LITTLE REVOLUTION

Alecky Blythe
Almeida Theatre 2014

CHARACTERS

ALECKY *writer*
WELDER JOHN
ROMANIAN MAN
TURKISH SHOPKEEPER

TONY *local resident and member of the Clapton Sq Users Group*
FATHER ROB *Vicar of St John at Hackney*
SARAH *local resident and member of the Clapton Sq Users Group. Married to TONY*
ALAN DEIN *BBC journalist*
IAN RATHBONE *Local councillor*
SIVA *Owner of Clarence Road Convenience Store*
JANE *local resident*

BOY 1 IN BASEBALL CAP
BOY 2 IN BASEBALL CAP
SHOCKED MAN
BLING GIRL 1
BLING GIRL 2
BLING GIRL 3
HINDREY ROAD MUM *Woman from Pembury estate*
KATE *Woman from Pembury estate*
VARIOUS RIOTERS
SAM
LOOTER 1
LOOTER 2

BOY ON BIKE
LUKE- *Boy from Pembury estate*
LUKE'S MUM- *Woman from Pembury estate*
MALTESE MAN
SHUTTER WOMAN
SHOCKED MAN
DEANNE
OLDER NORTHERN WOMAN
YOUNG NORTHERN WOMAN
VOICE OF AMERICA JOURNALIST
AMATEAUR PHOTOGRAPHER
PLAIN CLOTHES POLICEMAN
HEIDI *Journalist with the Hackney Herald*

STEVE LORD *Pembury estate resident and chairman of the Pembury Tenants' Association*
DOT *Pembury estate resident*
KYLE
COLIN THE BARBER
SEVEN POUND CLIENT
REEVES CORNER WOMAN 1
REEVES CORNER WOMAN 2
JEROME
TYRONE
SADIE, *Woman from Pembury Estate*
MAN AT MEETING

WOMAN IN BARBERS
GIRL ON LOOKER 1.
BOY ON LOOKER 1.
BOY ON LOOKER 2

GIRL ON LOOKER 2
MAN ON LOOKER 1.
MAN ON LOOKER 2
ON LOOKER 3
POLICEMAN 1
POLICEMAN 2
POLICEMAN 3
HOOLA HOOP GIRL
MAN WITH CAKE
MC POWER
M & S EMPLOYEE
CHRISTOPH *Journalist for Der Spiegel Magazine*
OFFICIAL PHOTOGRAPHER
GUEST SHOP KEEPER
SKIN CLIENT

Some names have been changed.

Special thanks to everyone who generously shared their stories.

0. PROLOGUE.

ALECKY. Record…..Ok hi guys. Hi. I'm just gonna get out some more kit. Um- this is quite a kittly technical show which I'm going to explain to you.

Alecky gets her lap top out from its case.

So yeah, uhm thanks for coming erm- thanks for giving up your Saturday morning er to come and try out for our community chorus, to be members of the community chorus. Erm…my name's Alecky erm and I've written the play. The play is all created uhm from leave life conversations uhm that I had with people, uhm er- at the riots. Erm and (*STEPHAN sneezes.)*
erm the company's gonna be made up of a combination – bless you- (laughter) er a combination of erm professional actors and non professionals and in the rehearsals and in the show actors will be wearing earphones and copying exactly what they hear which will be the recordings that I've uhm collected and edited and I'm gonna teach you that technique this morning. Er you hear the real life people speaking and then you copy exactly what they say an as- how they say it- with their accent, delivery, coughs, stutters, sneezes- everything. It's sort of all in there-

Ramelle arrives late.

Hi. It's alright don't worry. Erm and I should probably just say- part of the show- the opening scene of the show is erm errrr- if you like er me teaching the technique in a situation like this uhm and so I'm going to record myself because I'm a character in it so this might be material that will go as the opening of the show if you- if you see what I mean. But it's no pressure on you guys,/ it's more about-

DON. More on you yeah

ALECKY. Yeah it's more a pressure on- ha ha! More pressure on me!/ You can relax.

DON. /That's sweet I'm good with that.

ALECKY. Ha.

She goes to her lap top.

All you need to now is we're gonna listen through to it so you don't have to say anything, let's just erm, let's just have a listen so it's gonna come out of here.

She taps the volume key. Soundscape starts to build, first from lap top then into speakers over P.A.

SECTION 1- RIOTS AND STEERING GROUP

1. RIOTS PART 1.

ALECKY. (On P.A) Ok. Hackney.

Hackney.

On Monday the 8th.

After…

Tottenham.

Half-lines heard from people in the street in the background:

ALECKY. (On P.A) I don't 'spose I can speak to any of you? I make documentary plays, and I record conversations on here.

GIRL WHO SAYS NO. (On P.A) No, I don't wanna be on TV it's/ alright thanks.

ALECKY. (On P.A) /No it's not a TV.

GIRL WHO SAYS NO. (On P.A) Oh.

ALECKY. (On P.A) Oh it's just your voice would I be able to record your voice no names no pictures no - b- … What I do I is I- speak to people – no? OK.

ALECKY. (On P.A). Can I talk to you? I make plays. I'm a writer.

ROMANIAN MAN. Sorry?

ALECKY. (On P.A). I'm a play- I write for the theatre. /Do you speak English?

ROMANIAN MAN. /Sor-?

ROMANIAN MAN. Yes.

ALECKY.(On P.A). I'm a playwright-

ROMANIAN MAN. Yeah.

ALECKY.(On P.A). -and I record conversations on here with people.

ROMANIAN MAN. Ahh so for interview…/..Like that?

ALECKY. (On P.A) /Yeah. Can I do interview with you?

ROMANIAN MAN. I'm foreigner I know- I don't care /'bout London. No- I'm foreigner. //I don't know honestly. I don't know- I'm so sorry because I come back to work. I'm – amazing some time because, in my life I don't see like dat. Ha I don't know why but, no never like dat, I don't see in my life like dat, honestly, it's the first time for me. I'm coorious honestly -

ALECKY. (On P.A) / No?..../// Ah.

ALECKY. -Curi- that's why you're here?

ROMANIAN MAN. Yes- / honest- yes yes.

ALECKY. /Cos you're curious yeah me too. Ha ha ha.

ROMANIAN MAN I'm little bit scary-ed but, I dunno because in my country, never like dat.

ALECKY. Yes no it's definitely very edgey isn't it?

ROMANIAN MAN. Yes. Honestly I-I want to buy one pack of cigarette but all the-the shops is closed so I dunno where…

WELDER JOHN. The clock is boarded up. Alright mind how you go because they just done Tescos down Well Street alright?

ALECKY. Phew.

WELDER JOHN. No I dunno where else it's spreading to but

ALECKY. Ok great.

BE CAREFUL. If you get caughted up in it ya dunno what they're fucking doing do ya./ Just a matter of money. See ya later. Alright. Mind how you go.

ALECKY. Bloody hell.

Sirens

TURKISH SHOP KEEPER. Looka dat. Looka dat. What happened you tink, what happen there?

ALECKY. I think it's kicking off up there. I think there's a problem.

Ok today closed. What happen tomorrow? What happen other day? Police very soft. Police should be close de road. Why traffic – still traffic working? Two van close there, two van close there, dat's it everyfing finish, nobody coming in. Why ya givin the people chance come street (*Beat.)* innit?

ALECKY. I know. I don't know.

TURKISH SHOP KEEPER. Dis is-dis is not Turkey, dis is not U-Africa, dis is United Kingdom, democrat's country, ok dis is democrat's country, closa dis road, closa dis road, nobody coming in dat's it, clos it der… that's it finish!

ALECKY. Do you think – where do you think the fighting is now? Up there?/ Where do you think?

TURKISH SHOPKEEPER. / I think somebody tell me, somebody tell me Clarence Road.

TURKISH SHOPKEEPER. Looka dat.

ALECKY. Ah, oh my God, oh my God that's pretty exciting.

Dozens of mounted police come past and head up towards the epicenter of the riot.

TURKISH SHOPKEEPER. I like, I like, I like police now. I like police, police, good good. *(Beat.) Good* police boy. *(Beat.)* Good police boy. *(Beat.)* Good police.

ALECKY. Phew.

She takes a photo of the horses. A man passes heading up in the direction of the horses.

TURKISH SHOPKEEPER. Ok. He going there..

ALECKY. I'm gonna look too,/ thank you, bye.

TURKISH SHOPKEEPER. /Ok.

Bumping into another on looker as she goes.

ALECKY. Ooh I'm sorry, sorry.

2. STEERING GROUP PART A

TONY. I saw you absolutely fantastically on er on on on Monday night standing, we came out at midnight.

FATHER ROB. It was extraordinary.

TONY. Yeah, well it was that thing of erm… I hadn't been, sort of, bold enough to sort of go outside too much… been in and out a bit and we'd seen neighbours had things hurled at them/ an things // so it was… so we sort of wandered down the end of road 'n you were sort of like there i-in full cassock I just thought that was, kind of, y'know… as I say- I'm not,not, ya know I'm not a member of the church or anything but, y'know, I just thought it was a very uh powerful image 'n sense of witness 'n sort of proclamation of er-er-who you were in a very controversial situation so yeah…

ROB. / Yeah…//yeah.

TONY. Sort of-maximum/respect you for that though

ROB. /Oh thank-you –

ALECKY. Amazing.

TONY.– yeah. (*Giggling)*

ROB. It is. 'Eez it's quite scary standing there for some of it all, but uh – it really was.

TONY. How I – someone said you were there nearly all night or?

ROB. *(Nods)* Yeah…

TONY. Wow..

ROB. I mean it stopped about three o'clock.

TONY. Yes… we peaked at two we had a sort of this car on fire and sort of exploded out of the/ front window until at about two.//And at that point Sarah and I literally had all our bags packed and n-the back door open ready to get out the back door.

ROB. /Yeah…//Yeah.

ALECKY. Were you really?

TONY. Oh Yeah Both-

A knock at the door. Sarah walks through to let in ALAN DEIN. She can be heard in the background talking to him. (To be transcribed)

SARAH. Come in folks. / *(to Father Rob)* Hi. Thank you for coming.

TONY. I- I will um…

ROB. That's ok.

SARAH. Come in people.

ALAN DEIN. Hi there, /I'm Alan Dein, hello how are you?

ALECKY. /Hell-. Hello hi- Alecky. Hello hi.

ALAN DEIN. Hi Alecky- how are you?

ALECKY. Good thank you.

FATHER ROB, Hi Shiva!

SHIVA. How are you?

FATHER ROB. I'm good. How are you?

SHIVA. I'm not bad. Not bad.

FATHER ROB. Gosh, I'm so pleased you're here. That's really good news.

ALECKY. I sort of make documentary uhm plays- probably might focus in on Siva's situation and I think it's sort of rather wonderful how this is happening.

SARAH. Um. Can I have a show of hands for cups of tea please?

FATHER ROB. Me, me, me.

SARAH. One, two, thr/ ee.

FATHER ROB. / Me, me.

SARAH. Four. Five./ Six.

SIVA. / Everybody want.

SARAH. Does everyone want normal builders' tea?

ALL. Yeah.

ALECKY. Yes please.

SARAH. /Anyone want sugar?

ALECKY. /No thank you.

SIVA. /Yes of course I want sugar/. Can't drink without sugar.

IAN. No thanks.

ALL. Laugh.

SARAH. One sugar?

SHIVA. Yes.

TONY. Will you have herbal tea Sarah.

SARAH. Um. Shiva you know everyone here.

ALAN. I'm Alan Dean, I'm from BBC Radio 4 –

IAN. Oh hi yeah.

ALAN. – and I present the series called *Lives in the Landscape.*

IAN. Yes I saw that you were gonna be doing/ something yeah.

ALAN. / And-and this programme will be the first of the new series/ of *Lives in the Landscape* –

IAN. / Yeah. Ok.

ALAN. – and we'll be following the situation over the next/ month or so. Yeah.

IAN. / Sounds good to me. Why-why is the microphone being waved around?

Laughter

ALAN. Because I'm going to ask who you are.

IAN. Who am I?

(*A knock at the door*)

IAN. /Erm I'm Councillor Ian Rathbone. Local councillor, that's me. A human being. There's a lot of organising to do in a situation we've you've got a lot of tension in the street and so on 'n so… I've got some news to bring 'cos I've just had another meeting but uh-

ALAN. -Sounds like events are unravelling very quickly.

IAN. They are happening very very quickly yes I mean I don't know about Rob, I think Rob's basically dropped his diary this week I've dropped my diary completely this week!

FATHER ROB. It's-it's been a very hectic um week or so.

ALAN. Rob/ how many meetings have you been to already? After- since Monday?

IAN. /That's all I've been doing.

FATHER ROB. Erm I mean g-gosh, quite a few. Many- most of them are chatting to people in the street-/ (*His mobile rings in his pocket.)* - that's the most important sort of place- Probably someone else trying to get in touch with me now- erm have to wait. (*He turns it off.)*

SARAH. Alecky needs one…

SARAH. One, two, three more teas.

