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SHE HAS A NAME

the critically acclaimed stage play by
Andrew Kooman



A polished play with an urgent message about human trafficking.
– The Montreal Gazette

A heart-wrenching hit! – Calgary Sun

US/Mexico Version

SHE HAS A NAME

US/MEXICO VERSION

by
Andrew Kooman

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www.andrewkooman.com
www.shehasaname.net

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Playwrights Guild of Canada is a national association of professional and emerging playwrights. PGC acknowledges the generous support of Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council and Government of Canada through Foreign Affairs Canada.

Learn more about Andrew Kooman's work and subscribe to his email list at **www.andrewkooman.com**.

Play History/ Development

She Has A Name was given the 2009 Scripts At Work/ Alberta Playwright Network Award.

It received dramaturgical input from a committee of the Alberta Playwright Network in the Spring of 2009 under the oversight of APN director Johanne Deleeuw.

In January 2010, the play underwent a workshop with Burnt Thicket Theatre of Calgary, Alberta under the direction of Steve Waldshmidt, a process which culminated in a public reading of the play on January 10, 2010.

On 9 October 2010, the play was given a public reading at Thornapple Church in Grand Rapids, Michigan at an International Conference on Justice. Portions of the play were read in October and November 2010 before audiences in Red Deer and Calgary, Alberta, respectively.

Burnt Thicket Theatre in partnership with Raise Their Voice produced a highly-acclaimed sold out World Premiere of She Has A Name in Calgary in February 2011, followed by sold out performances in Red Deer in March.

On February 16, 2012 a reading from the first act of the play took place at Mount Royal University in Calgary at a criminology symposium.

Burnt Thicket Theatre in partnership with Raise Their Voice are producing a Canadian tour of the play from May 23 - October 6, 2012.

The play continues to be produced in Canada and the United States.

She Has A Name was adapted into a film by Unveil Studios and released in December 2016, starring Giovanni Mocibob, Will Yun Lee, Eugenia Yuan and Teresa Ting. **Learn more about the film at www.unveilstudios.com/shn.**

World Premiere

Venue:

The Motel Space @ The Epcor Centre - Calgary,
Alberta

Dates:

February 23 - March 5, 2011

Producing Theatre Company:

Burnt Thicket Theatre in partnership with Raise
Their Voice.

World Premiere Cast and Creative Team:

Aaron Krogman	JASON* / PIMP
Denise Wong	NUMBER 18 / VOICE 1
Glenda Warkentin	MARTA / VOICE 3
Cari Russell	ALI / VOICE 4
Sienna Howell-Holden	MAMMA / VOICE 2
Julie Serger	STAGE MANAGER
Stephen Waldschmidt	DIRECTOR
Jaylene Wiebe	COSTUME DESIGNER
Anton De Groot	LIGHTING DESIGNER
Luke Ertman	COMPOSER / SOUND DESIGNER
Alida Lowe	PRODUCTION MANAGER
James Popoff	PRODUCER / TECHNICAL DIRECTOR
Deanne Bertsch	CHOREOGRAPHER

** For the Latin American Version JASON is known as CARLOS*

Canadian Tour

Venues and Dates:

LETHBRIDGE, Alberta May 23-27 - Sterndale Bennett
Theatre

SASKATOON, Saskatchewan May 30-June 2 - BackStage
Stage, Remai Arts Centre

OTTAWA, Ontario June 6-10 - Academic Hall Theatre,
University of Ottawa

MONTREAL, Quebec June 16-24 - Montreal Fringe Festival

HALIFAX, Nova Scotia July 3-11 - Studio Stage, Neptune
Theatre

LONDON, Ontario July 12-13 - Aeolian Hall

WINNIPEG, Manitoba July 18-29 - Winnipeg Fringe Festival

CALGARY, Alberta August 3-11 - Calgary Fringe Festival - The Lantern

VICTORIA, British Columbia August 24- September 3 - Victoria Fringe Festival

VANCOUVER, British Columbia September 6-16 - Vancouver Fringe - Festival Firehall Arts Centre

KELOWNA, British Columbia September 18-21 - Mary Irwin Theatre, Rotary Centre for the Arts

EDMONTON, Alberta September 25-30 - Catalyst Theatre

RED DEER, Alberta October 2-6 - Scott Block Theatre

Producing Theatre Company:

Burnt Thicket Theatre in partnership with Raise Their Voice.

