere and competitive quality to the point of mutual exhaustion.)

ORLANDO. I said fuck off Francis I don't want to play your stupid game!

FRANCIS. Awww come on Orlando, it's not about what you're packing it's about what you do with it!! – though I admit I thought you'd have more to say down there given how popular you are among women.

ORLANDO. Women seem pretty happy with what I have to say.

FRANCIS. Not what I've heard!

ORLANDO. This is your problem with girls, Francis: you think that all they care about is what you have to say beneath your underwear – that you forget to have anything to say in any other department!

FRANCIS. Right. And what are you doing? Fucking girls with sheets of paper? With your poems? Because no offense mate but from what I've just seen –

ORLANDO. FUCK OFF FRANCIS IT'S CALLED COURTSHIP AND SOME GIRLS ACTUALLY LIKE IT.

(Over the course of the pantsing, it has dissolved into a tussle between them which ends up with **ORLANDO** *on top of* **FRANCIS**.*)*

FRANCIS. Okay! Okay! I relent. You are the stronger man than I, Orlando.

ORLANDO. You know this all could've been avoided with a simple *Hello!*

Hello, Orlando, how are you Orlando.

FRANCIS. That sounds frightfully boring and effeminate.

ORLANDO. Mate you come off so ignorant sometimes. It's no wonder women keep their distance.

*(***FRANCIS** *pulls out a pair of red lacy panties. They are very palpably modern.)*

Whose are those?

FRANCIS. What was that about distance?

ORLANDO. I bet you took them from your mother's closet.

FRANCIS. I took them from your mother's closet.

ORLANDO. HAH-HA.

Whose are they?

FRANCIS. Don't you recognise them?

[He moans.] Orlando! Orlando! Ah! Ah! Orlando

ORLANDO. Clarinda?

FRANCIS. You fucked Clarinda?

*(***FRANCIS** *is shocked,* **ORLANDO** *a little sheepish.)*

You lucky dog.

ORLANDO. Okay, not Clarinda… But someone I –?

*(***FRANCIS** *nods.)*

Diana? Anne? Catherine? Mary?

FRANCIS. Bloody hell how long's the list?

ORLANDO. Just tell me.

FRANCIS. You know Sussex's wife…

ORLANDO. GRISELDA? GRIZZY? YOU AND GRIZZY?

NAHHHHHHH!

(He throws the panties back at **FRANCIS**.*)*

You fucked Griselda? I knew you were desperate but mate…she looks like a painted maypole.

FRANCIS. Nah Orlando don't.

ORLANDO. Seriously, mate, Grizzy of all people?

FRANCIS. Nah Orlando leave it because she's actually a nice girl though…

*(***CUMBERLAND***'s voice can be heard from off stage.)*

CUMBERLAND. Gents?

*(**FRANCIS** shushes **ORLANDO** and they briefly conspire.)*

I could hear you a second ago – where are you.

*(**CUMBERLAND** enters. He is palpably more effeminate than the other two.)*

Seriously, I had to sneak out to get here for this little rendezvous and it's freezing so I'm not in the mood for one of your practical jokes – FRANCIS – where are you both?

*(**ORLANDO** appears to him.)*

ORLANDO. Cumberland! Alright mate?

CUMBERLAND. Oh thank –

*(**FRANCIS** steps behind **CUMBERLAND** and puts the panties to his face, as if he is kidnapping him. He takes him onto the floor.)*

Let go of me – it's cold!

ORLANDO. Alright Francis.

*(He lets **CUMBERLAND** go.)*

CUMBERLAND. Francis you are a total villain and a rogue.

FRANCIS. Lovely to see you too cumbucket.

CUMBERLAND. CUM-BERLAND. CUMBERLAND.

FRANCIS. But cumbucket has such a nice ring to it.

*(**CUMBERLAND** notices the panties in Francis' hand.)*

CUMBERLAND. What on earth.

ORLANDO. Francis fucked Grizzlebear.

CUMBERLAND. And they're – God! Francis you are seriously –

(The other two are laughing.)

– Disturbed! You –

*(***FRANCIS** *goes to put them on his face again but* **CUMBERLAND** *pushes him.)*

ORLANDO. Francis watch out Cumberland's getting strong

FRANCIS. Been having wrestling practice Cumberland?

CUMBERLAND. At least I don't get my practise with Griselda – I'm surprised you lived to tell the tale.

*(***ORLANDO** *laughs.)*

FRANCIS. At least I'm getting it from somewhere.

CUMBERLAND. Mate anyone could get it from Grizzy she's the town maypole.

*(***FRANCIS** *shoves* **CUMBERLAND**.*)*

FRANCIS. Don't talk about her like that.

CUMBERLAND. Do you think Sussex likes being cucked?

ORLANDO. Francis, did he ask to watch?

CUMBERLAND. You're not falling for her, are you?

FRANCIS. SHE'S ACTUALLY A REALLY NICE GIRL, IF YOU GET TO KNOW HER.

(Beat.)