ALAN. I'm conscious...I'd love to talk to you…I'm conscious…

SARAH.I-I'm really sorry but we-I-it's quite amazing that we've managed to get this group of people together. /If you-if you want to chat to anyone individually can you arrange later.

IAN. /Yeah.

2. <u>RIOTS PART 2</u>

BOY 1 IN BASEBALL CAP. I know that everybody looks at us and probably thinks that we are part of it. But *(Beat.)* can't judge a book by its cover. You would never know….

A group of kids run through with scarves tied up round their faces.

They're going to where the riot is.

ALECKY. Where is it?

BOY 1 IN BASEBALL CAP At the top of the Narrow way.

BOY 2 IN BASEBALL CAP /Seems to be at Clarence Road.

BOY 1 IN BASEBALL CAP. See the/ smoke in the air?

BOY 2 IN BASEBALL CAP. / There's some sorta smoke in the air.

ALECKY. Where? Where?

BOY 1 IN BASEBALL CAP. Like you see, wh-oh, if you – when you get to this crossing/ if you look basically where the road meets,// basically yeah… em… it's hard to explain but it's called Clarence Road/// 'n that's where it's all going on. It-it's tense as well innit? //// Yeah you don't know what, who or what's gonna do what at any moment. (*Nervous giggle.)* Anyway. (*Beat.)* Take care now. See you later.

ALECKY. / Yeah. // Meets. /// Ok.//// It is tense.

ALECKY. Ok, thanks.

RIOTER 1. / Mo-move! Move you- Mo-move who?!

RIOTER 2. / Shut up. Shut the fuck up. What you gonna do? What you gonna do?

RIOTER 1. / Five-O! Five-O! Five-O Wanker. Five-O, see Five-O!

SCARED MAN. They're burning cars, they're looting they're burning, well, they went into shops 'n they've taken shit outta shops.

ALECKY. Can I see that? (Beat.) Wow! Explain what's happening- so they're…..ah!

Showing photos from his phone.

SCARED MAN. Well they're breaking into everything 'n they, this place wasn't secured by the police before. See that shop? They looted everything out of it. There's people trapped in that house I think. This is… go from the back and you'll see it. And be careful.

BLING GIRL 1. If the police would sit down and listen to us then none of this woulda happened. Well it's their fault this happened in the first police. Because the whole, the whole thing is reflecting on that boy that got shot in the hedz, basically, an' if they woulda sorted that out from the beginning then it would've, it wouldn't of spreaded to our community so *we* wouldn't have to protect it and then all of this wouldn't of happened.

BLING GIRL 2. An we gotta live here and we wasn't even the one fighting and then they mash it up but…life goes on.

Helicopter flies overhead.

BLING GIRL 1. In this community no one's scared of any police officer –

BLING GIRL 2. No.

BLING GIRL 1. – cos we've approached them so many times –

BLING GIRL 2. 'Sactly.

BLING GIRL 1. – at the end of the day they do not scare us. They try to scare us but at the end of the day we know how to confront them 'n we know what to say.

BLING 2. Where's the fire station round here?
ALECKY. I don't know.

BLING 1. No there's a fire.

ALECKY. Is there?

BLING GIRL 1. It's our community so we come to see what's going on.

ALECKY. And what have you seen so far?

BLING GIRL 1. Obviously nothing cos there's nothing here.

BLING GIRL 2. Earlier there was madness though.

BLING GIRL 1. Like people throwing bottle es at police and then the police started throwing things back at us and then they were just raging at us and den, like… now they're setting fings on fire. (*Beat.)* Yeah.

ALECKY. So what's on fire- where- what's on- where what?....

BLING GIRL 1. This is Pembury.

ALECKY. Ok.

BLING GIRL 1. Yeah.

ALECKY. And what's on fire? A building's on fire /in there or what?

BLING GIRL 2. /Yeah buildings. Yeh.

BLING GIRL 1. Yeah. I think so. Somewhere inside the estate but I'm not sure where.

ALECKY. Right. Ok.

A helicopter swoops low overhead.

ALECKY. Oh my god. Did you see all the horses, I was on Mare Street an?-

BLING GIRL 1. -Yeh.

BLING GIRL 2. Yeh

BLING GIRL 1. I dunno what is the point of the horses, the horses not – what the horses gonna do?

(Beat.)

ALECKY. Well I guess people on- police on a horse probably more threatening than standing aren't they. They – it - To me I thought "OK, it's kicking off now."

BLING GIRL 1 . Yeah. Cos they're fighting for what they think's right basically.

ALECKY. But wh-what do they think's right- why- what?

BLING GIRL 1. I don't even under- I don't know.

ALECKY. Ha hhuh.

BLING GIRL 2 laughs gently, ALECKY joins.

BLING GIRL 1. I don't know, I don't know myself.

BLING GIRL 3. I'm going Angel. Cos them lot are all going Angel.

BLING GIRL 1. Come on then.

4. STEERING GROUP PART B

IAN. Tha- you know for me, you know, there were a lot of people just watching who shouldn't have been there-

TONY. Yeah.

IAN. – it was like a media e... for me – it was almost – certainly Mare Street – it was almost like a media event./ I-I had a slight, coupla clicks a coupla times, you know like you do think, what's reality here, is this actually sort of like actually a film thing that's going on here? You know that these are all– actors, they're not real people.

JANE. /Mhmm. Mmm.

TONY. Si-Siva. Without any irony you get the I love Hackney mug.

Laughter

SHIVA. Of course I do!

ALECKY. Thank you Sarah.

SARAH. I ha- I haven't been sleeping, I'm so wired.

TONY. Yah. /I don't any of us would have imagine ourselves at this point a week ago.

SIVA. /Defintely.

IAN. No! Certainly not! I was supposed to be decorating at my house, I haven't done single thing this week.

JANE. Yeah.

TONY. (*To Siva*)You're at the focal point of this so god knows what it's like for you. I mean you're being sent from one emotion to another.

(Pause.)

SARAH. Ok for e – can I just tell everyone who everyone is in case they don't know ok um…

IAN. I don't who I am. Who am I actually?

SARAH. This is Siva, everyone knows Siva.

ALECKY. Yes.

SIVA. Popular person.

SARAH. The-the famous Siva.

JANE. Local celebr – national celebrity, international-international celebrity.

Laughter

SARAH. Uh ok um… Ian Rathbone.

IAN. Yeah I-I'm local councillor so.

JANE. I'm Jane um, I'm a local resident just up that way, um I run the market at the churchyard on a Saturday. I just went to the vigil and bumped into Sarah, was only 48 hours ago we worked out.

IAN. Yeah.

SARAH. By chance.

JANE. And, er, yeah. People kind of thought that we been, we were really good friends. We are really good friends now I think and us and various other people, some in New York have been erm, have basically set up this web site. So- anyway so lots going on but uhm, it's all quite good.

ALECKY. Fantastic. Erm I'm Alecky Blythe and I make documentary plays so the actors kind of portray the real/ life people.

JANE. /Is there- is there a word- is there a phrase for that?

ALECKY. Verbatim.

JANE. Verbatim. Right.

ALECKY. Yep.

JANE. Brilliant, thank you.

ALAN. I'm Alan Dein uhm I present the series *Lives In a Landscape* and this is gonna be the first programme of *Lives In a Landscape* which will go out in October.

TONY. I'm Tony, I'm tea boy. Uhm, I'm also uh Sarah's husband and uh, uh, I-I run a business that does uh art direction and set building for commercials and pop videos.

SARAH. Um I'm Sarah uh I'm one of Siva's customers. I'm the person that kind of accidentally set the ball rolling uh, yeah, well (*Beat.)* that's it really.

FATHER ROB. I'm Rob Wickam and I'm a local resident, I live on, directly on Clapton Square and I'm the rector of Hackney. Erm my traditional kind of role in all that is-is as someone who holds the curer of souls for the parish of Hackney.
(Beat.)

SARAH. Uhm, I've made a-a little agenda. Did you like it Ian?

IAN. Yeah that was fine.

SARAH. Do you want to…

IAN. Shall I.?.

SARAH. Do you want to be the chair?

IAN. Yeah, shall I start it then? Erm... Right well the agenda according to this book- (*Holds up the very brightly coloured book with mirrored sequins on*) ha ha, is erm. “One. How to support er Siva.” (*Beat.)* Er sort of hold him up like this.

Laughter

IAN. Tipping over- (*SARAH giggles, then SIVA does*) he’s tipping over! Erm how to handle the er media; how how much does Siva need; strategy for the er tea on Monday- including money for opening event erm and how do we put the target amount. Er- erm so sh-shall we go through it in that order, how to support Siva.

5. RIOTS PART 3.

HINDREY ROAD MUM. People said, “Why it started is because the guy get shoot.” It’s not only that. It started Thursday of last week. Police park up right at the end of the road and they give out flyers said dey gonna raid de houses. And dey raid de houses. Dey arrested tirty-tree people, dey took tirty-tree. Outta Pembury alone dey took tirty-tree people. Dey go Tottenham, dey took a lotta dem from Tottenham and dey shot da guy. I told the police, instead you develop relationship with de people you are ‘arrassin de people. What dey do is hold dem, fling dem down on da concrete,s- kneel dem in dere back rub dere face on da pavement./ People come out and react to that because it’s not nice to see, even if it’s not *your* child, to see Police have dem like. *Dis* is what start da riot. (*Beat.)* Police are not surprised they know it was gonna cause disruption. Dey say war is gonna happen because of da tings dat dey are going to use young people so now dey shot da guy they make it worse. At da end of da day ev – partially all da people know dere is gonna be a riot.

ALECKY. /Mmmm.

(*Beat.*)

ALECKY. There’s a story here isn’t there. Yeah.

HINDREY ROAD MUM. It’s sad story to see people car burning but it’s not nice.

(Beat.) ALECKY looks around.

ALECKY. Gosh I’m going to go an have a little look / but it looks a bit scary down there doesn’t it? / I don’t think I want to stay down there for very long.

HINDREY ROAD MUM. Ok. // Yes. Ha ha. You have to keep on running back. Well you just have to running back and go inside again.

ALECKY. Yes. Ha!

HINDREY ROAD MUM. No one would stop you. It’s alright.

ALECKY. Ha ah ah. Ok.

Alecky ventures into the thick of it.

RIOTER 3. Babor!

RIOTER 4. Yo.

RIOTER 3. You’re not supposed to come that far innit. Come round ‘ere. Babor- Babor.

A helicopter hovers overhead.

ALECKY. So can you just erm paint the picture a bit for me here.

SAM. This it's basically this is, police are right at the top of this road,/ just at the-where this-the-uh-the-well um bit further on from this estate. // There's a burning car there, there's a burning car just the street down there, there's a burning car street down there. *(Beat.)* I've gotta, I-I-I've manage the gardens just on a square so I just wanted to check them, that they-they're ok. Priorities, y'know I'm not worried about f-shops burning I'm worried about, y'know, lawns getting damaged.

ALECKY. /Right. // Right.

Laughter

SAM. Yeah. I genuinely don't whether I should be here or not./ I don't know if I'm adding to the uh… chaos or not. //Just voyeurism isn't it, it's natural.

ALECKY. He hah.// Yeah. Ha hah.

ALECKY. It is. It.

MAN mutters as he passes, offering SAM a can of stolen beer.

SAM. No I'm alright mate, thanks. Going into the-into the off-licence as if, as if they're not being watched but choppers up there are hundred of metres apart in-in the air are just watching people walking in 'n out sort of uh… so uh yeah it's all a bit casual.

When you're down here you don't really think you're being filmed but there's a good chance we're on BBC news right now. Should we be here? *(Beat).*

I'd be careful mate because you're on CCTV you know that? It's all on the news.

ALECKY. I might go and take a little picture on my phone and then… just like… get out of here because it is getting dark isn't it, it does feel like it's kind of at that stage of slightly…God-LOOK AT THE CAR wow that's amazing gotta get that photo. Amazing. (*Beat.)* Oh no my camera's now not working, it's typical. (*Beat.)* Oh My camera has just gone on the – that's so annoying – I can't believe it. I'm gonna turn it off and maybe turn it on again and maybe, maybe it'll work in a minute.

The violence escalates further.

ALECKY. Oh God.

SAM. There's a chopper right up there just filming everybody… it's kind of. There's a couple of by, bystanders, one with an Amnesty t-shirt on, which is a bit, bit of an irony…….Ha.

Laughter from ALECKY followed by a sigh from her, then a pause.

SAM. Yeah I dunno whether this is – I'm not too sure we should be laughing/ at this.

ALECKY. /I don't, no, I don't think we should be actually should we?

RIOTER 6. Revolution!

Looting continues in haste in the background.

Wolf whistles.

ALECKY. Come on phone hurry up. I wanna get my photo and get out of here.

Cheers and boos as looters come out of the shop laden with goods.

SAM'S phone rings.

SAM. (*On phone)* Hello?... I'm alright thanks you alright?... No I'm nowhere near it no… No, no I-I'm a coupla streets off, not far away but it hasn't reached that yet… Uh…. yeah a little bit.

