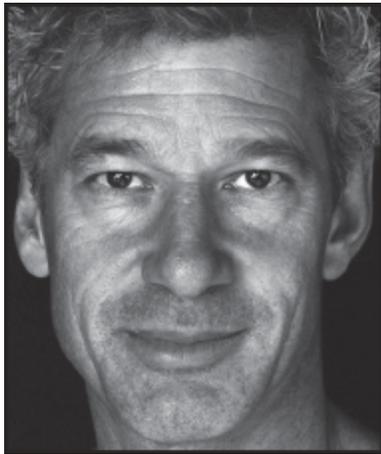




Currency Press

THE PERFORMING ARTS PUBLISHER

NOTE: This ebook has been formatted using standard play conventions. Changing the font may result in the loss of italics in stage directions, production titles, etc. For optimum viewing, always keep the font 'Original'.



TOM LYCOS was born in Aberystwyth, Wales, to Greek and English parents. Tom spent two years working with renowned Dutch company KISS before returning to Australia to join Sidetrack Theatre as an ensemble member in 1985. In 1988, he played the lead male role in Jane Campion's film *Sweetie*. He was then acrobat/musician/performer with Circus Oz for three years and then actor/musician in two stage musicals, *Buddy* and *Escape from the Forbidden Planet*. He has performed with Melbourne Theatre Company, Arena Theatre, Griffin Theatre, Melbourne Workers Theatre, Back to Back Theatre and Kinetic Energy. In 1994, he was co-deviser/actor in the Burning House production of *That Eye the Sky* with Hugo Weaving and David Wenham, directed by Richard Roxburgh. In 1996, Tom joined Zeal Theatre, co-creating eight original productions with co-collaborator Stefo Nantsou, including *The Stones*, *Burnt* and *Taboo* (which Tom has also directed for TheatreHaus in Frankfurt, Germany, and Teater Grimsborken in Oslo, Norway).

STEFO NANTSOU was born in Newcastle, Australia, to Macedonian parents. Stefo has written, co-created, directed and acted in over 120 theatre productions for companies throughout Australia, Europe, North America, Asia, South Africa and New Zealand in his 30-year career. After co-founding the Ship-O-Fools in 1980, and working as an ensemble actor/writer with Sidetrack Theatre and Freewheels Theatre, he founded Zeal Theatre in 1989. Zeal has created over 40 original productions

including *The Stones*, which has been performed over 1,100 times worldwide including seasons at the National Theatre in London and The Duke Theatre in New York, and translated and performed in over 25 countries worldwide. Stefo has also directed his plays for companies in Germany, Holland, Wales, Hungary, Canada and Denmark. He is currently the resident director at the Sydney Theatre Company, still writing and performing new works with Zeal Theatre, and is guest 'regie' with Australian Macedonian Theatre in Sydney.

Founded in 1989 by actor/writer/director Stefo Nantsou, Zeal Theatre is a touring theatre company which has created over 40 original productions, including works for theatres, schools, outdoor site-specific events and festivals, family shows and a range of international co-productions. Zeal's 'house' style incorporates live music with a range of theatrical styles and a bare-bones, no-frills aesthetic focusing on the skills of the performer. Zeal's work is known worldwide, the company having performed throughout Europe, North America, Asia, South Africa and New Zealand, with many of Zeal's plays now being translated and produced in many countries; including *The Stones*, *Australia v South Africa* and *Taboo* by Tom Lycos and Stefo Nantsou, and *The Apology* and *The Forwards* by Stefo Nantsou. Zeal Theatre received the prestigious ASSITEJ International President's Award for 'excellence in the profession of theatre' in Montreal, Canada in 2005.

Foreword

The work of Zeal has been a vital and steadily increasing part of the identity of Sydney Theatre Company (STC) for ten years or so. Initially it was a kind of umbrella connection, made through *The Stones*, which was an extant show toured into schools all over Sydney and NSW. Commissions followed, with work in schools for the education arm of the company becoming a regular and on-going collaboration between STC and Zeal. This connection became ever-broader with the *Burnt* project as the work reached beyond schools and into communities (specifically rural communities suffering under the burden of drought). For a small company, Zeal Theatre has a massive reach, a broad appeal and a phenomenal output.

