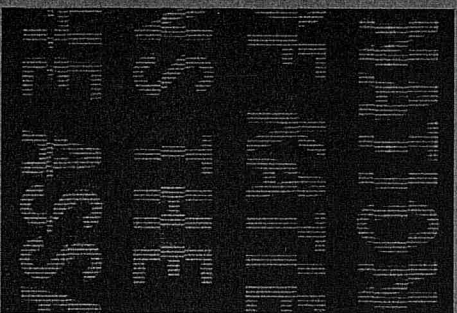


The Assassination of Katie Hopkins



- A shocking crime divides the nation. Fingers are pointed, sides are drawn, facts are hard to come by. Why did this happen? How do we move on? What must we remember?
- It's easy to have an opinion online, safe behind the anonymity of a keyboard, just like, share and subscribe. But as the digital mob polish their pitchforks, the world starts to question just how *free* should *free* speech be?

- A smart, satirical musical by Chris Bush and Matt Winkworth about truth, celebrity and public outrage, *The Assassination of Katie Hopkins* premiered at Theatr Clwyd, Mold, in April 2018, directed by James Grieve.

- Chris Bush is a playwright, lyricist and theatre-maker, and was the Pearson Playwright-in-Residence for Sheffield Theatres, where her play *Steel* will premiere in 2018. Matt Winkworth is a composer, arranger and musical director. Together, they won the Perfect Pitch Award for new writing in 2014.

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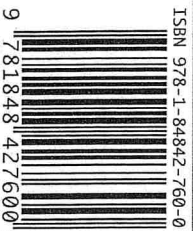
CHRIS BUSH & MATT WINKWORTH ■ THE ASSASSINATION OF KATIE HOPKINS

N H B

N H B

THE ASSASSINATION OF KATIE HOPKINS

MUSIC MATT WINKWORTH
WORDS CHRIS BUSH



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ACT ONE

1. Overture: Have You Seen This?

The stage is bare, except for a number of mobile phones on various tables and surfaces. One by one they start to buzz, slowly building a percussive rhythm. Now they begin to bleep and chirp. Gradually, members of the COMPANY enter. Now the noise of their key tones as they write messages are incorporated into the score, along with the whooshes and chimes as these messages are sent and received. Only now do they start to sing, their voices overlapping.

COMPANY. Have you seen this?

Have you seen this?

Have you seen this?

Have you seen this?

Have you seen this?

Fake – totally fake.

Have you seen this?

Don't believe a word of it

Have you seen this?

Shit – what's going on?

Have you seen this?

Read this thread by @SuzieCupcake96

Have you seen this?

Shots fired –

Have you seen this?

A search result is heard.

TWEET. Fire sweeps through agricultural site near Dartford

The story is minimised as the COMPANY keeps searching.

COMPANY. Have you seen this?

Shots fired in central London

Another search result.

MAN. Fired up for tonight's sesh in London town – bring on the shots! #ladsontour

Again, it's closed.

COMPANY. Have you seen this?

Shots fired!

Witnesses report a shooting in London

Shots fired!

Shooting London

A CELEBRITY emerges from the COMPANY, sending a tweet and taking a selfie.

CELEBRITY. Great to be back shooting in London – one of my all-time favourite cities.

COMPANY. Gunshots. Shots fired. Shooting.

Have you seen this?

Gunshots fired in central London

WOMAN. Who's letting off fireworks in June? #wankers

ALL. #wankers!

COMPANY. Gunshots in Mayfair

Swear to God that sounded just like gunshots in Mayfair

TWEET. We'll be live-streaming from the British Media and Entertainment Awards tonight in Mayfair. #BME Awards

COMPANY. Have you seen this?

Shots fired at the #BME Awards

Have you seen this?

Ambulances arriving at the #BME Awards

A series of more official tweets.