Sounds of the riot escalate as the shop get trashed.

ALECKY'S phone eventually turns on and she accidentally takes a photo of the scene as a LOOTER loaded down with crates of alcohol walks into shot.

ALECKY. Oop.

LOOTER 1. (*Aggresively*) Who you taking pictures of?

ALECKY. No, no, no not you.

LOOTER 1. Who You taking pictures of/ me?

ALECKY. / No, no, no no.

LOOTER 1. What?

ALECKY. No, no, no, not of you.

LOOTER 1. You better not be taking no pictures of me/ you know?

ALECKY. No.

LOOTER 1. Alright/ gimme that picture then. Gimme that, gimme right infront of me I won't take your phone, I won't take your phone. Just gimme that picture please innit.

ALECKY. / No ok I will, I will- I will. Ok. Ok. Ok –

LOOTER 2. You can't do that, have be careful love, you can't tek pictures.

ALECKY. – yeah of course, of course, sorry, sorry that was it, sorry, I'll delete it.

LOOTER 1. Go to another picture.

LOOTER 2. Give her a break now man, give her a break.

ALECKY. Ok I'll go back, I'll go back. W-w-w-w-wait, here we go, that's it.

LOOTER 1. And go next again.

ALECKY. Of the car. Ok?... Safe.

LOOTER 2. Gotta be careful.

ALECKY. Yeah.

Pause then sotto voce

ALECKY. (*Too herself)* So scary. (*Beat.)* (*Matter of factly.)* Right, ok, I think I might be done now here. How about you Sam?

SAM. Yeah. Yeah I think I'll come.

ALECKY. Shall we go out this way?

SAM. Yeah, why not.

6. STEERING GROUP PART C.

TONY. Well he's just the local newsagent, I mean, as in, so we don't, necessarily sort of know him socially or anything like that but he always has a, y'know, a very friendly smile and I

sometimes wear sort of uh t-shirts with sort of uh, all sorts of different Indian deities on just that I got when I was sort-travelling in India and he'll always sort of comment on that or things like that so. It's-it's-it's like you're really connected to someone but it's also sort of quite impersonal as well and it's at-moments like this that it actually becomes personal and it was impossible not to feel just sort of, you know completely sort of, devastated as if we were watching, y'know, it on the news with everything being, sort of, ripped out of the building.

SARAH. You know I look at myself on the night and I reacted… from a state of fear, I was you know 'n I sort of contracted into wanting to hide away, wanting to just stay with immediate neighbours or… I didn't feel brave enough to go out there and I felt very vulnerable you know 'n I… I felt, and then the next day I managed to get a grip on myself and turn that around into a sort of attitude of expansiveness so operating from a completely different place, a much more positive place in myself. Y'know it-it's that polar, um, thing of fear and love, wh-which place do you operate from?

IAN. I'm answering all the media for you now you know?

SIVA. Yeah I know that…

IAN. Just bin d-dealing with the *Times,* gonna ring them back later on, but *SkyNews* were pretty keen, on doing something so they said they've got 12.30 tomorrow so if you an I could be around from that time tomorrow then…

FATHER ROB. I'm not free at all tomorrow.

IAN. Oh aren't you? Alright ok.

FATHER ROB. Um I-we-we-…

IAN. Well I just told them /to come to the shop and then I said I-I'd like you to meet the support group and other people and talk, talk to other people because… he's basically…… exhausted.// He looks exhausted doesn't he?

FATHER ROB. /Yeah.//Yeah.

SHIVA. Ahaa.

ALECKY. Yeah.

IAN laughs.

SARAH. See what I think is brilliant about Siva here is he is a person at the centre of a community and he knows both rich and/ poor and that's why he's an important symbol and he is basically the person who is// crossing those divides already/// and we just wanna spread that out.

JANE. / Hm. // Hm. /// Hm.

SARAH. I would like to see him back to where he was have a massive community opening party / and a holiday. Holiday with the family in Sri Lanka, (Beat.) personally.

JANE. Okay well that all sounds good, would you like that?

SIVA smiles.

JANE. Aaaaah.

SIVA. No I'm not gonna go Sri Lanka.

Laugher all round.

JANE. Or you'll go- You-You'll/ go to New York. Ha ha ha ha.

IAN. /It's not a holiday.

TONY. Being a Tamil- Being a Tamil in Sri Lanka is /not easy at the moment. It's not a holiday. More of the same.

SIVA. /Yeah- I- I –i-i-…Nobody there for me.

SARAH. What are we called?

JANE. Help Siva campaign I dunno.

IAN. Erm…

SARAH. Help Siva campaign?

IAN. /Yeah.

JANE. /Ha ha.

SARAH. Friends of Siva?

JANE. Friends of Siva is quite nice actually.

SARAH. Friends of Siva is much better.

IAN. Friends of Siva.

SECTION 2- SHOP THE DAY AFTER (21.8.14)

7. SHOP DAY AFTER

A large crowd comprising of locals and media, National and International, has gathered outside SIVA'S looted shop to view the wreckage. SIVA, devastated, sits in his van parked alongside, shying way from the spotlight and waiting for the police to arrive.

BOY ON BIKE. Hey Shiva. What happen man. How come yo-your. How come you're. How come you're on da news and that Siva man?

He reads from a note someone has stuck to the outside of SIVA'S looted shop.

"Dearest Siva. And Family." Ey shiva why are you on the news though man?

SIVA ignores. Long pause.

He cycles off sneering.

LUKE'S MUM.(*Beat.)* They stood down there did nuffing mate. Didn't they? They stood down there and did nuffing. The Old Bill did nuffing. They went down there, they stood there and they let them wreck the place.

MALTESE MAN. There wasn't enough police on it –

LUKE'S MUM. No they didn't do nuffing. They didn't do nuffing. They did- There was Old Bill forgot –

MALTESE MAN. They-they got 'em by, whachucallit, /by, uh, surprise.

LUKE'S MUM.. /No, they didn't, no they didn't –

MALTESE MAN. Cos they moving from one place to another.

LUKE'S MUM. They didn't we were *here.*/ They stood down the bottle and did nuffing. The Old Bill did nuffing. They didn't move! –

SHUTTER WOMAN. / Police are doomed if they do 'n doomed if they don't aren't they? Catch-22. 'Cause if they did do something 'n someone got hurt then everyone be out cryin.

LUKE'S MUM.. /Then they run up there, then they run back down the Old Bill and disappeared, they didn't do nuffing. We were *here.* / We were there, we were there, the police didn't do nuffing. //They needed the army. ///

MALTESE MAN. / Some of the.//The police. ///Yeah of course yeah.

LUKE'S MUM. Cos all they had was a shield and a stick, /what was that against fire? Nuffing. An ambulance, couldn't get an ambulance into the estate you had to go over there—they couldn't come in cos if they would've got 'em they would've smashed them that's why.

MALTESE MAN. /Yeah.

SHUTTER WOMAN. Then why was the ambulance called here to get the kid that cut his leg that broke in the shutter?

SHOCKED MAN. I think I read somin' in the Sun and I saw this cos I said- that's the actual shop- I didn't know where it was an as I passed it I said, "This is it. This- this gotta be it!" (*Beat.)* See the whole stock huh? – that's the guy – it his- it's his stuff- that guy in that van.

DEANNE. He's insured yeah?

SHOCKED MAN. You gotta ask him. I don't think he's covered y'know.

DEANNE. Wh-wh-what about the in-, insurance- contents insurance. He didn't have any contents insurance?
SHOCKED MAN. Oh God. / No.

DEANNE. /Oh my God.

SHOCKED MAN. Thousands.

DEANNE. No contents insurance?

SHOCKED MAN. That's the whole stock. I'm surprised. I'm shocked./ I am 'cos it looks like it's-they… they've//… for thousands…

DEANNE. / Oh my God. // They made a made a mess and they didn't take it out properly./ It's true, look, definitely! It's all on the floor.// Oh my God.

SHOCKED MAN. Mmm…//Mmm- mm.

MAN WITH CAMERA. Can I come in, take pictures?

DEANNE. Ah it's not my shop baby. It's the man in the van. You know if you wanna go 'n in take a look then be on your own head that's what I do.

MAN WITH CAMERA. Ok I'll go.

DEANNE. Well alright then let me go first.

She enters the shop.

OLDER NORTHERN WOMAN peers in through the shop door.

OLDER NORTHERN WOMAN. Look at this.

She follows ELAINE in.

DEANNE. Just be careful 'cos it looks dangerous. My God, the fridges are still on. /They're still on the fridges are still on. That Irn-Bru in there must be still cold. Ah you know what I need tea you know. I do, I need tea! I'm sure he ain't gonna mind if I ask him if I can tek a tea because I'm not a thief. And Canderel because it's sweetner.

MAN WITH CAMERA. /Still on.

DEANNE. Oh he's being filmed I can't ask him. I don't 'spose he'll mind now anyway.

YOUNG NORTHERN WOMAN. What's are you doing?

DEANNE. He's getting filmed innit.

YOUNG NORTHERN WOMAN. So what are you doing?

DEANNE. Getting the Canderel.

OLDER NORTHERN WOMAN cackles.

YOUNG NORTHERN WOMAN. What's that – are you gonna pay him for it?

DEANNE. Yeah if he wants it.

YOUNG NORTHERN WOMAN. I think you should pay 'im for it, you can't st-keep looting.

DEANNE. Who's looting/ who's looting?

OLDER NORTHERN WOMAN. *Laughing /*Did I pay for it?

YOUNG NORTHERN WOMAN. What are you doing?

OLDER NORTHERN WOMAN. / At least you don't have to go Tescos now love.

DEANNE. / They pinched the tea. I can't see the tea.

YOUNG NORTHERN WOMAN. What you gonna take that are you?

DEANNE. No I'm gonna ask him for it.

YOUNG NORTHERN WOMAN. And what you gonna do, just see if you can take it?

DEANNE. If he wants mo-money he can get money obviously. 'Cos I'm not a looter. But he doesn't have PGs, so it'll have to be Tetley, lemme see if he want money for it.

SHOCKED MAN laughs.

She exits the shop.

She goes over to SIVA in his van.

DEANNE. Here sweetheart, (*knocking abruptly on the window*) here's some money, here. I want to buy this from you. Here, don-don't panic yeah? Don't panic. Lemme see what change I have in here. None. (*Laughs.)* I have to go to the whaducallit. To the bank. Here see two pound here. It's alright go on, tek it, tek it. Here heh? You've still got stuff in there to sell. Alright?

OLDER NORTHERN WOMAN. Good for you gal.

DEANNE. Yeah might as well innit?/ Well it's the first start innit.

OLDER NORTHERN WOMAN. /Help-'elp toward it.

DEANNE. It's not all of us did this you know?

OLDER NORTHERN WOMAN. No. He's such a lovely guy, eh?

SIVA. Many a lovely guy this has happen to you.

OLDER NORTHERN WOMAN. I know darling.

SIVA. When-when it's all of this when you're good this'll happen to you.

OLDER NORTHERN WOMAN. Isn't it? He's such a lovely guy I tell ya everybody talks about this man on the street. Sad. My heart bleeds for him.

ALECKY. (TO SIVA) Can I-can I talk to you?

FEMALE JOURNALIST WITH CAMERA. Can you step back a little a bit?

ALECKY. Yeah sure.

FEMALE JOURNALIST WITH CAMERA. Lovely thanks. Right sorry. Cos you're a writer aren't you?

ALECKY. Yes, yeah/ I'm not… yeah.

FEMALE JOURNALIST WITH CAMERA . /No- Yes…ok… sort of.

HEIDI. Hiya, 'allo my name's Heidi, I'm from the Hackney Herald. I'm really sorry about what happened, can I give you my card first of all just so you've got it. How- can I ask how long you've owned the shop?

SIVA. Eleven years.

HEIDI. Eleven years? God, how did you hear what happened?

SIVA. Seen the Sky.

HEIDI. You seen it – you saw it on the news? /Oh my God. 'N so what did you think, did you come down?

SIVA. /News yeah. But I couldn't get through, police didn't let me to come in.

HEIDI. Right. God. That must ha' been awful.

ALECKY. I'm so sorry. I'm so sorry. What-what-what happens now? What-what-what do you do now?

SIVA. Dunno.

ALECKY. Maybe the community can do something y'know maybe, maybe they can do something.

SIVA. You just never thought you'd have to, never happen to you, it-it's to say wh-when you-you live in London you never thought these kind of riots come to you.

PLAIN CLOTHES POLICEMAN. Guys can we just ask –this is a crime scene at the moment, can we ask if you just move back so we can get the scenes of crimes officers through please?

LUKE. I've just been round on my bike just to check what's left of our area 'n there's a few shops left but… obviously everyone's getting ready for tonight because the shops are boarding their windows up. O2 shop ain't even called glazers in they've just called people in to board their windows. They're getting ready for tonight. People are already saying they're coming back. Oh well I'm ready. If they come near our house I got a bat. All this G20 stuff what caused this trouble because obviously now they have to be careful-

LUKE'S MUM. Yeah that was it/ if they had army or watercannons.