*(***ORLANDO** *and* **CUMBERLAND** *burst out laughing taking the mick.)*

Alright you need to stop shouting or you're going to scare off the prey.

CUMBERLAND. The prey?

FRANCES. You have been cordially invited out by yours truly to hunt for a delicious fucking meal.

CUMBERLAND. You've invited us out here to take us out for breakfast?

FRANCIS. We're out here to hunt. For prey. Alright? Shut up.

CUMBERLAND. Francis there's no prey out here we're stood in the middle of a frozen river.

FRANCIS. We're gonna catch birds.

CUMBERLAND. And what are we catching them with? Our bare hands? Our indomitable human spirit?

Frances, it's like God made an exception, and instead of forming you out of clay, formed you from meat.

Honestly…

*(***FRANCIS** *procures a slingshot.)*

FRANCIS. Everybody shall now extend their cordial apologies to Francis.

ORLANDO. Fucking hell, where did you get that?

FRANCIS. Made it myself.

CUMBERLAND. Woah.

FRANCIS. God formed me out of pure metal, mate.

CUMBERLAND. Do you mean Mettle? Like T-T-L-E

FRANCIS. It's M-E-T-A-L. You nonce.

It's gonna be great. Bit of quiet. Just the three of us, out together on the river. Catching some birds. Shooting some rocks. And I was thinking later we can build a fire, maybe and cook whatever we catch.

ORLANDO. None of the wood is dry, mate…

CUMBERLAND. And the bird's just gonna fly away from you to be honest.

FRANCIS. Not if we get close and shoot hard – you see this

*(***FRANCIS** *flexes his bicep.)*

I'm gonna catch a whole flock mate.

I'm gonna commit mass murder on the birds mate!

CUMBERLAND. Right well I took the liberty of bringing a packed lunch in the inevitable event that Francis does not, in fact, catch a single bird.

FRANCIS. We don't need to eat your mummy's packed lunch CUMBUCKET.

ORLANDO. So what do we do now?

CUMBERLAND. It's so early I'm actually fucked off.

FRANCIS. Yeah we need to get them while they're groggy, you know? Before their reflexes are at full capacity

*(***FRANCIS** *goes BAH and claps in* **CUMBERLAND***'s face.)*

CUMBERLAND. God what is wrong with you?

FRANCIS. Come on lighten up cumbucket let's have some fun.

(Pause.)

CUMBERLAND. It's freezing.

*(***FRANCIS** *throws the panties to* **CUMBERLAND***.)*

FRANCIS. Here, got you a change of clothes.

CUMBERLAND. Fuck off.

*(***CUMBERLAND** *throws the panties back.)*

FRANCIS. No seriously they might warm you up.

*(***FRANCES** *throws the panties back, it goes on and on...)*

CUMBERLAND. Francis, fuck off.

FRANCIS. No seriously put them on.

CUMBERLAND. No.

FRANCIS. Put them on.

CUMBERLAND. Obviously not.

FRANCIS. Put them on cumbucket.

CUMBERLAND. I'm not putting them on.

FRANCIS. Come on its funny!

CUMBERLAND. Fuck off!

FRANCIS. Please cumbucket.

CUMBERLAND. Fuck Off.

FRANCIS. Put them on.

CUMBERLAND. Stop.

FRANCIS. Put them on.

*(***FRANCIS** *pulls the slingshot with a rock on it towards* **CUMBERLAND**.*)*

*(***CUMBERLAND** *freezes.)*

Put them on!

(Pause.)

It's a laugh.

*(***FRANCIS** *puts the slingshot away.)*

God you're so boring! You'll fit right in at Oxford.

ORLANDO. You're off to Oxford?

CUMBERLAND. Cambridge, actually.

FRANCIS. He thinks he's too good for us, won't even join in on a little joke.

CUMBERLAND. I didn't even think I was going to get in.

FRANCIS. Honestly Cumberland, I bet you're even gonna be cool at Oxford. I bet its gonna be so lame and everyone there is gonna be such a little nerd that even you are gonna be cool. Hey you might get between a girl's legs for the first time – hey – that would be nice!

ORLANDO. *(To* **CUMBERLAND**.*)* I had no idea.

FRANCIS. Or a boy's! Never know! You might get to suck loads of cock at Oxford and really become your namesake.

CUMBERLAND. Sounds like you're the one fantasising about me sucking cock Francis.

FRANCIS. I'm hard just thinking about it.

ORLANDO. What are you going up to read?

CUMBERLAND. English.

*(***ORLANDO** *looks completely stricken with betrayal.)*

(A figure skates on. She is ethereal and otherworldly: she is evidently not of the sixteenth century. This is Sasha.)

FRANCIS. Try not to be too jealous, Sonnets. I'm sure you'll find another girlfriend once Cumbucket skips town

CUMBERLAND. You're just jealous because I'm getting out of here and you're going to die here Francis. You're literally going to have a gravestone in your own back yard.

(They notice her.)

YOU BEHELD A FIGURE, WHETHER A BOY'S OR A WOMAN'S

FRANCIS. FUCK … Get a load of her…

WAIT, THERE'S MORE!

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