TWEET. Delays on the Jubilee line caused by an incident in Mayfair

TWEET. Grosvenor Street is closed due to an incident in Mayfair

TWEET. Adjust your travel plans to avoid an incident in Mayfair

COMPANY. *Shit's going down in Mayfair
All kicking off in Mayfair
What's going on in Mayfair?*

*From out of the COMPANY come three NEWS
REPORTERS. The speech is now more formal, clipped,
official. Underscore continues underneath. NEWS. 1 and 2
are in the studio. NEWS. 3 on the ground, unexpectedly
caught up in the action, trying to hold it together.*

NEWS. 1. We are receiving breaking news of an incident –
Of a suspected shooting –
In the West End of London.
Eyewitnesses / are reporting –

NEWS. 2. If you're just joining us, what we currently –
We believe –
At the moment we believe –
We think an attack / may have occurred –

NEWS. 3. You're joining me, uh, I'm here
At the British Media and Entertainment Awards,
Where there, there / seems to have been –

NEWS. 1. Four ambulances / were seen arriving –
NEWS. 2. Four – we're saying four –

NEWS. 1. At the exclusive Mayfair venue
But it's unclear at this point / just how many –
NEWS. 3. Um, some kind of, of, I think gunfire –

COMPANY. *Have you seen this?
Bloodbath at the #BMEAwards
Have you seen this?
Terror attack at the #BMEAwards*

NEWS. 3. You can see where police have...
They've cordoned off the whole...
The whole... as you can see...
I'm sorry, John, I'm sorry, / this is –

NEWS. 2. Many of us here of course
Have friends – have friends and colleagues
In attendance at the... / present at the –

NEWS. 1. We don't yet have any details of...
All we know is that there has been an incident
And we'll keep you updated / on all of the –

NEWS. 3. I see Cathy! I see Cathy from our –
Lots of... of very, um, of very shaken up, and...
Understandably. A lot of shock. A lot of...
And the police presence, still, as you can see...

COMPANY. *Have you seen this?
Panic at the #BMEAwards*

NEWS. 1. We're now being told... I'm hearing three –
Three individuals have been admitted to hospital,
Others being treated at the scene.

COMPANY. *Have you seen this?
Dozens dead at the #BMEAwards*

NEWS. 2. Two with minor – with fairly superficial –
The third... No word on the third / individual, as of yet.

NEWS. 3. But we did, um, we did definitely hear shots fired –
What sounded like shots being fired –

COMPANY. *Shots fired at the #BMEAwards*
NEWS. 3. Most people saying four or five, they think,
As the last few guests were / making their way in.

NEWS. 1. No names have currently been released.
They'll be waiting, of course, until the next-of-kin –
Until they've made contact with the families.

The COMPANY are googling search terms.
COMPANY. *Who's at the #BMEAwards?
Stars at the #BMEAwards*

NEWS. 2. And we're hearing – we have heard / multiple
reports –

NEWS. 3. But a lot of... of confusion, and / no real sense of –
NEWS. 1. But – yes – but we can now confirm
That third victim in the most serious condition is –

*The name is revealed. The REPORTERS are reabsorbed as
the COMPANY swells forward.*

COMPANY. Katie -

Katie -

Katie -

Katie -

Reports that Katie Hopkins has -

Why is Katie Hopkins now trending on - ?

What's this latest thing with / Katie Hopkins?

Katie Hopkins in the news again

What has Katie Hopkins done this time?

Katie!

Katie!

Katie!

Katie!

Katie Hopkins age

Katie Hopkins family

Katie Hopkins children

Katie Hopkins fight

Katie Hopkins controversy

Katie Hopkins illness

Katie!

Katie!

Katie!

Katie!

Katie Hopkins is a -

Katie Hopkins should be -

Katie Hopkins is no worse than -

I totally agree with / Katie Hopkins

Katie Hopkins is a professional troll

Katie Hopkins doesn't have a -

Katie Hopkins is playing a game

Katie -

Katie -

Katie Hopkins should know when to -

Katie Hopkins deserves to be -

Katie Hopkins is a monster

Katie Hopkins is a bully

Katie Hopkins is my hero

Should be ignored

Should be knighted

Should be banned from Twitter

Should be left to drown just like the -

Should be free to say whatever she -

Should be prosecuted

Should be made Prime Minister

Should be brought to justice

Why are you all talking about Katie?

Why are we all so obsessed with Katie?

Can we all just stop indulging Katie?

What are all these statuses on Katie?

Katie!

Katie!

Katie!

Number ends.

2. The Hospital Vigil

A news jingle plays as we move from frenetic into sombre.

The slow beep of a heart monitor is incorporated into the score.

A NEWS ANCHOR comes forward.

ANCHOR. Our top story tonight:

Police are describing a shooting in Central London

As a deliberate assassination attempt

On controversial public figure Katie Hopkins.

Hopkins is understood to be under armed police

protection

At King's College Hospital in Camberwell,

Where her condition remains critical.