LUKE. - /Before they woulda jus gone at ‘em with batons ‘n beat the shit outta ‘em ’n they woulda shit themselves ’n run away.

SECTION 3- GETS ACTIVE

8. STEERING GROUP PART D.

TONY. I mean we were sort of sitting in the bath ’n just sort of wondering about y’know wh-what we could do, in terms of, um doing something to help. Uh I think, what happened first, was you… / we ca-…

SARAH. /I-I-I started by hassling erm our local councillors and saying what are you gonna do? You know is anyone supporting Siva and the other local businesses? And my local councillor wrote back and said, “why don’t you do something?” Threw it back to us and, uh, /we just thought it would be great to set up a fund.

TONY. /An we-

TONY. We just originally just went and got sort of, uh, helped Siva at hotmail.co.uk.

SARAH. No. FundforSiva

TONY. Oh it was FundforSiva at that point/ Gosh I’ve even forgot yeah no –

SARAH. / hotmail.co.uk

TONY. – It’s all moving so fast.-hh. And then from that then sort of knew someone who – in America who actually sortof built the website over the day ‘n…

SARAH. When the web designer went to bed last night in New York the tally was already about five thousand pounds.

TONY. In under twelve hours…. y’know it really is… working which is quite amazing. We’re making this up as we go along this was sort of like made up in the middle of the night – I mean literally we’ve, sort of sending a note to a friend who we know from Burning Man uh, used to organising community, and literally just thought, sent an email last night saying y’know: “roses are red, violets are blue, we’re helping Siva and you’re in the crew” and that’s it, y’know, it’s kinda like, it’s not exactly democracy in action.

IAN. / Ok Can we do – we’re gonna try and move us on.//

JANE. /So- so sorry

SARAH. Ok who’s/ going to write a –

SARAH. // Ok.

JANE. J- But sorry just to go back to these, / so in terms of the, y’know *This Morning* and whoever else, are we, we’re just saying-we’re saying no to those are we?

(Pause.)

SIVA. Yesssss.

IAN. You, so you **don't** want to do *This Morning*?

SIVA. (Very quietly.) No.

JANE. You go into a studio, and you be interviewed in a studio, it's like a-a studio /int –

IAN. Yeah see it's interesting. I think-I think we should do that./ But I think generally we keep –

JANE. I think we probably should.

SARAH. Wh-hang on hang on I think Siva ought to make the decision/ I mean it's not an easy thing to do without any-//.

TONY. /Yeah. //I've done live TV. It was quite a big stress for me.

(*Beat.)*

FATHER ROB. Right, um,/ in terms of the party itself now I don't know whether this will be enough, just never know these things, the tea party itself is being sponsored by Marks & Spencers.// Marks & Spencers ha–are putting the resources in to create a tea party for up to four hundred people.

IAN. /Yes.

ALECKY. //Mmm.

JANE. Great.

ALECKY. Wow.

TONY. Ok so they-re-they're doing all of that?

FATHER ROB. They're doing all of that. I mean I spoke to their directors today, it's gone to a really high level. Marks & Spencers got the idea from their-their perspective is if-if it works well 'n they're doing little bags for children, little bags of sweets for children –

ALECKY. Mmmmm.

JANE. Oh excellent.

IAN. Fantastic.

FATHER ROB. – bananas and bunting and tablecloths 'n /plates 'n cups

JANE. Oh excellent.

SARAH. / Oh Brilliant.

FATHER ROB.– they're doing the whole works –

JANE. Wow.

FATHER ROB. –Erm with the idea that if-if it works well then they'll roll it out to, for-for all the other stores to do who have been in areas which have been affected by riots/ so I think for, I mean, y'know// it's-it's an impressive piece of work.

JANE. Oh well that's quite good.

IAN. // That's a nice story isn't it?

TONY. Has anyone looked what the weather might be?

ALECKY. Mmmm.

SARAH. It was sunny intervals last night perhaps you could pray for that?

JANE. Mmm.

SIVA. Yeah. Ha ha ha.

JANE. Um I'm really sorry to – I know I keep harking on about this but I think it's really important 'n I and… I've just got an email from the woman from *This Morning*. You've just been on the-on the news / and my husband said it's really, it's really powerful and it's gonna, it's, I hate to kinda land this on your shoulders I know what you've been through but it's-it's what can be raised for other people and I mean they- they're saying they'd love to have you on *This*, on *This Morning* and they'll talk about the website and they'll-they'll promote it 'n they'll talk about it in a-in a wider, wider issue so maybe// that's just something –

IAN. /Yeah I just got it too-

ROB. //Jane? Are you free on Monday morning?
(*Beat.)*

JANE. Yeah.

FATHER ROB. Can you go with – I mean if Siva was happy with this can you go with him –

JANE. Yeah I mean –

FATHER ROB. – and sit next to him in the studio and –

JANE. Or – or Sarah.

SARAH. Yeah could-we could all come.

FATHER ROB. – or Sarah or whoever.

JANE. Everybody I mean I-uh-I-uh I mean you don't have to answer/ now I just I think –

SIVA: Nah if-if-if…

JANE. – this isn't just about you without being/ putting it…

SIVA. Right if-if-if it's will- ya know-good cause/- ya know- followed by- people might- ya know need it y'know?//

JANE. /It's Eamonn – //'n we can steer it. It'll be less about you now in a way/ and more about what y-you can, we can steer it that way and you can talk a bit more about the wider community so it'll be less focused on you and your// trauma.

SIVA. /It's true.

IAN. // Can we-can we insist then..?

SARAH. Does he even want to go at all I think is/ the question first// and I think it needs thinking about.

TONY. /Yeah. No I think…

SIVA. /A lot of things you have to do it you know just every, y'know every single day I wa asked "What you feel…" Just…

JANE. You find it quite st – do you find it quite stressful?

SIVA. Ye-yeah.

JANE. Yeah that's understandable, yeah. But I just wondered, I mean y-y-of course you have to say what you-how you feel but I just wondered if it would make it any easier if it was a diff-managed a bit differently and we did it very short-term 'n 'n…

SIVA. Yeah, look. The reason is everybody asking the same question, they say , "Is the people, did the local people who dunnit?"/ Everybody ask the same question, " do you think local people done it?"// I'm gonna serve them again. What can I say?

IAN. / Yeah.

JANE. //Ahh.

(*Beat.)*

IAN . Yeah.

SECTION 4- MASH UP DEBATE AT THE PUBLIC MEETING

9. WE KNOW WHO DUNNIT

STEVE. And we act-we actually know who the people are that actually robbed that poor man's shop there. We *know* who dunnit, right? I've got witnesses that will swear anything that who dunnit and it hasn't been done yet and it will be done 'n people from off this estate was doing that and they was singing and dancing up the end of the road there and you know why people don't say anything? Because they're afraid that som'ink gonna come through their front room window…

DOT. Where's their parents? They couldn't 'ave bin more than ten- ten year old.

STEVE. And that's the tenants- that's the tenants that live on this estate./ An I see 'em. An I, I actually see 'em.

DOT. Yes.

10. POPPED THE LOCK

KYLE. Like, did I tell you what happen yeah? No locals did that, innit? No locals popped the lock, innit? Let me d- Like one of my people opposite Siva's place said he saw some white guy pop the shutters. I'm not being funny, not being racist, black people don't know how to pop shutters innit, they're more on the dealing side of things innit. Like I'm-I'm not gonna lie innit, the white guy popped the-popped the lock, got the big bag of goodies, brung it out 'n said, "This is for you lot."

11. NOT THAT SMART

DEANNE. This was not set up by any criminal gangs -we ain't got gangs smart enough. All the gangs round h-here allegedly smoke weed and sleep all day. How the hell they gonna set up- how the hell they gonna set up flippin riots across the country? You understand? They're not that smart! / No! If they were smart then they would have robbed some of the banks them then innit?!

ALECKY. /No they're not that smart.

12. MINI REVOLUTION

COLIN. No but dey say where – da people was looting wasn't from this area though. I was here 'cos I was guarding my shop all through it. It was all strangers. Obviously there was some people from de area but da majority was w-w-hehe-w-hehe-w-w-area – ya know what I mean?… the locals wouldn't break into the shop but he-he de the locals went into it when it was broken he-he.

SEVEN POUND CLIENT. How much do you charge for a haircut?

COLIN. Seven pounds.

SEVEN POUND CLIENT. Ok well I have my one done.

COLIN. Ok take a seat. (*Beat.)* But it's a revolution innit. It's a mini relev-revolution it's a young people's revolution 'n eh all revolutions have lootings y'know. (*Chuckle)*. All revolutions has fire. So this is kinda a mini rele-revolution. Yes…. This is a little revolution and it hasn't stopped here yet. When you see kids throwing bricks and den dey sending messages "It was the best day of my life," 'n you know what musta came off their chest? The first time they probably started a young age that they've actually stood up for something. They haven't had chance, the first time they had been able to express themselves to a bigger -audience.

Pause. Sound of snipping hair.

It was like war wasn't it?

13. COLLATERAL DAMAGE

KATE. There was nothing other up there than anti police going on. Really not. Above Siva's shop, there was nothing to do with looting, pillaging, nicking, robbing- They were not out to damage their own community at all, they weren't, I know a few wheelie bins were set on fire but you know that was collateral damage as they say. It is insulting to young people who had real political sort of reasons for being involved as in the way they conceive themselves in society, the-the way they feel the police treat them, the *constant* sort of you know jibing and picking at them/ they're such tossers yeah, so you can see how it erupted up there. (*Beat*.) My son, we live on the ground floor, my son comes out of his house 'n he's stopped and searched just because he happens to be there, he's mixed-race and he happens to be there. On the day of the riot twice in five minutes he was stopped and searched, he was *manhandled*, he was mauled by one officer. *(Beat.)* Race is 100% a part of it. // Because the police are inherently racist, but the stop 'n search thing, has been *so* intolerable you can understand why they all hate them.*///* They *hate* them.

ALECKY. /Mmmm, mmm……..Hmmmm. hmmmmm. // Right ok. /// Yeah yeah, of course.

14. SECTION 60

JEROME. Erm a few months ago the police locked this whole area down, they called it a Section 60.

TYRONE. Yeah.

JEROME. Yeah. I dunno what that means/ yeah.

TYRONE. /Means they stop 'n search/ anybody.

JEROME. /Stop 'n search anyone and that's exactly it I was over de over side of da road yeah?// I've come over to see what's happening, the geezer's grabbed me, thrown me up the car, searched me, done my name check 'n everyfink, as he's writing out my form he's saying

I'm a female, he's saying I'm Chinese –/// yeah. (*TYRONE laughs.)* On my stop 'n search form, proper //// tak-proper taking the piss out of me –//

TYRONE. /Yeah. // Yeah.

ALECKY. /// What? //// What?

JEROME – 'n then after that we've had a little- a little discussion, an argument, /geezer is *squeezing* me by my throat, I couldn't breathe,// they can do what they want, they are the da authority, they can do whatever dey want.// I felt like –

TYRONE. / Ya see- serious! See. //You see-you see this brings up-brings up anger/ within people 'cos like I said I know

ALECKY. Yeah- I can see

TYRONE. I know a lot of people that's…

JEROME /I've had my pride – yeah – I felt-I felt like I've had my pride ripped outta me then-that day 'n ever since I've I've had a different view to the police.

15. CAN'T BE BOVERED

STEVE. Right I'm the chairman of the Tenants' Association on the estate.

DOT. Steve's tryna do all these things and they're not really interested.

STEVE. *(Breathy)* No. Y'see that-that-that there are some, there are some bad ones on here /y'know what I mean? With our youth club that we've got. The most they ever get in the youth club is about twenty, twenty-four, say top whack thirty, thirty youths 'n how many youths must we have on this estate? You've gotta have – woah – three, four, five hundred? Six hundred?

DOT. /There is.

DOT. I think, if you want the honest truth, I think people know about it but the parents can't be bovered. All they do is chuck their children out in the street 'n I think, and that is you'll find, that is why you don't get a lotta the kids there because they're just left to play 'n they're told to play on the estate 'n nowhere else.

16. NOTHING TO DO

TYRONE. All dese kids are *a*ngry because there is no money out here, there's nuffing for them to do, like y'get me? Sooo, there's no youth centres, y'get me, there's nu-nuffing for them to, really, y'know teach them, bring dem out of – half of dese kids probably dey ain't even been out of Hackney.

17. OUTINGS

DOT. No that's their excuse.

STEVE. That's their/ excuse.

DOT. /That's their excuse.

STEVE. I think it was just for…

DOT. That's their excuse sayin' it's boredom 'n everything but there is a youth club here.

STEVE. Yeah, there is a youth club. There's plenty of things that can do, we run trips from here for holidays, if you're in the holidays, we do different trips where – it's just down to the parents whether they wanna take 'em on the trips. And I think you'll find a lotta the parents haven't got time I don't think./ They don't 'ave time to take 'em.

DOT. /No. We went to Clacton. We jus- last week we went to Clacton. /We're going to the// zoo in a coupla weeks time.