Canadian Tour Cast and Creative Team:

Carl Kennedy	JASON* / PIMP
Evelyn Chew	NUMBER 18 / VOICE 1
Glenda Warkentin	MARTA / VOICE 3
Alysa Van Haastert	ALI / VOICE 4
Sienna Howell-Holden	MAMMA / VOICE 2
Brad G. Graham	TOUR + STAGE MANAGER
Stephen Waldschmidt	DIRECTOR
Jaylene Wiebe	COSTUME DESIGNER
Anton De Groot	LIGHTING DESIGNER
Luke Ertman	COMPOSER / SOUND DESIGNER
Alida Lowe	PRODUCING DIRECTOR
James Popoff	ARTISTIC DIRECTOR
Karl Sine**	FIGHT DIRECTOR
Deanne Bertsch	CHOREOGRAPHER

* For the Latin American Version JASON is known as CARLOS

** Appeared courtesy of Canadian Actors' Equity Association

Notes:

The play was staged without intermission between Act One and Act Two for the Canadian tour.

This copyscript has been modified from the the official script of the 2012 Canadian Tour in order to be translated and contextualized for an American and Latin American audience.

Scripture quotations are taken from *The New Revised Standard Version* © 1991 by Zondervon.

SYNOPSIS

In *She Has A Name*, a young lawyer poses as a john to build a legal case against a brothel trafficking young girls from Guatemala to cities throughout Mexico. His investigation centres on NUMBER 18, a young Guatemalan girl working in a brothel in Mexico City, whose testimony could make or break the case. The play is haunted by VOICES who usher NUMBER 18 to her fate.

CHARACTERS

NUMBER 18, a young woman forced to work as a prostitute
CARLOS, a man undertaking an investigation
ALI, his wife
MARTA, the woman who oversees his work
VOICES 1,2,3 and 4, a chorus that haunts the play
MAMMA, a woman who oversees the brothel
The PIMP

DOUBLING OF CHARACTERS

NUMBER 18 and VOICE 1;
CARLOS and the PIMP;
ALI and VOICE 4;
MARTA and VOICE 3;
MAMMA and VOICE 2
are to be played by the same actor

TIME

The Present.

PLACE

Mexico City at Noches Locas, a bar in the famous La Merced Market district; also, a small rented office in the middle of the city, CARLOS's hotel room, and a police station just outside of La Merced district.

A NOTE ABOUT FORMATTING:

Underlined word denotes a shared line.

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SCENE TWO

VOICE 1 sits at the table beside her bed, looking in the mirror. The PIMP approaches VOICE 1. He holds a bouquet of roses in his hand. She stands, trancelike, watching him approach.

PIMP: Hey.

VOICE 3: Like a lover

VOICE 2: he comes

VOICE 4: red roses in his hands.

VOICE 3: Like a lover

VOICE 2: he comes

VOICE 4: promises on his lips

VOICE 3: In the streets

VOICE 2: in the slums

VOICE 4: in the suburbs of the city.

VOICE 3: When we're young

VOICE 2: when we're needy

VOICE 4: ripe for the picking.

VOICE 3: He's a wolf

VOICE 2: and he comes

VOICE 4: mouth stained with red blood.

VOICE 3: He's a wolf

VOICE 2: and he comes

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VOICE 4: blood dripping from his teeth.

The PIMP gives VOICE 1 the flowers. She takes them, smells them. The PIMP holds out his hand.

PIMP: "Come away with me,"

VOICE 1: he said

VOICE 3: and I followed.

PIMP: "There's a job in America, with more money than you could ever make here."

VOICE 3: I got on the plane.

The PIMP gently touches VOICE 1's cheek.

PIMP: "You're beautiful,"

VOICE 1: he said

VOICE 4: and I listened.

PIMP: "You could pay off those student loans quickly if you danced at my club. You're beautiful,"

VOICE 1: he said.

VOICE 4: I took the job.

PIMP: "This small pill will make you forget all your troubles."

VOICE 2: I parted my lips

PIMP: "This pill will give you the life you always dreamed"

VOICE 2: and I pushed out my tongue.

PIMP: "Trust me,"

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VOICE 1: he said

VOICE 2: and I trusted.

PIMP: "Hope,"

VOICE 1: he said

VOICE 2, 3 and 4: [*Looking at each other, afraid*] And we hoped.

PIMP: "Obey!"

The PIMP throws VOICE 1 to the bed.

VOICE 1: [*Screams*]

VOICE 3: She had no choice!

VOICE 4: Brother wakes at a sound in the night, runs to the door.

VOICE 2: Mother prays for the daughter who disappeared without trace, whispers her name.

VOICE 4: And father hopes against hope that we will return.

VOICE 2 and 4: And father hopes against hope.