More updates, of course, as we get them.

The noise of the heart monitor ceases, signifying death.

The COMPANY come together and deliver the following

in unison.

REPORTERS. Businesswoman, columnist and broadcaster

Katie Hopkins

Today died at the age of forty-three,
From injuries sustained last night
At the British Media and Entertainment Awards.
Police are treating this as a murder investigation.
We are expecting a statement from her family later today.

3. In Other News...

One reporter, OWEN, remains on stage. SHAYMA is watching this broadcast, holding a notepad and a TV remote.

OWEN. In other news, the bodies of eleven men and women –

SHAYMA *rewinds this moment and replays it.*

In other news, the bodies of eleven men and women –

SHAYMA *rewinds and replays again.*

The bodies of eleven men and women –

SHAYMA *rewinds and replays again. This time she lets it play.*

Eleven men and women have been recovered

From a static caravan near Dartford in Kent

After a fire swept through the site.

No word yet on whether the cause of the fire appears suspicious.

The investigation continues.

SHAYMA *stops the recording. She takes out her phone and makes a call. We hear the voicemail she leaves.*

SHAYMA. Elena, hi, it's Shayma – Shayma Hussaini, calling you back. Look, I've just been watching the um, the reports of the fire and it's just... And you are, are you, you're one hundred per cent sure your cousin is one of the...? Because they said they hadn't... Anyway, look, I'm going to try and help in whatever way I can, of course I will. Just... Just hang in there. okay? Okay.

4. Where Were You When?

Lights shift. Six members of the COMPANY join SHAYMA and OWEN on stage. They are KAYLEIGH, a recent graduate, PAM and RICHARD, a couple, BRIAN, retired, NINA, a teacher, KARL, unemployed. There are no gaps here – all voices overlap.

KAYLEIGH. Okay. Um. My name is Kayleigh Harris

I work in the third sector – charity sector.

Where would you like me to start?

(Beat.) Right. Gosh. No, absolutely.

On the night of her death?

Uh. I would've been –

PAM. We were –

RICHARD. In Tesco's, weren't we?

SHAYMA. Um, I'm not –

PAM (correcting RICHARD). Sainsbury's.

SHAYMA. Not sure.

PAM. We stopped going to Tesco's after –

RICHARD. Had we?

SHAYMA. Home. I think home. Yeah.

KARL. Just chilling, just on my phone.

BRIAN. Couldn't say.

KARL. Just scrolling through, and –

OWEN. You never know what's conning.

NINA. Not until the morning.

Someone in the staffroom was –

OWEN. Every day is always –

KAYLEIGH. I had a text from Brandon.

KARL. Bam!

KAYLEIGH. That's my boyfriend – was my boyfriend –
Brandon.

KARL. It was all, yeah it was mad –
All kicking off like –

BRIAN. If I'm honest – being honest –
I hadn't really heard of, um –

KAYLEIGH. He does this thing – like a running joke –
Like a sort of... Not really a joke, but –
He'll text 'so-and-so equals dead'.

SHAYMA. Because I was off work then. It was –

KAYLEIGH. 'David Bowie equals dead'.

BRIAN. But I did, yes, I vaguely recognised –

KAYLEIGH. 'Bruce Forsyth equals dead'.

NINA. Shocking. Yeah, quite genuinely shocking.

KAYLEIGH. Or 'Prince Charles equals dead' –
And you never know if it's real, so –

OWEN. So first you have to verify it.

KARL. And I'm all just like 'no way mate.'

SHAYMA. I wasn't... I can't very clearly –

KAYLEIGH. I know it's not – no, it's not –
It might sound a little –

RICHARD. We had a message from our Shona.

PAM. That's his sister, Shona –

RICHARD. Yes –

PAM. Sent a message to –

RICHARD. Because she knew we'd want to –
As... Not as *fans*, but –

PAM. No, not fans, but actually more of –

SHAYMA. Look, there were other...
So I wasn't very, um, what's the word?

PAM. Because she said, didn't she,
What we were all thinking –
What a lot of us were thinking –

BRIAN. But I didn't give her too much thought, I'm afraid.

SHAYMA. Sad. Not that it wasn't sad –

OWEN. But quickly – very quickly your brain just...
Things stop being surprising.
Not desensitised as such, but –

NINA. And the kids –

KARL. Mate, come on –

NINA. You don't know how they're going to take it –

KARL. Splat! Pow! Gone – just crazy.