STEVE. /Yeah. // We bin to err… But there's plenty of things that we do an just put- people don't put their names down or (*Beat.)* anything like that y'know what I mean?

18. MY NAME IS SADIE

SADIE. Hi, um, my name is Sadie, um, I'm a resident on Pembury estate. Um I wonder if there's anyone else here from Pembury estate?

MAN AT MEETING. Yes.

SADIE. On the estate itself is bin a dispersal zone for more than five years which means that kids, they are not allowed to go out and stand around in what is *their* social space because there is no spaces in the flats. They are not allowed to move in more than groups of two otherwise they'll get split up. Now if you're a middle-class kid in Islington, y'know, you can go out, you can drink, you can smoke… pot whatever teenage kids want to do but if you live on Pembury estate you're gonna get arrested for just standing out in the street talking. Um, the youth service has been cut massively. EMA's been cut and it's no wonder the riots happened. It was the – it was the, y'know, it was a cry of pain that's what it was. So we need a campaign that stops these young people being, overly, um, prosecuted and ruin their future and also to look at the underlying causes of what's happened.

Applause

19. LET'S MEET AGAIN

KATE. Hi, I live on Pembury.

SADIE. Oh hiya.

KATE. Yes, an we've got-I've got lots and lots of sort stuff about all this. I mean my son's been arrested for violent disorder ya know and I've got four years of history of him being half-killed by the police, y'know etcetera etcetera (*Beat.)* I'm surprised I don't know you actually.

SADIE. Yeah.

KATE. Um so there's just the most extraordinary shit happening / y'know re: the estate but also the young people. (*Beat.)* I mean they-they've scoured most of those young people off that estate now as I'm sure you know, but they *did //* two weeks before the riots.

SADIE. /Yeah. // Yeah.

KATE. And the riots seemed to have suited the police so amazingly well/, d'you know what I mean? (*Beat.)* Because they've now managed to come in and as-as y'know, it's been said in the press, blanket arrest. All these people and-and y'know digging for evidence afterwards and it's absolutely shocking.// don't you think?

SADIE. /Yeah. // We need to y'know –

KATE. / So I –

SADIE. – we-we're parents- mums on the Pembury, we need to um start a parents' campaign or a campaign/ for all kids like now –….Yeah.

KATE. /We definitely do because right now, up until now there hasn't been a voice. I was speaking to a woman who writes articles for the *Guardian*, y'know she said is there another voice? For this? 'N I said no not really it's all kind of fragmented and people are/ y'know, people aren't really interested – I think we should

SADIE. /Well let's start having regular, let's start, let's get together the three of us /and pull other people in-

KATE. Yeah definitely.

SADIE. – Gimme your uh, your contact details.

KATE. Yes.

(*Beat.)*

ALECKY. Do you know about um, the reason I know about it is because I've been spending um quite a bit of time up-up on Clarence Road –

SADIE. Yeah.

ALECKY. – um and there's gonna be um, there's a meeting and they're having a tea party?/ About erm-

SADIE. /Who is?

ALECKY. We-it's being run by the Clapton Square Users Group but it is for the Pembury –/ it's with Steve Lord.

KATE. /No way.

SADIE. Well he's with/ Steve Lord is the chair – well he's… yeah… but…

KATE. /Haven't been informed though have we?

ALECKY. No but he-they they're going to come round 'n they're going to leaflet you.

KATE. Oh are they, oh ok.

SADIE. But how interesting –

ALECKY. Is this the sorta thing you might want to –

SADIE. Well we will but it's very interesting isn't it that um –

KATE. Yeah. I'm not interested in that.

SADIE. No I'm not interested in it either.

KATE. Clapton Square / is such// a far off cry from Pembury Estate/// it really is –

ALECKY. /Why?

SADIE // Yeah… Clapton-Clapton Square –

A. /// Yeah. I know that.

KATE. – it really is. They don't have the issues/ y'know the issues are not relevant.

SADIE. But why do Clapton Square want to have a meeting, organise a meeting for Pembury estate?

ALECKY. No for listen– I got it wrong?

KATE. A tea party? It should be *on* the estate don't you think?/ I know. I know, I know. I know 'n actually, wave goodbye –

SADIE. /It's the same people with the brooms/ who came down to sweep up/ symbolically and wave brooms around –and the save Siva campaign. We all know Siva/ we love Siva but-but sorry, y'know, he-he// got caught up in the wake.

KATE / – No I know we do. // And that sweep-up campaign was to wave bye-bye –

SADIE. Yes.

KATE. – to all those young boys

SADIE. Yeah.

KATE. – that had been carted away

SADIE. Yes.

KATE. – and are on remand in prison/ but, y'know, I don't see too many people from Clapton Square on remand.

SADIE. /Yeah.

SADIE. No.

KATE. D'you know what I mean?

SADIE. No.

(Beat.)

The three of us should meet, pretty/ soon.

KATE. / Definitely, yeah definitely.

SADIE. Yeah.

KATE. And it's nothing to do with Clapton Square. (*Beat.)* I mean y'know some people talk about it and some people live it. We actually live it.

SECTION 5- TEA PARTY PREPARATIONS AND STOP CRIMINILASING HACKNEY YOUTH

20. STOP AND SEARCH

GIRL ON LOOKER 1. What's going on there?

ALECKY walks on to where the police are talking to a black teenage on his bike.

BOY ON LOOKER 1. Now shut up man dat's my boy's big bruva.

ALECKY. Do you know what's going on? Do you know what's going on? I'm writing a play, I'm doing research I'm just wondering if you know what's going on? (*Pause.)* No? Do you know what's going on?

GIRL ON LOOKER 2. The police are just trying to harass the little kids. /Dat's all.

/BOY ON LOOKER 2 *shushes her*.

BOY ON LOOKER 1. Just be cool yeah man.

BOY ON LOOKER 2. What's she doin?

ALECKY. I make plays.

BOY ON LOOKER 1. Can you turn that off?

ALECKY. Ok.

Long silence as ALECKY goes over to the police who are searching the boy and starts talking to another on looker, without her dictaphone turned on. We see the action play out but hear nothing.

ALECKY. So tell me, tell me what happened again I don't I had the volume on . Oh God...

MAN ON LOOKER 1. You didn't have the volume/ on?

ALECKY. No. Tell me/ again.

MAN ON LOOKER 1. Oh dat is very unprofessional/*very* unprofessional.

ALECKY. Tell me again. I know tell me again, ~~tell me again.~~

MAN ON LOOKER 1. (*Chuckles*) Well listen I was standing over there/yeah?

ALECKY. Yeah.

MAN ON LOOKER 1. 'N all I saw was these two police bike drove down 'n they came here, stopped here, selected one yout and just started to talk to 'im. You cannot just select, a yout 'n just take him offa da street just like dat 'n just start to harass him. Dat is not right, dat is *inti*midation.

MAN ON LOOKER 2. Uh? Is he under arrest?

PC1. No!

MAN ON LOOKER 2. Is he free to go?

PC 3. Sir, put your bag down there.

PC1. He just…/ I've gotta search him for drugs down 'ere.

MAN ON LOOKER 2. Is he under arrest? Is he free to go?

PC1. To be honest mate, he's very –

MAN ON LOOKER 2. Do you have a warrant?

PC1. I'm talking to him you're actually not making things any easier for me.

MAN ON LOOKER 2. Ok who-who's the officer, who's the Sergeant out here?

PC1. I am. In charge.

MAN ON LOOKER 2. Ok.

PC 2. He'll be finished in about one minute sir.

MAN ON LOOKER 2. Alright, sixty seconds it is.

PC1. Tell him to chill out. You're not having any problems are you?

BOY ON BIKE. It's alright, it's – don't worry.

MAN ON LOOKER 2. You sure?

MAN ON LOOKER 1. Don't be silly –

MAN ON LOOKER 2. – it's bordering harrassment you're on de camera.

MAN ON LOOKER 1. – don't listen to what he says bruv, don't listen – don't be – don't programme – don't make dem programme you my brudda. Dat's why it's good to read you kna / 'n know your rights 'n all.

BOY BEING SEARCHED/ / But the longer you talk, the longer gotta stand 'ere innit

PC1. See the thing is I can't actually do what I wanna do with him/ because you're getting involved.

MAN ON LOOKER 1. Yes you could.

MAN ON LOOKER 2. What are you try/ na do wiv him? –// – get his name and number 'n wiv what?

MAN ON LOOKER 1. /You could. You could.

PC2. // He's tryna do a name check.

PC1. I- I need to do a name check, it's none of your business.

PC2. / He's tryna do a name check, he won't talk to me.

MAN ON LOOKER 2. I'm not arguing here, one second sir, listen/ one person speak at a time – right forget about it.

PC2. / No, no listen he's tryna-he's tryna deal wiv this, the sooner he deals wiv it he can go. When he's talking to you/ he can't do that can he?

MAN ON LOOKER 1. /So what did… what did he do? What did *he* do?

PC2. We've had some information

MAN ON LOOKER 1. On him?

PC2. That-that he *may*, *may*…

MAN ON LOOKER 1. May?

MAN ON LOOKER 2. / May?

PC2. / May

MAN ON LOOKER 2. It's a sticky word.

MAN ON LOOKER 1. May?

PC2. – be involved in some drugs./ We're doing our checks.

MAN ON LOOKER 1. /You're using that word may?

PC2. Cos I'm not saying he's guilty or anyfing.

MAN ON LOOKER 1. How can you / use the word, officer?

PC2. /Wha-wha-what we do, what we do –

MAN ON LOOKER 1. Officer? Officer? How can/ you use –

PC2. /The word we'd use is investigation.

Investigation. That's what we do. Give us a

chance to do it and everyone goes home

happy yeah?

MAN ON LOOKER 1. Then what you do. If

you, If you…If you're talkin' about drugs

then put him in the van and search him

properly or take him down to the station.

What you're doing is illegal.

PC 2. Have you- Are you a police officer?

(*Beat.)*

MAN 1. I read, my brother. I study history.

And I study the law.

PC 2. Just trying to do our job, yeah?

MAN 1. Now is it… Now I'm asking you a question as an officer; is it right for him to search him right there, sah..

PC 2. It is.

MAN 1. Why don't they take him in the van?

PC 2. Because we asked him, it's down to him where he wishes to be searched. He's happy enough for it to be done in public so it's not an issue is it? (*Beat.)* We're not /gon-

MAN ON LOOKER 2. /Where you going?

PC 1. Hey, hey, / hey!

ON LOOKER 3. Where you go?

MAN ON LOOKER 2. This is out of order.

PC1. He doesn't wanna talk to you that's why he's asked us to go round there. He doesn't want to talk to you.

PC1. He asked the officer to go round there to get away from you.

MAN 2. Is that what he said?

PC 1. That's what he said.

MAN 2. Whoo..Is that the truth?

PC 1. That's the truth.

MAN 2. Where's your warrant card. May I have a look at it.

PC 1. Don't need to see my warrant card./ I'm in full uniform my friend.//

MAN 2. / Why not? //No you're not.

PC 1. Course I am.

MAN 2. I can buy that bikers coat at a, at a shop. /I can buy a helmet.

PC1. /There's a little bit of a clue there. Little bit of a clue.

MAN 2. What does that mean. You telling me I can't stick- stickers/ on my my my coat.

PC1. /Nah, it'll be illegal.

ON LOOKER 3. Give it up. Let him have his day off.
PC1. Eh, what bike have you got?
MAN 2. What bike do I have?
PC1. Yeah.
MAN 2. What you asking questions for man. I don't understand.
PC1. Well you said you'd put a sticker on your bike.
MAN 2. No I'm not gonna stick a sticker on my bike. Come on now, I mean, what's to say you're a police officer? There's nothing to say that.

MAN 1. /Oh, he wanted it to be done in public?

PC 2. We will naturally do things in public but if he, if he wanted it to be done in somewhere more private then that would be an issue .

MAN 1. But I thought… okay… So I… let me, let me ask one more question..no…

just a silly question.
(Beat.)
Now, If *you* as an officer –

PC2. Hm-m.

MAN ON LOOKER 1. – find something on him –

PC2. Yeah?

MAN ON LOOKER 1. – and you take him to the police station –
PC2. Yes sir.
MAN ON LOOKER 1. – and the desk Sergeant –
PC2. Yes.
MAN ON LOOKER 1. – would the desk Sergeant make you search him again?

PC2. It depends what it is that was found on him sir.

MAN ON LOOKER 1. Y-you see I *know* the desk Sergeant would make you search him again because –

PC2. Well it depends to what extent you mean/ whenever anybody goes into custody their item – because it's all on camera, audio and visual, it's, somebody is always searched again. If someone's found, say with a weapon or drugs on them they're often strip searched as well to make sure nothing is hidden intimately.

MAN ON LOOKER 2 ./No.

PC1. See it on the back?

MAN 2. Is it. (*Beat.)*

Mate, you ain't got no ID on you.

You're hiding your identification. Why?

PC 1. What's that.

MAN 2. That gives us nothing.

PC 1. It's right there.

