

Little One was first presented as a workshop production at the SummerWorks Performance Festival from August 5 to 14, 2011, with the following cast and creative crew:

Aaron: Joe Cobden
Claire: Michelle Monteith
with Kaylie Lau on the toy piano

Director: Natasha Mytnowych
Set and costume design: Michael Gianfrancesco
Lighting design: Kimberly Purtell
Sound design: Eric Meadows
Music director: Lily Ling
Stage manager: Ashley Westlake
Assistant director: Viktorija Kovac

Little One received its first production at the Tarragon Theatre Extraspace, Toronto, on February 20, 2013, in a co-production with Theatre Crisis, with the following cast and creative crew:

Aaron: Joe Cobden
Claire: Michelle Monteith
with Kaylie Lau on the toy piano

Director: Natasha Mytnowych
Intern director: Rebecca Ballarin
Assistant director: Nathan Carroll
Set and costume design: Michael Gianfrancesco
Lighting design: Kimberly Purtell
Composer and music director: Lily Ling
Sound design: John Gzowski
Assistant sound design: Debashis Sinha

4 / Hannah Moscovitch

Script coordinator: Rachel Steinberg

Stage manager: Ashley Westlake

Chaperone and coach: Rose Napoli

As part of its premiere run, *Little One* toured to the Banff Centre, the Yukon Arts Centre, and to the Belfry Theatre's SPARK Festival.

Little One was nominated for the Dora Mavor Moore Award for Outstanding New Play in 2013.

We see AARON in a moment of decision, blinking, looking at us.

He makes the decision:

AARON fumbles with his cassette-tape player. He presses rewind.

When the tape has clicked off—it's stopped rewinding—he presses play.

Transition.

In the darkness we see a female form and we hear a creepy, whisper-singing. . .

CLAIRE: (*whisper-singing*) Here comes the bride. Here comes the bride. Here comes the bride, all dressed in white.

Low lights up on CLAIRE.

Here they are, standing at the airport. She's got a suitcase with Hello Kitty on it held together with duct tape. She's smiling and bowing and he's looking her up and down and they're both a little nervous because this is it: this is the first day of the rest of their lives. They get in the car and she tries out her English on him and he tries out his Vietnamese on her and they share a forced laugh. They arrive at the house and probably he's thinking: "She's just as pretty as she was in the photographs," and probably she's thinking: "What a big house."

Beat.

Then they go upstairs together and stand in the bedroom looking at the bed, both of them thinking: “Here is where the magic *doesn't* happen.” Because after all this is the end point of her journey, this bed. This is why she’s travelled across oceans, so she can become a resident of this bed.

Beat.

Then they go downstairs to the kitchen and they each have a sandwich, turkey on rye. She has a glass of juice from the fridge and he has a beer from the cooler in the garage. And in the back of both of their minds is the lumpy bed with sweaty sheets on it. . .

Beat.

It’s gnawing at them, the thought of that bed, because, in a few short hours, they’ll both be. . . in it.

Beat.

The next morning they drive to the civil registry for their seven a.m. appointment and there’s some paperwork and a brief congratulations from the city clerk and then *this is it: this is the first day of the rest of their lives*. And the question you’re wanting to ask is: *what happened in the bed?*

Beat: she smiles.

And what is that sound?

Pounding.

It’s the middle of the night for Chrissakes.

Pounding.

Transition.

Other People's Children was first produced at the Tarragon Theatre Extraspace, Toronto, on February 20, 2013, in a co-production with Theatre PANIK, with the following cast and creative crew:

Ilana: Niki Landau

Ben: Gray Powell

Sati: Elisa Moolecherry

Director: Paul Lampert

Set and costume design: Michael Gianfrancesco

Lighting design: Kimberly Purtell

Sound design: John Gzowski

Assistant sound design: Debashis Sinha

Stage manager: Marinda de Beer

Script coordinator: Kate Abrams

scene one.

We're in a small bedroom in a stylish minimalist hipster house: granite, glass, concrete. There are a number of framed photographs sitting out. SATI's suitcase is almost empty. ILANA stands in the doorway. SATI stands over her suitcase. ILANA has some bling on: a couple of rings, including a diamond wedding ring. ILANA is wearing casual clothes—jeans and a pink sweater—a stylish version of harried mom clothes.

ILANA: You've unpacked.

SATI turns around and sees ILANA. While SATI says the below, ILANA is coming into the room.

SATI: I . . . unpacked, yes: is that not what I was supposed / to do?

ILANA: Yeah, yeah!

SATI: I wasn't supposed to unpack. . . ?

ILANA: No, no: this is your room if you want it. It's just it's *small*—smaller than the basement: did my mother-in-law show you the basement?

SATI: I—yes—I like it. This room. But I can go in the basement—?

ILANA: Yeah, yeah: no no no. . . !