SHAYMA. But I had my own...
So I was never going to lose sleep over...
That isn't what I mean to say, but –

KARL. Cos it takes – yeah it can take,
Don't straight away just...

KAYLEIGH. So I googled it, straight off –

NINA. They aren't always –

PAM. Admirable –

RICHARD. She always said that –

PAM. Admirable in that, in that sense of –

RICHARD. Admirable.

PAM. To be that person who will –

OWEN. Not *expected*, but a part of you just goes –

BRIAN. But she wasn't, uh, very well thought of, was she?
She had, um, quite a reputation –

OWEN. Okay.

KAYLEIGH. And yeah, there it was.

BRIAN. For getting on the wrong side of –

KARL. Cos it's weird, y'know?

BRIAN. Of, uh, in any number of instances –

OWEN. Which isn't –

SHAYMA. Because obviously – obviously it was awful.
No question.

NINA. And I remember thinking... I – (*Laughs*)

And I shouldn't say this

No, I don't think I should say this,

But I remember just thinking

It was a bit like the, um, the Agatha Christie –

BRIAN. People having their noses put out of joint by her.

NINA. Is it – uh – Orient Express?

Where everyone's done it.

KAYLEIGH. Yeah. Real.

NINA. Because there were so many people –

So many who would, well, y'know –

KARL. Then all these batshit crazy theories, like.

NINA. Would want her dead, I suppose.

I'm sorry. No. That isn't funny.

I didn't mean to...

Sorry.

We move into a fully sung moment. Same characters/setting.

5. Say the Unsayable

PAM. Because she said, didn't she,

What we were all thinking

What a lot of us were thinking

A lot of people were, y'know,

She made you think.

RICHARD. And I'm not – I'm really not

I didn't agree with

Didn't always agree with

But even so you always need

A person who will –

Others begin to join in gradually.

OTHERS. Say the unsayable!

PAM. You always need that person who will

OTHERS. Say the unsayable!

RICHARD. Won't ever make you popular but

OTHERS. Say the unsayable!

PAM. I mean that's what they paid her for but

ALL. Say the unsayable!

RICHARD. Not just to shock, but actually to –

KAYLEIGH. Because we're all – we can be

We can be a little

Yeah a lot of times a little

A lot of times we can, y'know

Be kind of harsh

KARL. Cos it takes – yeah it can take –

NINA. And I shouldn't say this –

No I don't think I should say this –

PAM/RICHARD. But even so, you always need

A person who will

ALL. Say the unsayable!

BRIAN. She had, um, quite a reputation –

ALL. Say the unsayable!

SHAYMA. That isn't what I mean to say, but –

ALL. Say the unsayable!

NINA. You don't know how they're going to take it –

ALL. Say the unsayable!

KARL. Then all these batshit crazy theories –

The following parts overlap.

ALL. I know it's not, no it's not

No I'm not, I'm not

It might sound a little

So I googled it straight off

Cos there were so many people

And yeah, there it was

So many who would, well, y'know

Would want her dead

It was all, yeah it was mad

All kicking off like

And I'm all just like 'no way mate'

But even so,

I always said it's admirable to –

Say the unsayable!

SHAYMA. Obviously it was awful

ALL. Say the unsayable!

NINA. Sorry, no, that isn't funny

ALL. Say the unsayable!

OWEN. First you have to verify it

ALL. Say the unsayable!

KARL. Splat! Pow! Gone – just crazy

ALL. Say the unsayable!

Say the unsayable!

Say the unsayable!

PAM. And who's going to say it now?

All go except for SHAYMA, who stays to make a telephone call.

6. Twelve in the End

A recorded phone conversation between SHAYMA and BENEDICT, an older male solicitor.

BENEDICT. Hello?

SHAYMA. Benedict. Hi. It's / Shayma –

BENEDICT. Oh, Shayma. Thank / you –

SHAYMA. Hi.

BENEDICT. For calling back.

SHAYMA. Not at all. *(Beat.)* So / did you get my – ?

BENEDICT. So I just thought we could... Sorry.

SHAYMA. No, sorry – you go.

BENEDICT. So yes, so wonderful. So I did get your email. I've / had a –

SHAYMA. Great.

BENEDICT. Chance to... Oh, but before we... You know this, naturally, but just to say, to remind you we do record – we are recording these calls, just / to –

SHAYMA. Right.