MAN 2. That gives us nothing.

PC1. How am I/ hiding?

MAN 2. /Constable Way, Constable Sweet-Talk.

PC1. How am I hiding?
(*Beat.)*
Well it can't be any clearly printed than it is.
(*Beat.)*

That's who I am.

MAN 2. Who is that? That's a number.

PC1. I'm sure a man of your intelligence can work out I'm not hiding that I have any identification. I've asked you. You haven't got any identification on display have you? *(Beat)* You've got that much on display.

MAN 2. I'm not pretending to be a police officer am I?

PC 1. You're pretending to know what you're talking about *(Laughs)*

MAN ON LOOKER 2. Good day Mister Microphone? Can we cross the road I don't like this/ camera.

ALECKY. Why?

MAN ON LOOKER 1. See you being there was good.

ALECKY. Yeah.

MAN ON LOOKER 1. Because if you wasn't there or we wasn't there they woulda handled him shabbier.

MAN ON LOOKER 2 If you weren't there they woulda definitely tried something/ silly?

MAN ON LOOKER 1. Yeah.

ALECKY. Really?

MAN ON LOOKER 2. It was that device that more or less saved us. I'm telling/ you da truth.

ALECKY. /Really?

MAN ONLOOKER 1. /Yeah

Is that camera still facing us?

ALECKY. Oh I see. Oh I see. It's over there now.

MAN ON LOOKER 2. Ok.

21. WILD WEST

KATE. It was-it was like the bloody wild west and they had a big sort of, you know, portfolio with all these people's faces in. Do you recognise any of these 'n I said. "how *dare* you come and start asking people, to, identify? Y'know what are you doing?" 'Oh don't you want to see the criminals arrested?' I said no I don't. I said you've got no evidence right now, you've got no proof any of these people did anything. At all." Let me tell you they were smashing people's doors off, my son was arrested. He was at the bottom of Clarence road kicking a ball around with two other boys and this guy in a mobility- on a mobility cart went up and said to the police "That- They were involved in the riots," and it seems to me that was enough. He was in – he was kept in – he was, taken to Hackney police station, kept in custody overnight, rushed through to Westminster Magistrate's Court. The next day: put in front of a judge and remanded. *No* evidence what-so-ever.

SECTION 6- TEA PARTY AND STOP CRIMINALISING HACKNEY YOUTH

22. RADIO LONDON

IAN. I said to the BBC TV News that er they should try an go when we start so they said, "That's alright, We'll go."

(Phone rings.)

Oh this is Anna again, this is from Radio London. /Hello?

23. FRONT COVER PART 1

TONY. /Have you seen that ? I-I wondered if that's ever happened before? Opening your newspaper shop when you're on the front cover of the newspaper. That's uh, really poignant isn't it? Ha ha ha.
(Beat.)

24. MUDDLE

At the tea party on Clarence Road.

SARAH. It's-a- quite a funny atmosphere in here at the moment isn't there?

ALECKY. Yeah, yeah yes it isn't?

SARAH. It could go anyway.

SARAH. I-I've been in a muddle permanently all week it's just been so nuts. (*Beat.)* I- y'know making really stupid mistakes about everything. Not thinking straight. I'm a real liability.

A bang.

SARAH. Ooh.

STEVE. There's one.

TONY. There you go.

SARAH. There's the first balloon/ burst.

STEVE. /That's one firework.

TONY giggles.

25. WORRIED

IAN. I was gonna say actually I-I-I very silly I'm probably worrying unnecess-I'm worrying y'know we're not gonna get enough local residents coming. Steve Lord told me that they were gonna send round a note round the house-flats 'n so on.

IAN. But I'm probably worrying/ unnecessarily.

JANE. /Why are you worried about that?

IAN. Well because, y'know, I don't want it to end up with a bunch of onlookers there, actually that'll be exactly the way the riots were actually. /About twenty people actually doing it and everybody else watching.

JANE. /Yeah…

JANE. There'll be Marks & Spencers cakes, everything'll be fine.

IAN. Yeah.

26. BULLETS

SADIE. Helloo.

ALECKY. Hello!

SADIE. Alright. (*Pause.)*

ALECKY. Ian, this is Sadie. Sadie this is…

SADIE. Hello Ian. /Nice to meet you.

IAN. Hiya.

ALECKY. This is Ian Rathbone.

SADIE. Hello.

IAN. Hello.

ALECKY. This is Steve.

IAN. Steve.

SADIE. I know Steve/ oh I do-I do know…..

ALECKY. Oh you know Steve… you know yeah, I guess you know the….

SADIE. From quite a long long time ago.

ALECKY laughs awkwardly.

SADIE. I want to um, share with you information about a, another campaign that's started, just started so we've just had our very first meeting. I haven't had a chance to speak to you Steve yet about er this campaign and uhm how the tenants association ya know could work with it. Basically the campaign is erm really- it-w- the name of it speaks for itself it's called Stop Criminalising Hackney Youth. There's lots of issues.

STEVE. Th-/This stop and search thing, right, I I-my p-personal opinion I think it's a good idea. I know, I know for a fact what was, what had been found/ on this estate, right - machetes, knives you know, things like this, er,/ bayonets, er, spears, ///guns in them bushes, ////er, bullets hidden behind,///// er, posted tissue.

SADIE. /Ok. // Yeah. /// Yeah. //// Mmmm.///// Yeah.

SADIE. You know I'm not saying nobody's saying those things don't happen. But we're, you know, you've even/

STEVE. And when you get an issue// about the youth - this what gets me,///right - *every*body wants to jump up 'n say 'oh them poor little boys how they're treated, mis-treated' –

IAN. / Yeah. //Yeah. /// Yeah.

SADIE. Because they care about –

STEVE. Don't get me wrong –

SADIE. Because they care about young people, their families.

STEVE. It don't matter, I, my kids were born on this estate –
Forty years I've been on this estate /right?-

SADIE. /Yeah.

STEVE. -Forty years 'n there was never ever any problems like there is now on this estate. 'n, y'know –

SADIE. What's it down to then, whadda you think?

STEVE. I-The parents – I blame the parents, I blame the parents I really blame the parents, because they don't care what their children do. Right? 'N as, as far as the-the ASBOs were concerned or whatever they are, the uh –

IAN. Dispersal zone?

STEVE. Dispersal zone,/ I think it was a great idea, I really do, I really believe that because these elderly people down here, not one of them will now come out after five o'clock in the evening. They're too scared. They're too scared.

SADIE. Anyway I'm not here uhm to criticise you, but you know you have said some quite extreme things, I think.

STEVE. But that is, that is my opinion. *(Chuckles)*

SADIE. I'm gonna go. Yeah.

IAN. Still leafleting. Any way, look listen listen. /It's been interesting.

ALECKY. Mmm.

27. YOUNG PEOPLE'S FUTURES

WOMAN IN BARBERS. The shop will be open today? It's gonna open today.

COLIN. People worried about the shop, what about young people's futures? Yeah because the shop will come back but the-there's more important things than the shop you know? Th- People's lives. Some kids are gonna get a conviction that are gonna affect their whole lives, which over moments of madness. *(Beat.)* You should have went to Tottenham an saw Prince Charles was down in Tottenham. And Camilla was in Tottenham today. They're really working to avoid this revolution aren't they.

28. POSITIVE

TONY. You got one 'a these yeah?

DOT. /I'm on the Resident's Association.

TONY gives IAN a pink and white gingham arm band.

IAN. /What's that? Oh, band, oh yes 'o course yeah. Um this is Tony/ from Clapton Square-

DOT. /Oh, oh hi –

IAN. -Users Group –

DOT. I'm Dot.

TONY. Hi Dot.

DOT. We're on the uh tenant's/ association of // Pembury –

TONY. /Hi.

IAN. // From Pembury.

TONY. Oh right hi yeah no –

IAN. Yeah yeah so you need to get to know one another.

TONY. Yeah yeah yeah well this… Sarah, my wife runs the uh Clapton Square Users Group.

SARAH. (*From afar)* Hi!

DOT. Hi! Go up 'n introduce myself can I?

SARAH. *(In the distance*) Hello.

IAN. Yeah go on. (*Beat.)* That's great.

TONY. Right anyone. Anyone else?

IAN. Um I don't know really.

TONY. I think Sarah needs one.

ALECKY. How- do you want me to put that on for you?

IAN. Yes please.

ALECKY. And I'll erm- /can you hold that for me? //*(giving her Dictaphone to Steve Lord)* Ha ha!

IAN. /An I'll put your's on for you.

STEVE. //Sure. Ha ha.

ALECKY. It's, it's on by the way.

IAN. Wow!

ALECKY. Isn't that amazing what she's done.

IAN. Who did that then?

ALECKY. That's Sarah. /So uhm Ian how are you feeling? / (*To Steve*) Can you point that over in this direction? (*To Ian.)* How are you feeling?

IAN. /Gosh she's terribly-

29. INTERLOPERS

ALAN. Hello there.

IAN. Hi.

ALAN. Hello, how are you?

IAN. Oh hi, how you doing?

ALAN. Nice to see you, how are you?

IAN. Yeah good to see you again, / yeah.

ALAN. Good. So what's happening?

IAN. There's three lots of BBC here / now….Newsnight.

ALAN. So what's bringing the BBC here today?

IAN. Uh street party. Um… and, uh, but I'm hoping, to be quite frank, that they go away once we start because, we've promised residents that they would not be treated as a spectacle but the idea is to try 'n talk to one another 'n if we can start to do that – 'n in fact I've just introduced, haven't I, someone from the Square to somebody from the estate. Two sides of the road 'n so y'know, people getting to know one another that's what is important.

JANE walks past pushing a trolly with drinks on.

ALAN. Teas and coffees being wheel/ ed along?

IAN. /Yeah from Marks & Spencers now –

ALAN. Is this a tea party?

IAN. Yes it's a tea party but it's coffee as well.

Ian laughs. Beat.

ALAN. It's quite a tricky thing isn't it? Almost being a gatekeeper at this point –

IAN. Yeah.

ALAN. – because you feel a sense of… duty and honour for the community and, the idea of the-the interloper is a complex one isn't it?

IAN. Yeah.

Pause

ALAN. You're smiling?

IAN. I don't know what you want me to say about that. I mean, who's-who's, I mean, the-I suppose you could turn that question round into – who's who's an outsider? I mean, I-I've lived here all my life, my family have got 160 years of tradition living here but I also think it's really important to-to welcome people. I was civic mayor, uh, three years ago and, uh, wearing the chain and going around, and sometimes you-people used to say to me: you don't sound like somebody from Hackney, be-be-that's because, when I was brought up, my mum and dad wanted me to speak proper. But the important thing is that there are lots of people who do speak in different ways, they speak posh, they speak because they're-in a-in a Vietnamese way, they speak

in an Afro-Caribbean way, however-however they speak it's all just about recognizing that we're all people and neighbours here together, that we all belong here as far as I'm concerned. If you're living here, for a few days, and you belong with us 'n it's part of our community 'n we will fight for you if we have to 'n we'll defend you if we have to.

Ian's phone rings.

IAN. Sorry I must answer this -

ALAN DEIN. Sure

IAN. -because people are- "Hello?"

Beat.

ALECKY. Is it ok- /uhm often in my plays I'll I'll sort of- uhm the actors will represent media so I'm not tryin to sort of like get in on your interview but would you be happy if like- for a little slice of it- someone represented you as part of the kind of the media- would that- would that be ok?

IAN. /Hiya. (*Beat.)* Erm

ALAN DEIN. Well the- inevitably I am because I'm making a radio programme. /I'd like to think what I'm doing is different from the news hounds. I work on a very different principle// we're social documentarists so of course like anything, everything has to be put into a pigeon hole/// and defined as something very simplistic like the media.//// I've spent a long time trying to argue otherwise but I'm not./////

ALECKY. /Yes// Yes I kno- Sarah said -yes. /// Yes yes. ////. Yes yes. ///// Right

30. NOT THEIR STORY

On the estate away from the party.

KATE. *I* don't think Clapton Square have *any* i*dea* what life is like, or has been like, for these young people on that estate at all. And-and it's like apartheid. (*Beat.)* It's completely like apartheid. And it is almost like, y'know, uuum, from-from the days of the Vic*tori*an sort of 'well we're step over into the sort of y'know 'n be seen to be doing a little bit of good'. Well it's not-it's not good enough. To throw a tea party on Clarence Road, how many young people want to go to that? How people want to get on that bandwagon and turn it in to their own fucking project. *Ab*solutely drives me nuts, y'know, 'cause it's *not*, it's not their story. It is not. Their. Story.

31. SOLIDARITY

SADIE. We got some money from Hackney Trades council, got 200 quid from them 'n/ they've backed it.

KATE. /Oh that's good. And what about the cards and y'know the information re: y'know, young people's thoughts 'n and –

SADIE. Oh we-we've got/ a leaflet –

KATE. /Have you got-got any?

SADIE. – 'n po– can you put a po/ ster up?

KATE We can you put one up. Yeah definitely.

SADIE. Yeah.

Pause.