The scripts in this book are indicators of that output, but indicators only because every Zeal show is different—and we mean every performance of every Zeal show. This is because more than anything else Zeal is alive. The work is highly theatrical in the time-honoured tradition of travelling players (vagabonds, blackguards and rogues they are)—from Commedia dell’Arte through to AGITPROP—Zeal are keepers of a flame where theatre is connected directly to its audience, fuelled by their concerns and their questions, charged with their well-being and the quandaries that endanger their very hearts and souls on a daily basis. In lesser hands, it would be synthesised and marginalised as ‘issue-based with educational outcomes’, but Zeal is so, so, so much more than that. They are aware of the traditions that their work springs from and aware of the terrible greyness that separates the black from the white in every vexing issue that we face. That we face when we are thirteen, sixteen, thirty-six and sixty-four. That we should face with a shudder and/or a laugh. Zeal produces theatre through and through, 100-proof. Theatre guaranteed to make you so blind that you can truly see Oedipus.

Enjoy the read and remember if you set out to mount these shows yourself or plan on using them as a model for developing your own work: the script really is just the tip of a mighty theatrical iceberg.

Andrew Upton and Cate Blanchett

Between 2008 and 2013 Andrew Upton and Cate Blanchett were co-Artistic Directors of the Sydney Theatre Company. Andrew Upton remained as sole Artistic Director until 2015.

A Special Relationship

In 2000, Sydney Theatre Company presented Zeal Theatre's *The Stones* for a two-week season at the Wharf Theatre as part of the STC Ed program. Over the next few years, Zeal would perform *Side Effects*, *A Secret Place* and a return season of *The Stones* in the same venue. A special relationship between the two companies was steadily developing. The artistic director of STC at that time, Robyn Nevin, was keen to strengthen the links between our two companies and support our work and so commissioned us to write a new play, and in 2006 we wrote *Gronks*. The success of *Gronks* led to a second and third STC commission and in 2007 we wrote *Australia v South Africa* and *Taboo*.

We wanted to write a play which was a warning to young people who may put themselves in vulnerable situations through internet dating. We also wanted to celebrate the struggles of a young girl who, after being raped by a number of men, had the courage to go to the police and was determined to see justice through the courts. That girl's name is Tegan Wagner. Her story is well documented in numerous books, articles and media reports. She was a hero to us and her story mixed with the explosion of internet dating stories we were gathering were the inspiration points for *Taboo*.

Addressing powerful and complex social issues for young people in a safe and respectful manner is at the core of why we do what we do as a theatre company. Most of Zeal Theatre's work has been primarily targeted at high school audiences and most of the productions have been researched and developed with the assistance of young people through workshops and meetings we conduct with schools who continue regular contact with us. This process was undoubtedly of the utmost importance for the creation of *Taboo*. Numerous students from numerous schools were involved in the development of the script and we would like to thank them all for their openness and honesty.

Taboo has been translated and performed in Germany by Theaterhaus Frankfurt and in Norway by Teater Grimsborken, both productions directed by Tom Lycos. We have maintained a special relationship with these and other European companies who, since 2000, have produced versions of our plays: Arad Goch Theatre in Wales, MUZtheater in The Netherlands, Kolibri Theater in Hungary, Teatret Neo in Denmark and the National Theatre in England.

Tom Lycos and Stefo Nantsou

December 2010

FIRST PRODUCTION

Taboo was originally commissioned by Sydney Theatre Company and was first performed on 2 December 2007 at Canley Vale High School, Sydney, with the following cast:

XENIA	Lindy Sardelic
LEAH / YOLANDA / MC	Sandy Greenwood
CHAD / NICK / IBOY / FILM BUFF KID 1	Tom Lycos
MR PITCHKA / TRAIN PERVE / DARRYL /	
ZUBIN / MOHAMMED / WILL / FILM BUFF KID	
2	Stefo Nantsou

Directed by Tom Lycos and Stefo Nantsou.