BENEDICT. Just for everyone's benefit. Just so we're all –

SHAYMA. Yeah. Of course. I should probably... Can I get a copy of it too?

BENEDICT. Oh. Oh well I don't... Um. Let me look into... Anyway, let's not dwell on that. But you're well, are you? You are keeping well?

SHAYMA. I'm... Yeah, I'm... a bit cooped up. Itching to get back to it –

BENEDICT. Yes. No, of course. And I've got here – I've got your back-to-work assessment, big string of ticks from our end.

SHAYMA. Great.

BENEDICT. But it isn't... This is more about you, not us – about making sure you feel ready, and supported in whatever...

SHAYMA. Yeah. I think – sorry, can I – ?

BENEDICT. Please.

SHAYMA. I think really for me, the sooner the better, the sooner I can... And I know the, uh, the measures you've put in place, and just the fact that, um, that Mr Ashworth won't be there, is / really all –

BENEDICT. And I can assure –

SHAYMA. Yeah, so, so I think honestly I am – I'm in a good place to just dive back in, really.

BENEDICT. I see. Well, that's all very encouraging to hear, certainly.

SHAYMA. And I think... The other thing is – the other thing I mentioned in my email –

BENEDICT. Ah.

SHAYMA. You know, with / the –

BENEDICT. This is the fruit-pickers?

SHAYMA. Yeah, the –

BENEDICT. And that is... I don't –

SHAYMA. And it's just I think we could really... And time, obviously, is of the essence, so / I would –

BENEDICT. Yes. Yes, and not to... That is all... But I wouldn't worry too much about that for now. Let's try to prioritise –

SHAYMA. Has anybody spoken to Elena?

BENEDICT. Hmm?

SHAYMA. Elena? Um, Nicolescu – she's / the –

BENEDICT. Right – the – yes, of course. She's the cleaner?

SHAYMA. Yeah. And it's her, um, it's her cousin Alek – he was one of the, the victims. Of the fire. He was in the caravan.

BENEDICT. Yes. (*Beat.*) And she works for us?

SHAYMA. Yes, / she's –

BENEDICT. And you're friends?

SHAYMA. We're friendly, yeah. And all / this has –

BENEDICT. Yes. No, of course. And it really is... It's a testament to you that you're thinking about any of this, with everything else / that you've –

SHAYMA. I've just tried to –

BENEDICT. But listen, without sounding... This is a tragedy, obviously. Eleven, is it? Eleven people have died, / and that –

SHAYMA. Twelve.

BENEDICT. Sorry?

SHAYMA. Sorry. It was twelve in the end. They, um, the first reports said eleven but –

BENEDICT. Right.

SHAYMA. I think because of the, the uh, the state of the, um, the remains, / they –

BENEDICT. I see.

SHAYMA. With fires it can be hard to... So they missed one. Anyway. Sorry.

BENEDICT. Right. (*Beat.*) Look, I think... Thank you, first off – thank you for raising this. Leave it with us, but try not... And let's not make any more promises to, uh, to Ellie – Elena – until –

SHAYMA. I really haven't.

BENEDICT. Good – that’s good. So here’s what I’d like to do. I’d like to get you back in on a trial basis, on a reduced schedule, just as a temporary... to see how we go.

SHAYMA. Right.

BENEDICT. If you’re happy – if you feel ready for that. / And then –

SHAYMA. Absolutely.

BENEDICT. Wonderful. So we’ll get all that over to you in writing, within the next day or two –

SHAYMA. Thank you, really.

BENEDICT. Not at all. And as I say, try not to worry about the other thing. I’ll let you get on. Take care now. Goodnight.

SHAYMA. Yes, and you. Goodnight.

They go.

7. Minutes from Humanity Strategy Meeting, 09.06.2018

A meeting room within the offices of Humanity, a Human Rights charity. Five employees from most senior to junior: REBEKAH, DAVID, CAROL, WESLEY and KAYLEIGH. We see the dumbshow of their conversation for a moment, then KAYLEIGH presses record on a Dictaphone and we immediately hear the sound.

DAVID. Total shit-show –

REBEKAH. Alright, let’s / just try to –

DAVID. In death as in life.

REBEKAH. Please. A little order please. Kayleigh?

KAYLEIGH. Hmm?

CAROL (to KAYLEIGH). Is it recording?

KAYLEIGH nods.