SADIE. We-you know what I really want I want people to come Sunday, and I've got tickets an hardly anybody has, committed to coming on that/ coach

KATE. /I can't- I'm going away, yeah um

SADIE. But, last week's meeting was quite small / but, um, you know-

KATE. /Ok.

SADIE. -I think it was a shame because we had something to tell them we had the, posters and we had the leaflets and we had, er, the money from the trade's council.

KATE. Right

SADIE. Um, and there's still loads of things to do I mean. Um [*exhales]* but the-the thing is now is con-getting those families to contact us and start building a support network –

KATE. Hm.

SADIE. – and start, /y'know, making people aware that these things have happened –

KATE. /Hm.

SADIE. – y'know –

KATE. Hm.

SADIE. – that these kids have been arrested, what an injustice –

KATE. I kno-know, I know it's so true –

SADIE. – y'know, y'know –

KATE. – it's absolutely true.

SADIE. – um but no we can't do anything unless we –

KATE. No I know well –

SADIE. – get the stories. It's just about getting people together isn't it and going right ya know-

KATE. It's about solidarity isn't it Sadie

SADIE.- We're all in this together. We're not we just need all these mums /involved.

KATE. /I know it's *so* difficult getting them to sort of, y'know,/ some of them just like are not, I mean they're not like me// y'know –

SADIE. /Yeah. //No.

KATE. 'N I don't say that in a good or a bad way but just that they-they – they don't have any sort of interest. All they want is, I guess, y'know they don't want the aggravation, they don't want their sons to be locked up 'n when it's over it's just like …..y'know, some of them don't even go to court to be honest it is just…

ALECKY. Really?

KATE. Yeah. There's a boy who's now still in prison, through four court appearances not one mem- family member turned up. (*Beat.)* It's heartbreaking./ Maybe that's the way he wants it.// I don't know

SADIE. /Yeah but… // But we would've turned up. What we need to do now, it goes back to the issues that caused it in the first place/

KATE. /Yeah.

SADIE. It goes back to / all the stuff about stop and // search and dispersal zones and that's what the campaign / i-i- you know

KATE. /Yes. //Yes it does, it does. It does, it completely does.

SADIE. Yeah we need to tr- you know, tr- I know it's really hard to get young people involved but, it's like well –

KATE. It would, y'know…

SADIE. – it to break it, y'know?

KATE. I know, no I know, I know. Um… I mean y'know I just wish my son would because he's-

SADIE. - He could be-he could be leading this campaign-

KATE. He could, he absolutely could.

SADIE. -And I'd rather he did.

Laughter

KATE. He abso- No, honestly Sadie, he absolutely could.

Pause.

SADIE. But yeah come along to the meeting tonight.

KATE. Yeah.

SADIE. Yeah. Coz like ye-yeah, I get a bit kind of like, if not many people are coming I get kind of like 'there's no point' / and um

KATE. /No you have to be I'll have a check to see if I can conjure up some more interest. I'll have another go at Raph, I'll have another go at Raph. Lovely to see you.

ALECKY. Thanks Kate, ok bye.

KATE leaves.

Pause.

SADIE. But it's good you know, at least- sort of- she understands that she needs to actually come to meetings

ALECKY. Yep. Yep.

SADIE. Because there's no point having all this passion an anger if you can't channel it into something. you know, that's the whole point isn't it.

ALECKY. Exactly.

SADIE. You-you-you're completely, you know, united you stand divided you fall.

32. HELLO PRIEST

Back at the party the street is now full of people. Techno music plays. Children draw on the pavements in colourful chalk and Hoola Hoop girls and locals dance to the music.

HOOLA HOOP GIRL. Hello darling how are you? /Hi. Hello priest.

FATHER ROB. /Very good.

33. PASTIES

DEANNE stands just outside COLIN'S barber's.

Music.

DEANNE. Alecky- how are you darling come! *Ha ha ha.*

ALECKY. Hellooo.

DEANNE. How you doing?

ALECKY. I'm ok. How are you?

DEANNE. I'm good.

ALECKY. Did you get my text?

DEANNE. That's why I'm here. Ha ha ha ha. I didn't know about it.

ALECKY. I told you /about it!

DEANNE. /Yes you told me! You told me and then I-

ALECKY. Result!

DEANNE. Come and have a drink. Ha ha ha ha.

(Beat.)

I just congratulated Marks & Spencers. *(Laughter.)* I asked dem if they brought that special cake that I like with the cream in it y'know the ones we can use for birthdays 'n he said no but every other cake is there. (*Laughter)* I said will you have any pasties out there he said, "You don't want much!". I said, "No I don't want much" (*Laughter through nose).* It's well done, it's good it's good. Some people are suspicious, mind you. I've heard de rumours going on dat uh, *(sigh)*, they want to get faces from people on the community, the young people for somebody to have it lined up 'n say "oh um… *dat* one was dere and *dis* one was dere". But they said the youth are more smarter than that.

34. FEELING GOOD

SIVA. We're Feeling good. Opening today that's all we waited for. Hello Jane how are you?

JANE. Look at you, how are you?

SIVA. Not bad darling.

JANE. Bigger smile than ever.

SIVA. Of *course/* this is all you waited for.

JANE. /How-d… How'd you feel?

SIVA. Ah I feel *very* good/ y'know, ve-I can't express myself y'know. That day I was cried.

JANE. /Oh!

Laughter

SIVA. Today I'm laughing.

JANE. *Laughter* Yeah.

SIVA. Oh. Very happy than have anything else.

35. CUPCAKES & PICK THEM OUT

COLIN. S'alright, this is all lots of strangers, this not local people. *(Pause).* I can't even… oh one. Two. Three. Four. *(Pause.)* Four local people I've seen. (*Chuckle.)* That I've known he he- no – five, lemme see. From here I can only see about five local people. *(Pause.)* Something wrong here. Isn't it? *(Pause.)* They probably want more than just tea and cakes innit? They want solutions ha ha ha. Huh? They need more, they need a youth centre, or they need something else but they don't need a tea party. Eh? *(Chuckle).* From Marks & Spencers. He's a Marks & Spencers employee. (*Giggles*) Did you know Marks & Spencers were providing all this?

M & S EMPLOYEE. Oh- no I-I recognise some of the cupcakes/. With the icing on the top. Quite nice. I think it's good yeah, yeah, there's quite a lot of stuff out on the spread today. Yeah just to, just to give back I guess, just to settle stuff.

COLIN. /Ha.

COLIN. Or is it to attract, or is it to attract the looters? They like free fings.

Laughter

It's could be a big sting isn't it?

Laughter

COLIN. They been picking them out one by one, with no bail. *(Pause.)* They may be someone's child that you know (*chuckle)*. You can't do that.

36. RUBBISH

LUKE'S MUM. In one way I'm glad it happened because it's woken everybody up.

LUKE. ‘N it’s got rid ‘a the rubbish.

LUKE’S MUM. Yeah it has got rid of all the shit round here now.

LUKE. No because they know now if they start, they will evict ‘em. Cos they dunnit, they came on to ‘n start‘n started evicting people for it.

LUKE’S MUM. They got all their pictures up, everyone’s that was involved they’ve arrested ‘n evicted their parents. Yeah. It’s in the tenancy agreement, if you cause anyfing like that you’re out yeah so they’d all be gone. (*Beat.)* Good. That’s what we like. A bitta peace and quiet round here.

37. PENTONVILLE

DEANNE. I wanted- I was looking for Desiree because her so[n]-her-her, um, nephew got arrested on in the riots.? Y’know he’s in Pentonville? Imagine? (*Kisses teeth).* Yeah. Because I went to find out what the hell was going on, plus that night he had his head bust as well ‘n I wondered if the police was looking about him. Dey won’t even tell us what ‘n what for. He’s on remand they haven’t even got to him yet. They haven’t even – they HAVEN’T even got to him yet. They DON’T KNOW nothing.. it’s not fair. Society is not fair, the government is not fair. They’re just holding him so you make sure you write that down. / They’re just holding him.

ALECKY. / I am. I’ve got it.

38. DON’T BE SUCH A CREEP!

SARAH. Can I just say you’re missing some quality chat over here.

ALECKY. Oh dooooh- Really. Really?/- ok good well done. Thank you. Can I drop in on the conversation- were you //sharing you’re thoughts on Hackney?

SARAH. /Yeah. Yeah.

MC POWER. //Ok. I was MC Power
An I was givin- showin this flower
That I do this every hour,
I can do thi’ in my sleep
I can do it when I’m weak.

TONY. Hmm.

ALECKY giggles. MC POWER laughs.

MC POWER. You need to change /that laugh.

TONY. /That is fantastic.

ALECKY. Ha ha. That’s brilliant.

MC POWER. Yeah. It’s all good.

ALECKY. That’s brilliant. Can you do one about the riots?

SARAH laughs. ALECKY cackles.

ALECKY. Please. ‘Especially Siva’s shop. Can you jus do something about that?

MC POWER. I… feel it for the guy wid da shop

He got his shop looted ‘n they took a lot
They took all his wines ‘n they took all his spirit
But I’m the guy that, like the Holy Spirit
I’m come to h-help out
I have to scream, I have to shout
What was all that really about?

(Beat.)

I’m Mr MC Power
And I’m still come at this hour
And the lady I’m looking at she’s like a flower
So I can’t look into her eye too deep
Because it makes me wanna go home ‘n sleep

Laughter

SARAH. No man surely I make/ you wanna weep!

TONY. /Weep

ALECKY. Weep! Weep! /Weep, not sleep!

MC POWER. /Yeah.

SARAH. It’s all going wrong if I’m making you wanna sleep man.

Laughter

MC POWER. Pleeeeaze! Ok. (*Beat.)*

TONY. You can’t say that she’s cheap.

Laughter

SARAH. Little /Bo-Peeps.

ALECKY. /Don’t be such a creep.

TONY. /Not. Not sleek.

TONY. Yeah.

MC POWER. Don’t be such a creep!
But I’m not here to /defeat.

JANE. /I’ve got some news to tell you, sorry, guess what it’s got up to now as of an hour ago, twenty th – sorry I’ve lost it *(Looking on her iphone)*– twenty five thousand three hundred and thirty three pounds and fifty four pence.

Cheers

39. MUFFINS. PART 1

CHRISTOPH. Well this is impressive but I don’t think they are doing it just for uh for uh for the community, they are doing it for uh for PR reasons, that’s what I think. *(Beat.)* Um my name is Christoph, I’m a reporter for uh *Der Spiegel* magazine. It’s still great, it’s still uh lovely that everybody came together on the street but uh the people I talked to, uhm from-from Pembury, they were very suspicious. Uh and either they carried

away muffins to their homes so they wouldn't stay here and didn't dr- um drink tea with- with the other people, or um they would just say it-it's ridiculous, we-we don't need this, we don't need-we don't need muffins to be given to, we're not-we're not uh… *star*ving here.

40. MIDDLE CLASS

ALECKY. It's good- /go'…

SARAH. /I- I I'm really slightly concerned that we /might-

ALECKY. /What?

SARAH. -That we might be the worst possible /sounding middle class.

TONY. /Hmmm.Hmmm.

ALECKY. No no no no. /No. I mean I'm sort of interested at looking at that that tension but I'm really not tryin to ss

TONY. /No cos I think it's what what we were jus saying there…… I think we're also genuinely going into the community and that is sort of, ya know-I think that's - doesn't matter what class you are. /I'm proud to be middle class. I'm white and middle class- that's what I am. Ya know so d- I have no concerns about being seen as that. But ya know it's what-what we do that matters.

ALECKY. /Yeah you're-

ALECKY. Exactly, don't worry, I'm not going to stitch you up./ (*SARAH laughs nervously.)* Ok? Ok? Ok? I mean she will obviously have to have flowers in her hair and long plats.// But ha ha ha.

TONY. /Yeah, no we know- actually ya know I- I-I

SARAH. //Yeah. Yeah, yeah, yeah.

TONY. But I- cos ya know, I jus sort of always been ya know proud to be middle class. *(Beat.)* Food's much better!

ALECKY and SARAH laugh raucously. TONY chuckles.

ALECKY. That's going in. *(referring to her dicataphone.)*

More laughter.

SARAH. I can't help being middle class.

ALECKY. No.

SARAH. / That's who I am

TONY. /That's who I am.

ALECKY. I'm the same.

SARAH. What I'm interested in is the – the spaces between people who've come from very different backgrounds and how do you bridge those gaps, how do you knit a community together? How do you face to face meet- someone else, how do you- how do you understand someone who's different to you- how do you connect with that person?

41. MUFFINS PART 2.

You see a lot of~~… um…~~ issues uh… on this street… um… uhm… where I-where I think you can tell, uh, a lot of things about British society -because um there are a lot of hip and young people, that's uh urban London, wearing, um, very short jeans er with bare ankles, no socks, um uh and-uh, um have really poor people on the other side of the street.

42. GERMAN INTEREST

ALECKY. An thi- Christoph is from Germany/ and he's been writing a piece- //not about the riots-

SARAH. /Arhhh.