CHARACTERS

MR PITCHKA, teacher

LEAH, 14

XENIA, 14

CHAD, Leah's father

DARRYL, Chad's friend

YOLANDA, Xenia's mother

ZUBIN, Xenia's father

NICK, 19, Xenia's brother

MOHAMMED, Nick's friend

iBoy, Leah's computer date

WILL, iBoy's friend

TRAIN PERVE

FILM BUFF KID 1, 12

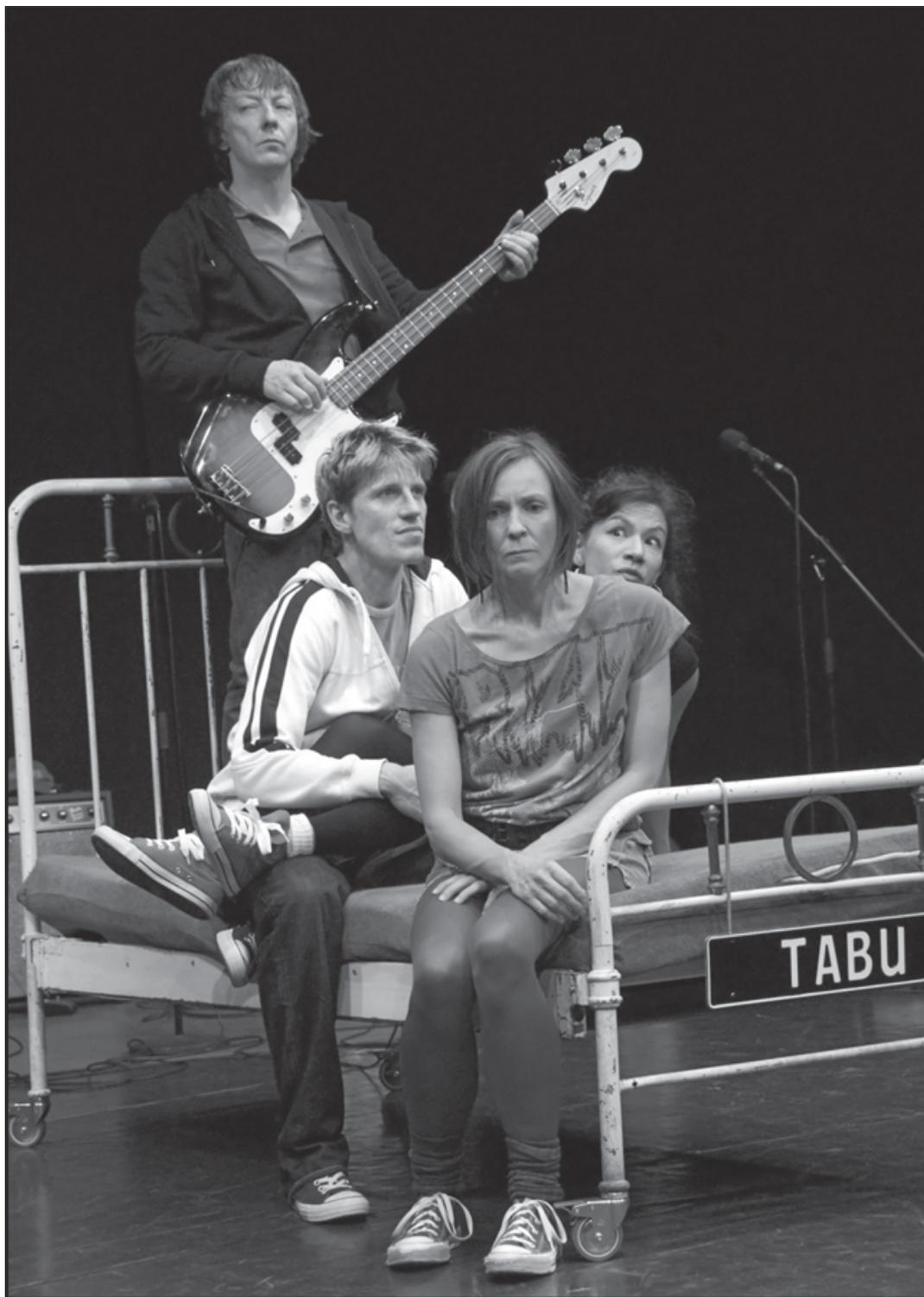
FILM BUFF KID 2, 12

OXFORD TAVERN MC

TABOO



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SYDNEY



From left: Günther Henne as Will, Michael Meyer as iBoy, Susanne Schyns as Xenia and Kim Pfeiffer as Leah in the 2010 Theaterhaus Frankfurt production of TABU (TABOO) directed by Tom Lycos. (Photo: Katrin Schander)

SONG: 'Taboo'

sign in, log on, i post my pictures all over your screen
every night, i don't sleep, i'm in love with the secrets we keep
you're watching me, i'm sending my message to you
friday night, lies and lies, fake the truth for the millionth time
nobody knows, where i'm goin', i'm gonna touch you for the very first
time
i'm watching you, you're sending a message to me
you're watching me, i'm watching you, it's taboo
timeless love, any place, webcam sex on cyberspace
but tonight, for real, i'm in a danger that i like to feel
you're touching me, i'm touching you, it's taboo
you're dating me, i'm dating you, it's taboo
you're loving me, i'm loving you, it's taboo

SCENE ONE: SCHOOL

2.55 p.m. A Year Nine health class at St Almighty Girls College.