DAVID. I think we can trust the intern to operate a Dictaphone.

REBEKAH. Right. I’m saying let’s just get on top of this.

WESLEY. Nail something down now and issue / a – get out a –

CAROL. For?

REBEKAH. By / eleven.

WESLEY. Lunchtime. Yeah, / or –

CAROL. Uh-huh.

WESLEY. Soon as we can.

REBEKAH. Yep.

DAVID. Now hold on –

REBEKAH. We – I think a simple, a... straightforward –

DAVID. Let’s all – let’s just take a breath –

WESLEY. We can’t miss –

DAVID. Why?

WESLEY. There’s a window – a window in which to – a timely –

REBEKAH. We can’t equivocate – be seen / to –

CAROL. No.

DAVID. Why should we...? We have our own – own agenda – a, uh – Kayleigh, today – what’re we meant to... what’s on the actual – ?

KAYLEIGH. We... um... We’ve got the fundraising review.

Uh. New, the new stats on the domestic violence campaign.

The fruit-pickers. / Uh –

REBEKAH. Alright, yes, thank / you, Kayleigh.

DAVID. So okay – so let’s –

REBEKAH. And we will – we will get to / all of –

WESLEY. Who are the fruit-pickers?

KAYLEIGH. It’s the, um, there was a fire? Here it is.

MacArthur Gledhill – big farmsite in Kent. A dozen migrant workers died / in a –

DAVID. Right. Yes. This is my exact... Twelve people have – twelve defenceless... and we have to waste our breath on Katie Hopkins?

REBEKAH. They might, yes, just for this morning they might have to wait for a –

DAVID. This woman, she... Let's not beat around the bush – we weren't – we didn't – we wrote petitions against her – we / actually wrote –

CAROL. That wasn't –

DAVID. No – let me finish – reported her to... to... Filed complaints – incitement to... We can't / just suddenly –

REBEKAH. And yes – and okay – so that's why. We had previous. We were critical – highly critical, yes – and so that is why we... That doesn't make what's happened to her any less of a –

DAVID. Doesn't it?

REBEKAH. We are... We do Human Rights. She is human – was human – is still a... she still has rights – bottom line – and we... we have to call out wherever – especially where we... No one's saying she's a saint. We're just saying –

WESLEY. You don't have to like her to mourn her.

REBEKAH. Exactly.

CAROL. (*to KAYLEIGH*). Don't write that down.

REBEKAH. You don't have to mourn her to acknowledge... to... to...

WESLEY. To acknowledge the... to be disgusted / by –

REBEKAH. Yes.

WESLEY. This is a – fundamentally – this is an issue, isn't it, of / free –

CAROL. Free speech.

WESLEY. Free speech – yes – which is a cornerstone / of any –

REBEKAH. Yes.

WESLEY. Fundamental – absolutely fundamental to a democratic –

DAVID. We – yes – I mean yes – but *hate* speech –

CAROL. Let's not get –

REBEKAH. Nobody's saying hate speech.

DAVID. Why not?

REBEKAH. Because this is no time to –

DAVID. This is absolutely the time to... You... You... This is a... Free speech isn't consequence-free speech – there are outcomes – ramifications to constantly... Encouraging, yes – goading – and I'm not saying she deserved it, and I'm not cracking open the bubbly, but –

REBEKAH. But nothing.

CAROL. And we don't, just to – regarding motive – we don't know –

REBEKAH. No. And let's... let's not overcomplicate this. All we're saying is... What're we saying?

Now as they start to construct their statement, music/rhythms creep in. Part-sung.

However unpalatable her views might have been,
That is no / justification –

CAROL. I don't know if –

REBEKAH. Hmm?

CAROL. If... 'unpalatable', as a... given the...

REBEKAH. Though her views could be controversial –

WESLEY. To some.

DAVID. To many.

REBEKAH. Though many found her views –

WESLEY. Found *some* of her views –

REBEKAH. To be – on occasion – unpalatable –

CAROL. Controversial –

WESLEY. To some.

DAVID. To many!

REBEKAH. This is not a justification –

WESLEY. There can be no justification –

CAROL. Yes.

REBEKAH. Yes. For the... For the...

WESLEY. For this heinous –

CAROL. For the cowardly –

REBEKAH. For this – yes –

WESLEY. Yes –

REBEKAH. For this heinous and cowardly act of / violence –

CAROL. Wanton violence.