VOICE 2,3,4: And father hopes against hope.

PIMP: Run!

VOICE 1: He says –

VOICE 2: and she runs.

PIMP: Obey!

VOICE 1: [*Screams*]

VOICE 3: and she must.

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VOICE 4: Return

VOICE 3: mother prays

VOICE 2: But she will never come home.

VOICE 3 and 4: We will never come home.

VOICE 1: I cannot go home.

Lights quickly fade.

*Lights up on NUMBER 18,
sitting on her bed. There is
a knock at the door. She
looks up but says nothing.
CARLOS walks into the room.*

18: You?

CARLOS: Yeah. Me again.... I wanted to see you. I've been
thinking about you. A lot.

*She moves to touch him. He
steps out of the way.*

CARLOS: That's not why I'm here.

18: You're a strange man. Don't you know what this place
is?

CARLOS: Yes.

18: Men come here.

CARLOS: I know.

18: But they don't sit there on the chair.

CARLOS: I know they don't.

She flops back onto the bed.

18: They spend their time here. No talking.

CARLOS: I know.

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She starts to unbutton her blouse. He holds out his hand. Turns his head away.

18: You don't have to be scared. I'm clean.

CARLOS: You don't need to do that.

18: It's my job.

CARLOS: I know that.

18: What do you want?

He looks at her and then turns away. She rolls her eyes and re-buttons her blouse.

It's okay to look now.

He hesitantly looks at her.

CARLOS: I want to ask you some questions.

18: About what?

CARLOS: About how you got here.

18: Ask someone else.

CARLOS: I can't.

18: Why not?

CARLOS: No one else will talk.

18: What do you mean?

CARLOS: I mean, no one else is saying anything.

18: You asked the other girls?

CARLOS: Yeah.

18: What for?

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CARLOS: I... I'm putting together a story.

18: What story?

CARLOS: I'm writing a book. The other girls wouldn't even let me take their picture.

18: Did you tell them about me?

CARLOS: No. Don't worry. I didn't say a word. They were too afraid of the boss.

18: They're younger.

CARLOS: Yeah.

18: Stupid.

CARLOS: Are you?

18: Stupid?!

CARLOS: No – afraid of the boss?

18: Of course. How much?

CARLOS: Same as last time.

18: No.

CARLOS: No?

18: More.

CARLOS: How much more?

18: Another 100 pesos.

He thinks.

CARLOS: I can do that.

18: You pay all that money to ask me some questions? No fucking?

CARLOS: No. Part of our agreement is that you can't tell

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anyone what we're doing here.

18: I won't.

CARLOS: Your boss?

18: Are you crazy?

CARLOS: The other girls?

18: Give me 100 more each time we meet and I won't tell them. It will be tricky to hide all that money.

CARLOS: 100 more pesos? [*Under breath*] 500 in total. [*To her*] Okay. So, we have a deal?

18: Deal.

CARLOS: Good.

She holds out her hand for the money.

Oh, right.

He starts to unzip his pants, less inhibited, and pulls out the money belt to count out the money.

18: How long you pay for today?

CARLOS: 30 minutes.

18: Good. The other men if they like a girl, it starts like this. Test us out. Like car. See which one they want to drive before they come back to us.

CARLOS: That's what I thought.

He has her money out, and the rest in the money belt, which he starts to wrap around his waist.

18: BMW. Ferrari –

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CARLOS: I understand.

18: You like expensive cars?

She grabs the money belt from his hand. Caught off guard, his pants fall partially down as he tries to grab it back from her.

CARLOS: Hey!

18: What kind of car do you want me to be?

CARLOS: Give that back!

She jumps on the bed, playfully holds the money pouch from him so he must come and get it. She dodges him, jumps on his back and they fall onto the bed. She flips him over so he lies on top of her.

CARLOS: Stop.

18: It's alright. I'll take you places you never dreamed.

She holds the money pouch above her head. He pins her so that he can finally grab it. He gets off of her, walks to the other side of the room, puts on the belt and tucks in his shirt.

CARLOS: I drive a minivan.

18: Mini-van?

CARLOS: Yes. A *family* vehicle.

18: You never dreamed of driving sports car?

CARLOS: Maybe I should talk with someone else.

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18: What?

CARLOS: I thought you could be useful to me.

He walks to the door.

18: I can be.

CARLOS: This deal's off.

18: Wait.

She stops him at the door.

I was only playing game.

CARLOS: I'm not here for games.

18: I see that.

CARLOS: I'm here to ask questions.

18: Ok.

CARLOS: Nothing else.