MR PITCHKA: The penis, now fully erect, enters the vagina. At the point of ejaculation, the penis shoots zillions of tiny sperm deep up inside the vagina, the sperm swimming their way up to the ovaries and it only takes one of those zillion sperms to fertilise the female egg, and causing conception.

LEAH: Causing what, sir?

MR PITCHKA: Conception, Leah. The girl gets pregnant. Not always, of course, but the odds vary from individual to individual. Skye might become pregnant the first time she has sex but poor Cloud may never become pregnant no matter how many times she has sex. So it is always a good idea, girls, to have safe sexual practices if you want to avoid

pregnancy ... and also using a condom can protect you from some nasty sexually transmitted infections.

LEAH: Oooooo.

MR PITCHKA: Thank you, Leah. Alright, now you've already split into pairs, that's good, now one of you hold the penis upright, and the other girl will open the condom packet, take out the condom, give it a little stretch, not too hard, Harrissa, that's good, don't use your teeth opening the condom packet, Xenia, you don't want to put a hole in the condom, that's not a very good idea, now place the condom over the end of the plastic penis and then roll it on. That's very good, Skye, stop giggling, thanks, Cloud, hold it firmly or she won't be able to get it on. Much better.

XENIA: He must get so embarrassed teaching all this stuff to girls.

LEAH: He loves it, look at him.

MR PITCHKA: Not so frenzied, Verena, nice and calm.

XENIA: Did you pinch all those condoms?

LEAH: Yeah, I took five.

XENIA: Five?

LEAH: Four for me, one for you, and you can have the fluoro one so you know where to put it.

XENIA: Yeah, great.

LEAH's *mobile phone buzzes, she receives a text.*

MR PITCHKA: Now, remove the condom, tie it all up nicely in a little knot, you don't want spillage all over you, girls, and dispose of it carefully as I demonstrated earlier. That's great, Jemma, looks like you've done this before.

LEAH: Sweet. We're on for tonight.

XENIA: What's his name again?

LEAH: Mine or yours?

XENIA: The guy, that guy, yours.

LEAH: iBoy.

XENIA: 'iBoy'? What's his real name?

LEAH: Dunno.

XENIA: Probably Dwayne ... or Derrick.

LEAH: iBoy is a cool name.

XENIA: Yeah, right.

MR PITCHKA: Now give your penis to your partner and you have a go.

LEAH: Did ya like the picture I downloaded of his friend?

XENIA: Yeah ... he's pretty cute, what's his name again?

LEAH: His name's Will. God, Xenia. You forget everything.

XENIA: Is that his real name or his computer name?

LEAH: 'Computer name', you're so lame.

MR PITCHKA: Just give it to her, Skye, thank you.

XENIA: Well, at least Will is better than 'iBoy', what sort of stupid name is that anyway? 'Hey, baby, give us a kiss, my name's iBoy.'

LEAH: Shut up. He's nice.

MR PITCHKA: What are you two girls talking about?

LEAH/XENIA: Nothing, Mr Pitchka.

Music starts.

MR PITCHKA: Alright, there's the bell, bring those penises back to me, girls, and we'll pick this up again on Monday.

SCENE TWO: AFTER SCHOOL

3.37 p.m. LEAH and XENIA are on a train. A MAN is behind them, overhearing their conversation.

TRAIN ANNOUNCER: [*voice*] Doors closing, please stand clear.

LEAH: You'll never guess what I did, but.

XENIA: What?

LEAH: I shouldn't tell you this.

XENIA: Well, you've said it now so tell me.

LEAH: I dared iBoy to strip for me on his iCam.

XENIA: Oh my God ... Did he?

LEAH: Yeah, he did, and what a hot body, then he asked me to take my top off.

XENIA: Leah ... You didn't, did you?