REBEKAH. Wanton violence. Nice.

DAVID (*dryly*, to KAYLEIGH). You getting all this?

KAYLEIGH. Uh-huh.

REBEKAH. So. Though her opinions were, on occasion –

DAVID. Always!

WESLEY. Sometimes.

REBEKAH. Though people did find her statements –

CAROL. Some of –

DAVID. Many!

REBEKAH. Though her views could be seen as sometimes –

WESLEY. That's not the issue.

REBEKAH. That is not the issue.

CAROL. There can be no justification.

DAVID. Yeah, but –

REBEKAH. There can be no justification
For this heinous and cowardly act of wanton violence.

Pause.

Bit much?

WESLEY. No.

REBEKAH. Alright then – from the top:

They all chanting together.

ALL. Though her views could be controversial

And opinions were on occasion

This is still no justification –

Though some people did find her statements

And actions to be problematic

There can be no justification

There can be no justification

For this act of wanton violence

There can be no justification

For this heinous and cowardly

Act of wanton violence

If we want a civilised nation

There are certain basic principles

We must hold to be fundamental

And the right to voice an opinion

Without fear of violent reprisal

Must be held to be fundamental

There can be no justification

For this act of wanton violence

There can be no justification

For this heinous and cowardly

Act of wanton violence

REBEKAH *speaks*.

REBEKAH. Alright. Yes, that's it. Type it up. Get it out.

A VOICE *from the COMPANY appears to sing*.

VOICE 1. Because she said, didn't she,
What we were all thinking –

REBEKAH. And you know what, I think this is a
This is a test, to challenge some of our –
To try to, to understand why she –

A second VOICE pops up. REBEKAH keeps talking
over music.

VOICE 2. And I'm not – I'm really not
I didn't agree with –
Didn't always agree with –

REBEKAH. Right – Kayleigh – this is what I want –
You're going to put together a Katie dossier
Give me a list of all the good stuff.
All the reasons – any not-totally-abhorrent reasons –
Why she chimed – anything positive –
Anything at all – anything that... Yeah? Good.
Because we should be trying to understand it –
We should be trying to... That's how we move forward.

ALL. There can be no justification
For this act of wanton violence
There can be no justification
For this heinous and cowardly
Act of wanton violence

Music ends.

8. The Katie Dossier

Others drift away and KAYLEIGH comes forward, taking out her mobile phone. On a separate part of the stage, BRANDON, her boyfriend, comes forward, also on his phone. The conversation we hear takes place over WhatsApp. KAYLEIGH and BRANDON speak the text, and the COMPANY sing the emojis and actions (men singing BRANDON's, women KAYLEIGH's).

BRANDON. A Katie Dossier?

KAYLEIGH. Yep.

WOMEN. Sick face emoji

MEN. crying with laughter
crying with laughter
crying with laughter
Brandon is typing

BRANDON. Seriously though, that's crazy
R U going 2 do it?

WOMEN. Kayleigh is typing
Kayleigh is typing
Kayleigh is typing

KAYLEIGH. I guess I have to.

MEN. Poop emoji
Skull and crossbones

KAYLEIGH. Be nice.

MEN. Brandon is typing
Brandon is typing
Brandon is typing
Seventeen poop emojis – exclamation mark.

KAYLEIGH. Thx.

BRANDON. Like making the positive case for herpes.
Do you want to come over?
I can help.

MEN. Eggplant emoji

KAYLEIGH sighs and BRANDON goes.

9. These Moments are Opportunities

KAYLEIGH *stays on stage and SHAYYMA returns. They both speak to us.*

SHAYYMA. I didn't hear 'no'. I wasn't told 'no' – I was told 'take it easy'.

KAYLEIGH. They... Actually most people just found it hilarious.

SHAYYMA. And I don't really do that. I can't do that. So.

KAYLEIGH. Like, um, like it was such a preposterous thing –

SHAYYMA. That wasn't an option.

KAYLEIGH. Just absolutely, just comically impossible.

SHAYYMA. Because I needed to get back in –

And I needed to prove, to show them –

KAYLEIGH. To say anything nice. Find anything –

SHAYYMA. Because look – who I was then – anyone who...
If you mentioned me – if you googled my name –

KAYLEIGH. And yeah, being honest, I wasn't sold on the idea either –

SHAYYMA. I was just the girl who got felt up by her boss and then got him fired.

