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SHE HAS A NAME



The critically acclaimed stage play by

Andrew Kooman

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Learn more about Andrew Kooman's work and subscribe to his email list at:
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SHE HAS A NAME

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by
Andrew Kooman

As of 9 May, 2012

www.andrewkooman.com
www.shehasaname.net

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.

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

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

* *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 was the official script of the 2012
Canadian Tour.

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 Malaysia to Thailand. His investigation centers on NUMBER 18, a young Cambodian girl working in a Bangkok brothel, 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 in a Thai brothel

JASON, 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 Thai woman who oversees the brothel

The PIMP

DOUBLING OF CHARACTERS

NUMBER 18 and VOICE 1;

JASON 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

Bangkok, Thailand at the Pearl, a bar in the infamous Red Light district; also, a small rented office in the middle of the city, JASON's hotel room, and a police station just outside of the Red Light district.

A NOTE ABOUT FORMATTING:

Underlined word denotes a shared line.

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ACT ONE SCENE ONE

Lights up on VOICE 1 and the PIMP lying closely together on the ground. VOICE 1 hugs her legs to her chest. The PIMP stands up.

VOICE 2,3 and 4 stand in a wide semi circle around them, barely visible in the peripheral shadows.

VOICE 1: [*Gasp*]

PIMP [*To VOICE 1*]: You're a woman now.

VOICE 2: By this he means she can be kicked at

VOICE 3: mutilated

VOICE 2: sold like a commodity

VOICE 4: burnt at the stake. . .

VOICE 1: raped.

PIMP: You're a woman now

VOICE 2: he says,

VOICE 3: and he walks away

VOICE 1: unscathed.

The PIMP exits.

That's where the memory stops.

VOICE 2: Where it lets go of her

VOICE 3: loosens its grip.

VOICE 1: Sitting there

VOICE 3: On the ground

VOICE 2: Stunned.

VOICE 4: Quiet. Saying:

VOICE 1: Oh God, O God, O God [*repeats, quietly*]

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VOICE 3: On the ground of that cold floor bleeding, from
her mouth

VOICE 4: Between her legs

VOICE 3: On her back and wrists.

VOICE 1: Oh God, O God, O God

VOICE 2: Oh God, Oh God, she'll say, Oh God as if he will
hear her.

VOICE 3: In the paths of your judgments we wait for you
God.

VOICE 2: As if after watching everything that's just
happened to her he'll rend the heavens and come down
to cradle her in his arms

VOICE 3: clean off the blood

VOICE 4: make it all go away

Silence.

VOICE 2: But it doesn't.

*VOICE 1 looks to the sky,
terrified.*

VOICE 1: It doesn't go away!

VOICE 3: That's when she'll get on her knees. She'll do it
the rest of her life.

VOICE 2: This time she'll pray.

VOICE 3: Every time the memory forces itself into her mind

VOICE 4: every time the memory grips her and won't let go –

*VOICE 1 shifts to her knees,
folds her hands and prays.*

VOICE 2: Grips her just like he gripped her

VOICE 3: by the throat

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VOICE 4: Overpowering her

VOICE 1: [*Holding her throat*] It won't let go!

VOICE 3: Reliving the memory every time a man walks
through that door

VOICE 2,3,4: [*Aggressive snarl*].

VOICE 4: She'll be on that floor again

VOICE 2: The scream sucked out of her chest, crushed under
his body

VOICE 4: Her voice trapped somewhere between her guts and
her heart

VOICE 2: powerless to pull away.

VOICE 3: Then he'll leave and she'll be alone.

VOICE 2: He'll zip up his pants and say the words that he
has to say

VOICE 1: And he'll walk away.

VOICE 2: She'll stay there on her knees

VOICE 4: watching him

VOICE 3: another man

VOICE 2: another time

VOICE 3: but every time she remembers that first time

VOICE 2,3,4: And he's still walking away.

VOICE 1: Unscathed. That's where the memory stops

VOICE 3: And she starts to pray

VOICE 1: Oh God

VOICE 3: Oh God

VOICE 2: "Who sees us?"

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VOICE 1: No one

VOICE 2: "Who knows us?"

VOICE 1: No one. Not one!

VOICE 3: [*to Heaven*] *Like a woman with child
who writhes and cries out in her pangs
when she is near her time*

VOICE 2: *So were we because of you, O God.*

VOICE 4: [*to Heaven*] *We were with child, we writhed*

VOICE 2: *but we gave birth only to wind.
We have won no victories on earth*

VOICE 4: *And no one is born to inhabit the world.*

VOICE 2: But still she prays –

VOICE 1: Oh God

VOICE 3: Oh God

VOICE 2 and VOICE 4: Oh God

*VOICES 2, 3 and 4 disappear
into shadow. VOICE 1 remains.*

*There is a knock at the door.
She stands up. Her demeanour
changes. She is now NUMBER
18. She fluffs her hair,
props up her breasts, and
moves to the bed where she
reclines, legs slightly open.*

18: Come in.