ILANA gazes curiously at SATI.

Then ILANA snaps out of it.

Well, welcome, welcome: it's nice to. . . meet you, and I hear you met Eva, at the airport, with my mother-in-law?

SATI: Your daughter was so welcoming!

ILANA: Oh good.

SATI: She held out her arms to me. She held out her arms and I lifted her up into the air!

ILANA: *(smiling)* Did she try to grab your boobs?

Beat.

Your boobs. Did she tweak your boobs?

SATI: No. . . ? No. . . ?

ILANA: I just stopped breastfeeding—we're using formula—and she has this habit right now of—she just goes *right for the boobs*. She'll give 'em a good honk-honk too if you don't watch it; she can be a real little. . . tit grabber.

ILANA laughs.

Pause.

SATI: I. . . had a good flight—very good flight—I saw the city from the airplane and I am very charmed by it.

ILANA: Oh good.

SATI: Very charmed.

In This World was first produced by Youtheatre at Théâtre Calixa-Lavallée, Montreal, on March 16, 2008, with the following cast and creative crew:

Bijou: Hannah Cheesman

Neyssa: Sharon James

Director: Michel Lefebvre

Set and costume design: Véronique Bertrand

Lighting design: Renaud Pettigrew

Sound design: Martin Messier

Production management: Jonathan Rondeau

The play was produced by Roseneath Theatre and toured Ontario Secondary Schools as well as performing at the Tarragon Theatre Extraspace, Toronto, from March 19 to 24, 2013, with the following cast and creative crew:

Bijou: Meilie Ng

Neyssa: Oyin Oladejo

Director: Andrew Lamb

Assistant director: Jill Harper

Set and costume design: Lindsay Anne Black

Sound design: Verne Good

Stage manager: Thom Speck

Production manager: Heather Landon

Tour manager: Niki Poirier

Education manager: Kathryn Stelmack

Managing director: Natalie Ackers

In This World won the Dora Mavor Moore Award for Outstanding Production, Young Audiences, in 2010.

scene two.

An office: a confined, cramped space. NEYSSA and BIJOU sit on chairs a couple of feet apart, facing the audience. They wait, not looking at each other. Then, after a silence, NEYSSA starts glancing at BIJOU. BIJOU stares straight ahead. BIJOU's lip is bruised and cut.

NEYSSA: I get suspended
My dad'll put me through the wall
He'll *whip* me.

Beat.

I got sent home for smoking one time
The smoke set off the alarms in the bathroom at my school
My old school and he

Beat.

My brother?
He backed over our cat
My mom's cat
And my dad?
He broke a bottle over his head
We were out on the patio we heard it the sound of that cat being backed
over by the car
My dad
Goes over
Drags my brother out of the car
His seatbelt was still on and Dad pulls him out of the seatbelt and pushes
his face into the cat
The dead cat with its guts out half-under the wheel
And then he broke the bottle over his head.

BIJOU looks at her.

What?

BIJOU: Your dad won't whip you.

NEYSSA: Yeah he will.

BIJOU: No he won't.

NEYSSA: Yeah well your parents?
You get suspended
They raise your allowance
Buy you a car some designer shit
"Let's throw some money at the problem 'cause that's my little girl
That's my little princess little girl."

BIJOU: (*sarcastic, low*) Yeah.

NEYSSA: They gonna maybe switch you schools
Send you to Switzerland?
Boarding school
Go skiing March break
Oh look at me I'm Paris Hilton*
Tits on ice!

Beat.

That cat
It had a name kind of like yours
Topaz
That was the cat's name
Cute hunh?
Cute name.

* This year we've been replacing Paris Hilton with Miley Cyrus. Feel free to update the celebrity.

BIJOU points her finger.

Yeah?

What?

What Bijou use your words—

BIJOU: Pass me the Kleenex.

NEYSSA goes over to give the box of Kleenex to BIJOU. BIJOU puts out her hand to take it. NEYSSA drops the box on the floor. BIJOU picks up the Kleenex box off the floor and pulls tissues out of it. Or NEYSSA just sits there and eyeballs BIJOU, so BIJOU crosses and gets the KLEENEX for herself. Then BIJOU touches her nose and face with the tissues.

NEYSSA: Teachers

“I do my nine to five”

Hiding in their offices

OH A FIGHT OH NO SO VIOLENT

I SAW A FIGHT THIS ONE TIME ON TV I TURNED IT OFF.

Beat. BIJOU and NEYSSA listen for the teachers.

MR. LEPAGE?

MRS. SUNDEEN?

Beat. Still no response.

Well they're not coming so here's what they're gonna say

Neyssa you're suspended

Or maybe Neyssa we are just soooo

Pleased to have you at our school

Because we are big believers in “diversity”

But we just can't have you bringing all that violence with you from your old school—