KAYLEIGH. Not at first –

SHAYYMA. That was how... And there was still a lot of anger towards...

A lot of people felt that I, um, that I had...

KAYLEIGH. Because I wasn't a fan or a follower, or,

Or anything like that really.

SHAYYMA. So I needed to change the narrative.

And I saw – with Elena – within that whole...

And yes, it was horrible, it was a...

But there was also an opportunity –

KAYLEIGH. I wasn't... That wasn't why I'd –

SHAYYMA. These moments are opportunities.

KAYLEIGH. I signed up for domestic slavery, for sex workers –

SHAYYMA. You have wrongful death, you have migrant workers –

KAYLEIGH. Women seeking refuge, women facing discrimination –

SHAYYMA. Zero-hour, uh, exploitation of the gig economy –

KAYLEIGH. Women who don't have the vote – Jesus!

SHAYYMA. And a big Brexit narrative in there, definitely.

KAYLEIGH. I didn't take that job to champion Katie Hopkins.

SHAYYMA. Y'know, just the most... this big, sexy, zeitgeisty –

KAYLEIGH. But – but ultimately – fundamentally –

SHAYYMA. And it was right under their noses –

KAYLEIGH. She did deserve *something*, some kind of –
Just a basic...

SHAYYMA. And I saw it – me. I knew.

KAYLEIGH. And you know what really got me? It was to see people,

These supposedly compassionate, liberal, big-hearted...

Just descend into... well, ripping the piss really.

SHAYYMA. I couldn't pass that up. I couldn't drop it.

KAYLEIGH. Making all these – tweeting all of these –

Horrible little, giggling, snickering little,

Schoolyard sort of... And passing it off as banter –

Y'know nudge-nudge wink-wink fucking banter. Sorry.

SHAYYMA. And not just for me – for her too – and for all of them –

KAYLEIGH. Because regardless of, of any prior, any ideological...
What happened to her was just –

SHAYMA. All of the... Who suffered this –

KAYLEIGH. This unbelievably violent, this hateful, horrific –
SHAYMA. Just the most – the most awful imaginable –

KAYLEIGH. But because it was *her* –

SHAYMA. And those people don't always – because of who
they are –

KAYLEIGH. People could still laugh – gloat – celebrate, even –
SHAYMA. They are so often... / And I couldn't allow that.

KAYLEIGH. And I couldn't allow that.
She deserved respect. Yeah, respect.

10. Glasgow Mardi Gras

KAYLEIGH and SHAYMA go. *A sense of a protest with a
carnival/celebratory feel – drums and bright colours. The*

COMPANY here are Scottish revelers/protestors. They sing:

COMPANY. Katie, Katie, Katie!

Dead, dead, dead!

Katie, Katie, Katie!

Dead, dead, dead!

Katie – dead!

Katie – dead!

Katie, Katie, Katie!

Dead, dead, dead!

Ding dong the bitch is dead!

So good riddance!

Aye good riddance!

Sing out the crazy bitch is dead!

Ding dong the bitch is dead!

Raise a glass

And kiss my ass!

Sing cos the crazy bitch is dead!

A REPORTER speaks to us from the scene.

REPORTER. Startling scenes in Glasgow tonight,

A mere twenty-four hours after the death

Of media personality Katie Hopkins

Where dozens of individuals have taken to the streets

Not to mourn, but to celebrate her passing.

Earlier today I spoke to some of the revelers

To ask what they hoped to achieve.

*Four people, ADAM, GAVIN, TRACEY and DONNA,
emerge from the COMPANY.*

ADAM. No, it's... listen. It's / not malicious. It's –

DONNA. It's – yeah – it's fun. / Just –

TRACEY. Just a day out.

DONNA. It's just – just a bit of fun. Just a / laugh, yeah.

GAVIN. Just a party.

ADAM. No, but / listen –

EWAN lurches into shot, drunk, cheering.

EWAN. Ding dong the bitch is dead!

ADAM. Listen. She... Yes – you could call it celebrating

It's our right to / celebrate.

EWAN. Free speech!

ADAM. She – at the end of the day –

She didn't like us – we didn't like her.

GAVIN. So good riddance!

TRACEY. Aye, good riddance / to the –

EWAN. Mess with Scotland, you get –

EWAN mines shooting a gun.

ADAM. There's a serious point here.

She was given a platform –

You – the media – gave her a platform

To spew her hate. So now it's our turn