18: Of course.

CARLOS: You got that?

18: So serious.

CARLOS: There's other girls who wouldn't mind getting paid just to talk. Maybe not in this bar, but there's a hundred more in Mexico City.

18: Why go anywhere else? You're already here.

CARLOS: This is my hard earned money. We'll do what I want.

18: Anything you want.

CARLOS: We'll see.

18: You can ask me some questions now.

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CARLOS: I'll come back tomorrow.

18: You already paid for 30 minutes with your hard earned money.

CARLOS: Your boss won't be suspicious... if I come and see you again over the next week?

18: No. He'll think you really like me. He'll ask you if you want to see me again... maybe take me for the weekend.

CARLOS: To where?

18: A nice hotel in the city. Or the coast. So I can make him the real money.

CARLOS: Well, let's not get ahead of ourselves.

18: My money?

She holds out her hand. He thinks, reluctantly gives her the bills then sits. She tucks the money into her bra.

A silence.

MAMMA opens the door and steps partially into the room.

CARLOS: Hey!

MAMMA: Oh, sorry -

CARLOS: We're in here -

MAMMA: I didn't know. It was so quiet -

CARLOS: Well, I paid for 30 minutes. Leave!

MAMMA starts to close the door then thinks better of it. 18 walks to the bed.

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MAMMA: Is she giving you trouble?

CARLOS: No –

MAMMA: She's loud when she's working, but when she's quiet
I know she's causing trouble –

CARLOS: We were talking.

MAMMA: Talking?

*MAMMA walks over to NUMBER 18
and pulls her by the wrists
off the bed.*

CARLOS: Hey –

*MAMMA forces her into the
CARLOS's arms.*

18: He asked you to leave.

MAMMA: [To 18] You do what he wants!

*She pushes her against the
CARLOS.*

[To Man] What do you want – yum-yum? Bang-bang? She
can do it all for you. [To 18] This man paid good
money.

CARLOS: Please! It's not her. It's me.

MAMMA: You?

CARLOS: Yeah.

*He steps away from NUMBER 18,
pointing at his crotch.*

I'm having trouble today.

MAMMA: So young to have trouble. She isn't pretty?

CARLOS: No, she is.

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*NUMBER 18 looks up at the
CARLOS. He notices.*

MAMMA: I get a younger girl –

CARLOS: No.

MAMMA: Maybe a few girls at the same time –

CARLOS: No, that's alright. I like this one. In a few minutes I'll be fine. Please, just leave us alone. I'd like to use up the rest of the time I paid for with her.

MAMMA: Take your time then. Boss wants you to be a happy man.

CARLOS: I am, I mean, I will be.

*MAMMA sizes NUMBER 18 up for
a moment then walks to the
door and leaves.*

*He takes a seat, flustered.
NUMBER 18 returns to the bed.*

She works for your boss?

She nods.

It's dangerous for you to make her angry, isn't it?

18: Of course.

CARLOS: And the boss... if he gets angry?

*She pretends to slit her own
throat, laughs.*

*He looks away from her. She
studies him.*

I'm sorry.

An awkward silence.

He looks at his watch.

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I'll come back tomorrow.

She stands.

18: There's still time. Mamma, she'll -

CARLOS: She'll be fine. I'll tell her I couldn't... well,
I'll tell her I was having trouble.

*He exits. NUMBER 18 leans
against the door and sighs.
She looks at the roll of
money in her hand.*

18: If you like me after a weekend, maybe you'll take
me with you, to America.

Lights fade to end the scene.



Andrew Kooman

AUTHOR BIOGRAPHY

Andrew Kooman is a Canadian author, playwright and screenwriter. His writing has been published around the world and translated into more than 10 languages. Andrew's work for the stage has been produced across Canada and in the United States.

He is the author of the critically acclaimed plays *We Are the Body* and *She Has A Name*, which toured Canada and has been produced Off-Broadway in New York City. His other stage plays include *What We Didn't Know*, *After Hymn!*, *That Towering Cross*, *Shelter*, *3 Monologues*, *Though He Crush Me*, and *Joseph*.

His film adaptation of *She Has A Name* is now a major motion picture from Unveil Studios.

Andrew is also the author of a book of poetry entitled *God/he* and the young adult novel series *Ten Silver Coins*. He is co-editor and writer for the books *Disappointed by Hope: Migrants and Refugees in Search of a Better Country* and *Hope in Action*, which shed light on justice issues faced by migrants in South East Asia.

You can learn more about Andrew Kooman's work and sign up for his monthly newsletter at www.andrewkooman.com.

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