CHRISTOPH. //Hi nice to meet /you.

SARAH. /Hi.

ALECKY. This is Sarah, this is /Tony

TONY. *(To CHRISTOPH.)* / I'm Tony, hi.

CHRISTOPH. /Nice to meet you Tony.

SARAH. /We've had a lot of German /uh…journalists

TONY. Yeah a lot/ of German interest.

CHRISTOPH. /I know I know I bumped into-into them, every…fff / thirty minutes.

SARAH. /Why, why, 'cause we've had the odd one from elsewhere in Europe, why so many Germans, why is it such a big story there?

CHRISTOPH. Flights are cheap?

(Beat.) Laughter

SARAH. Ok yeah./ Ok.

TONY. Ha ha. Yeah.

CHRISTOPH. Um…

TONY. And the euro's strong, yeah. Let's face it.

CHRISTOPH. An the euro's very strong /yeah.

TONY. /Yeah.

SARAH. Yeah.

CHRISTOPH. Yeah.

TONY. /That'll be…

CHRISTOPH. /No to be honest, to be honest the weather is really bad in Germany right now.

SARAH and ALECKY laugh.

TONY. Really?

ALECKY. It's been a successful day/ hasn't it?

TONY. Yeah, def- real success. I mean really amazing. An- ya know really lovely thing to be a part of as well.

ALECKY. Yeah.

TONY. Ya know, its-it's always that sort of thing of -ya know- people sort of- y kn-sor- it almost makes you feel sort of guilty for feeling so good about being a part of it- well just because essentially I'm having quite a good time in sort of what's actually quite a tricky an complex situation an in-in other people's suffering.

43.GUESSTIMATE, STREET ART, RECLAIMING THE STREETS.

FATHER ROB. I think it's been an extraordinary success today. We think there's been somewhere between um three and four hundred, if not more here /er-today. That's a-that's a the kinda guesstimate// figures which Marks & Spencers have been pulling together.//// Erm 'n so that's, y'know really pleased to see that uh, that taking place .//// Yeah I'm pleased. I just thought I love the-the-the things ///// that are on the-on the pavements as well, the street art 'n stuff. Of course it's gonna rain ////// which means it'll all wash away.I was- I was I was praying big time for rain last Monday night that's what I was doing. Because actually if we had-ha a kind of massive outburst the whole thing would've dissipated 'n people would'a gone home. /////// But there we go.

ALECKY. /Fantastic. // Right. /// Right. Ha. //// That's brilliant. Are you? ///// Yeah I know…..I know. ////// Yeah. ….Yeah. /////// Ha ha ha.

JANE. But you know it is jus-just that thing, reclaiming the streets isn't it?/ Last time there was a gathering of people it was a really nasty gathering of people wasn't it?

ALECKY. /Yeah it is.

(Beat.)

JANE. Well it's so funny though since meeting you, an at's said-I remember when I met you at the meeting I was like- what the 'ell- what's she talking about this verbatim stuff /and now, now I've got a slightly different perspective on it because I can now ss- c-see the drama of it all as well as being// involved and I can see an I was jus like "Oh it's made for a bloody play."

ALECKY. /Yeah.// Yeah.

ALECKY. It hi hi hi hi! I'm gonna try an pounce on Ian. Ian seems to be calm- I thought- I thought I might get a bit more drama from him.

44. WE DID IT, WE DID, WE DID IT!

ALECKY. How you doing Ian you got through it?

IAN. It's absolutely brilliant /but I-uh with these things I'm always kinda like reasonably passive and I sit down at home and I suddenly it's: yeah! Did it, did it, did it, //did it yeah!

ALECKY. /Yeah? // Yeah?

Teasing a child who is drawing on the pavement in coloured chalks.

IAN. Did you write here? You know it's against the law to write on the pavement? (*Beat.)* It's got them going? (*Referring to the kids dancing*)

ALECKY laughs.

Ian claps to the music

ALECKY. Ian would you mind standing just there and I can take a picture of you in front of the barbers. Can you do a bit of body bopping.

45. BREEDING GROUND.

SADIE. Hiya. -wondered if I could put one these posters in your window- on this campaign called Stop Criminalising Hackney Youth and it's basically uhm to support families and young people who were involved in the riots and to really look at the issues that caused it in the first place like erm stop and search, police harassment, lack of youth services and erm- and that kind of thing.

The woman shakes her head no. ALECKY and SADIE go into another shop.

SADIE. Wondered if we could put these posters in your window- on this campaign called Stop Criminalising Hackney Youth and it's basically uhm to support families and young people who were involved in the riots

SHOP OWNER. No I got too many posters.

SADIE. Okay.

ALECKY. Oh…It's Stop Criminalising Hackney Youth. I know you were at the meeting weren't you/ in the Church.// It's about uhm Stop Criminalising Hackney Youth about how the kids have to- (*Beat.)* No?

POSTER WOMAN. /Yeah.//Yeah.

SADIE. No.

ALECKY. *(Brightly*) Okay!

They continue on.

SADIE. Hiya.

MAN IN HIS GARDEN. Hi there. /Aright?

SADIE. /Alright?

MAN IN HIS GARDEN. Yeah, yeah, yeah, yeah.

ALECKY. Hello.

SADIE. This is err Alecky, /who's come with me she's helping me //on this campaign called Stop Criminalising Hackney Youth Criminalising Hackney Youths./// Oh we're just giving out a leaf –

ALECKY. /Hello.

MAN IN HIS GARDEN. //Ok. ///Stop what?

SADIE. Criminalising Hackney Youths.

MAN IN HIS GARDEN. Criminalising Hackney..?

SADIE. Hackney Youths.

MAN IN HIS GARDEN. Youths?

SADIE. Yeah.

MAN IN HIS GARDEN. Bit late for that.

Nervous laughter from DESIREE *and a sigh from* ALECKY.

(*mumbles)* No I don't want one.

ALECKY. No?

SADIE. You don't want one?

MAN IN HIS GARDEN. No.

ALECKY. No.

SADIE. So you're not interested.

MAN IN HIS GARDEN. Not really. These- this is a breeding ground for criminals. Too little too late. You already – their babies are already gonna turn out to be criminals.

SECTION 7- SHOP OPENS

46. OPEN

IAN. Ok. I think probably people are gonna have to stand back a bit to allow the photographers to take their pictures.

OFFICIAL PHOTOGRAPHER. Right, guys…

IAN. Erm Shiv! Right you say your bit, then I'll say my bit and that'll be it yeah?

IAN addresses the crowd assembled outside the shop.

As the-as the chair of the Friends of Siva erm campaign I just wanted to say something uh, sort of on a human level because this- this is about human beings responding to other human beings in need of love and care 'n I really take my hat off to the Friends of Siva who are here today 'n all the community in this area who have given so much and continue to be so kind. This is more than a shop it's a bridge –

A local puts some money in to a collection bucket.

– between, there we are –

JANE. More money, /money coming in.

IAN. More money, there you are.

Laughter

IAN. I'll look after it for him. It's just clear this is more than a shop, as shops so often are, it's a bridge between communities here. It's a place where you can meet others you may not usually meet /–and it's a place where there is friendliness and kindliness – – you know that 'cause you're a customer aren't you.

GUEST SHOPKEEPER. /Mmmm…… //It's true.

LOCAL. Yeah.

GUEST SHOPKEEPER. No I'm a shop keeper.

Laughter

IAN. Ok so you would say that wouldn't you? So it's a sharing together isn't it? / And so to say thank you to the local community for all that they've done here and this is just the start.

SIVA. /Yes of course.

Applause.

IAN. Ok so I declare/ the shop, open.//

SIVA. /Yeah. //Yeah!! Ha ha.

Cheers. Clapping.

SIVA. Aw, thank you.

GUEST SHOPKEEPER. So pleased for you.

SARAH. Lead the way.

OFFICIAL PHOTOGRAPHER. Siva? Just before you go, can we have a picture of your family –

SIVA. Yeah.

OFFICIAL PHOTOGRAPHER. – and the local people –

SIVA. Yeah.

OFFICIAL PHOTOGRAPHER. – outside your shop.

SIVA. Yeah no problem.

EPILOGUE

47. DO YOU REMEMBER ME?

ALECKY. (*Bursting in loudly, out of breath.)* Hello? / It's Colin isn't it?

COLIN. /Hello.

COLIN. Yes it is.

ALECKY. Do you remember me from like making my play about the riots? A couple of years ago.

COLIN. Oh yeah.

ALECKY. Huh. (*Getting her breath back.) Hi.*

COLIN. You sort of disappeared. I never saw you again.

ALECKY. I know I did disappear for a bit. Can I talk to you a bit more?

COLIN. About what?!

ALECKY. Well I'll tell you why-

COLIN. What d'you want? Skin or just a number 1?

SKIN CLIENT. That's fine just skin.

Sound of the clippers.

COLIN. Skin?

SKIN CLIENT. Yeah.

COLIN. Ok.

ALECKY. -Uhm because they're about to say on the news whether, I thought it was quite a pertinent time to come back because I think at about half past three the jury's gonna conclude on whether the police uhm were guilty of like killing Mark Duggan.
(Beat.)

COLIN. Ok.

ALECKY. Erm. So I sort of wondered whether- I didn't know whether you'd be listening to it on the radio ya see that's all.

COLIN. No. I didn't realize it was- I didn't realize it was gonna be there.

ALECKY. Yeah, they- just basically I heard it on the radio in my studio and I-they said they're gonna do it in half an hour and I was like "Oh!" so I just jumped on the bus because erm.. just to sort of fill you in – I stopped work on it because I ended up erm doing something for the BBC about the riots and not using any of my material…

COLIN. Ok.

ALECKY. So I shelved all of my stuff and worked on another project-

COLIN. Ok.
ALECKY.- to do with the riots but not my material.-

COLIN. Ok.

ALECKY.- And then about six months ago a theatre in Islington called the Almeida said they wanted to put on my riots play I said "Oh well I have to reconnect with a few people" because I sort of dropped off, after like- November time-

COLIN. Ok.

ALECKY. -I sort of stopped- that's probably the last time you sort of-

COLIN. Yeah.

ALECKY. -I was around. Soooo I wanted to come and chat to you again anyway to get this new ending to kind of update it.

COLIN. Ok.

ALECKY. Yeah. That's why I'm back but that's why I'm back in su- I was gonna come back anyway- but that's why I'm back in such haste cos I thought ah they're gonna announce it on the radio and it would be great if-

COLIN. What er?

ALECKY. Can we. Do you get?- Wher-Cos they might announce it like – do you see what I mean? /Like on BBC news or whatever.

COLIN. /Yeah.

COLIN. On BBC news?

ALECKY. Yeah.

COLIN. Oh.

ALECKY. Do you mind- cos then an then I can get your reaction to it. Oh brilliant!

He goes over to his radio. The customer looks unimpressed by this intrusion.

ALECKY. *(Beat.)* I'm sorry to kind of invade in all of a fluster but I was like "Oh!"

Music plays as Colin fiddles with the dial.

ALECKY. It'll probably be on Beeb- on the….. radio

Voice of a radio presenter as COLIN continues to scan.

COLIN. Oh…..right….

Jingle plays, "BBC radio/ 2"

ALECKY. That's twooo.

COLIN. Yer- errr.

Music blares

ALECKY. *(Becoming impatient.)* What do you normally listen to radio wise?

COLIN. I wonder if this /let me see Sky-

ALECKY. /If not have you got BBC or Sky news.

COLIN. Errrr. *(He goes to his TV)* I wonder if it's on there.

ALECKY. Huh… Oh….No….No…No. (*Long pause as he flicks through the channels.)* Ah- yes yes!! The one before.

COLIN. Alright.

ALECKY. Yes! (*Beat.)* Ok.

BEN GAGIN (On TV). And a majority saying lawful killing with two of the jurers saying there is an open conclusion and there are cries of "No!" from the Duggan family/ in here this afternoon and the jury.

COLIN. /Ya see "lawful killing" it was always going to be that decision anyway.

On the TV scenes of family members and supporters outside court shouting down the police spokesman reading out the press statement.

ALECKY. Yeah. Oh dear, it's the police now.

COLIN. Yes.

More shouting.

SKIN CLIENT laughs gently

COLIN. He best give up innit.

SKIN CLIENT. There you go- the people are not happy. How can they reach that verdict?

More shouting of "Murderer, murderer, murderer!"

ALECKY. Oh my word.

COLIN gets back to work. The sound of his clippers and the yelling TV makes it difficult to hear his speech.

COLIN. They're not, they're not, they're not letting him. (*Beat.)* There's got to be a better, a better, a better way instead of rioting y'know to handle them like that innit? Ha ha. He cannot be heard./ He cannot defend it. He has to go on a programme where there's no interruption isn't it. No-one's hearing what he's saying. But they didn't hear the people's voice in the first place so why should they hear his voice. (*Beat.)* Poor man has to go home to his wife after all of that. Ha ha ha ha he he.

SKIN CLIENT. /Mmmm. Can't get his words out.

The yelling and sound of the clippers build into a crescendo.

END