JASON enters.

JASON: Hi.

18: Hi. So handsome.

JASON: You are, ah... you're number 18?

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18: Yes. But you can call me anything you want. How long?

JASON: I paid for fifteen minutes.

18: Such short time for such handsome man. Come. *Here.*

JASON: No. I want to sit.

18: Oh! Dirty man. American?

JASON: No.

He sits. She crawls to the edge of the bed, reaches to him.

18: How do you like it?

JASON: No, you don't understand. I'm not here for that.

18: Family man?

JASON: Yes, but –

18: Your first trip?

JASON: Yes – No

18: It's okay. Don't be shy.

She stands on the bed, starts to dance seductively.

You want dance?

JASON: No, please!

She stops.

Don't do that.

18: Maybe game?

She lunges at him, covers his eyes with her hand and sits on his lap. He stands up quickly and she scrambles not

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*to fall to the floor, finds
her feet.*

JASON: No! No games. No dancing. Please, don't touch me.
Just sit over there. I'm not like other men.

Slow recognition.

18: Oh! I see. I go get boss.

JASON: No – don't do that!

18: You want girly man?

JASON: What?

18: Small boy?

JASON: No!

18: Boss has those too. You should have told me!

JASON: I don't want a girly man or a boy –

18: It's okay. Boss can make all your fantasy come true.
He let you use rest of your time.

*She walks toward the door.
The man grabs her hand before
she can knock on the door.*

JASON: Stop. Please. Sit. I'm not like the other men. I
didn't come for that. I don't have much time.

18: That's why we should hurry.

*The man turns from her. He
starts to unbutton his shirt.
There is a packet taped to
his abdomen, just under his
chest. He pulls back the
tape and pulls out a small
camera. He re-buttons his
shirt then turns to the girl.*

What is that?

JASON: A camera.

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18: You pay only for fifteen minutes. Boss won't let you take pictures.

JASON: He doesn't have to know.

She thinks about this.

How old are you?

18: I need extra.... if boss finds out –

JASON: He won't. I brought more money with me.

18: How much?

JASON: How much money did I bring?

18: For the photos.

JASON: 1000 Baht.

18: 1000!

JASON: Enough for you to pay off the rest of your bar fee. Take a night off. Get a little rest.

18: Let me see.

He turns from the girl again. He looks over his shoulder and signals for her to turn away from him. When he's confident she's not looking, he unzips his pants and flips out a pouch that is sewn into the inside front of his pants. He pulls out a sizeable stack of bills from the pouch and counts out the money.

The girl watches from the corner of her eye.

He returns the other bills to the pouch, tucks it back inside his pants and zips up

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his fly. The girl quickly turns from looking.

JASON: Here. Here's the 1000 Baht.

18: Ok.

JASON: Let's take them over here.

18: Money first.

He hands her the bills. She roughly grabs them out of his hand and counts the money then tucks it into her bra. She looks up at him and smiles, embarrassed. She takes the money out of her bra.

Sorry. You probably want them off.

She starts to unbutton her blouse.

JASON: No, that's fine. I just want a picture of your face. Keep your clothes on. Sit on the bed.

She sits. Tucks the money back into her bra. Smiles with her teeth.

Don't smile.

He takes a photograph. She tosses her hair back.

18: Am I like girl in magazine?

He snaps another photo then looks up at her.

JASON: How old are you?

18: As old as you want me to be.

JASON: What year were you born?

18: 19... 97.

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JASON: 15?

*She looks down at the floor.
He snaps another photo.*

What's your name?

18: I'm number 18.

JASON: No. What's your given name?

18: I'm number 18.

A knock at the door.

That's the three-minute warning. There's still time.
Give a little extra and I make it worth your money.

JASON: No.

*He unbuttons his shirt and
fumbles with the tape. He is
unable to reach the tape
stuck to his back.*

It's stuck.

18: Here.

*The girl opens his shirt and
fixes the tape. He awkwardly
lets her help him. She frees
the tape and he quickly
presses the camera against
his chest. She seals the
tape, then runs her hand
along his chest to his
abdomen. She steps closer
toward him. He removes her
hand, and starts to button
his shirt.*

JASON: Thanks.

*He steps back but she holds
him.*

Please.

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18: You're a handsome man.

She slides her hand to his belt and pulls his pants forward with her index finger.

I could make you a very happy man with what you have down there. A weekend you never forget.

He takes her wrist and gently but emphatically moves it away.

JASON: I can't go and blow all my hard-earned money on one girl.

Another knock.

18: The last knock.

JASON: I've got a few more numbers to visit. I've already paid your boss.

He exits. The girl turns when he closes the door, frustrated. She pulls the money from her bra and smiles.

Lights fade.



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.

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