LEAH: Yeah, I did. He said I was the hottest girl he's ever seen, then I got scared and turned the computer off ... I think I'm gonna marry him.

XENIA: Are you nuts, you hardly know the guy.

LEAH: We've been talking on the computer for three months. I think I know him enough to know he's my soul mate.

XENIA: Soul mate, yeah, right. You haven't shown your boobs to Will too, have you?

LEAH: I'm not a slut. Besides, Will's yours, you can show him your boobs tonight.

XENIA: Yeah, right.

XENIA *and* LEAH *notices the MAN perverting on them.*

LEAH: Having a good perve, are ya, mate?

XENIA: Leah!

The MAN is embarrassed and looks away.

LEAH: I haven't talked to Will as much as iBoy, but he seems nice, a bit shy. Perfect for you.

XENIA: Oh my God, I'm so nervous.

LEAH: Stop worrying about it.

XENIA: It's alright for you.

TRAIN ANNOUNCER: [*voice*] Next stop Cockburn, Cockburn next stop.

XENIA: I told my mum and dad we were going to see *The Sound of Music 2*, that's if your parents ask.

LEAH: It's just Dad at home tonight. He's cool. He won't mind. I'll tell him we're seeing *Halloween 9*.

XENIA: *Sound of Music 2*.

LEAH: Whatever.

The train stops. They get off the train and head to Leah's house.

LEAH: Now don't forget, let me do all the talking, okay?

XENIA: Okay.

LEAH: Okay.

SCENE THREE: LEAH'S HOUSE

4.14 p.m. LEAH's father, CHAD, is on a computer. His friend DARRYL is looking over his shoulder at the screen. The girls arrive home.

LEAH: Hi, Dad.

CHAD: Hello.

XENIA: Hi, Mr Sedar.

CHAD: I told you to call me Chad, Xenia?

XENIA: Alright, Mr Sedar.

LEAH: Hi, Darroooooole.

DARRYL: Hi, Leayahrrr.

LEAH: Darryl Xenia, Xenia Darryl.

DARRYL: Hi.

XENIA: Hi.

LEAH: Xenia's staying here tonight, Dad. I already told Mum about it, she said it was okay as long as I cleaned my room which I already did. We're going to the movies.

CHAD: Oh yeah ... what are you gonna see?

LEAH: *Mission Impossible 4.*

CHAD: That's for fifteen and over, youse girls are only fourteen. Too young.

LEAH: Oh yeah, right, as if Tom Cruise'll mess up our minds.

CHAD: He messed up Nicole's mind. He's gay that guy, it's obvious.

LEAH: You're so random, Dad.

LEAH *moves off to her room, XENIA's attention gets caught on what the men are looking at on computer.*

CHAD: What about this one?

DARRYL: She's good.

CHAD: What do you think of this girl, Xenia?

XENIA: Is she a model or something?

CHAD: No, we're trying to find a nice girl for Darryl here.

XENIA: Like, Lavalife, one of those singles dating things?

DARRYL: Yeah ... thought I'd give it go. See what happens.

XENIA: Where's your photo?

DARRYL: Show her mine.

CHAD: Here's the dashing Darryl. There he is.

DARRYL: Don't look too old, do I?

XENIA: No.

LEAH: Xenia, stop talking to my dad. Dad, stop boring my friends.

XENIA: Right-oh ...

XENIA goes to Leah's room.

CHAD: What about this one?

DARRYL: She's good.

LEAH: I gotta see if I got any messages. I asked him not to text me in case Sky Channel got hold of my phone. She's such an 'Ano' bitch. He didn't text you, did he?

XENIA: Who?

LEAH: iBoy, God Xenia?

XENIA: Why would he do that?

LEAH: 'Cause I gave him your number in case my battery was dead.

XENIA: Oh my God.

CHAD: What about this one?

DARRYL: She's good.

LEAH: What are you gonna wear?

XENIA: I was gonna wear my full-length veil.

LEAH: Yeah, that's a real turn-on ... [*She reads her message on the phone.*]
Here he is ... my man, yes, 'Seven thirty outside Fox, Will's picking us
up in his car'. Shweet. [*She types a return message.*] 'See you then,
can't wait, I'm all wet thinking about it.'

XENIA: You can't write that.

LEAH: Why not? Right-oh, right-oh ... [*She erases that part of the message.*]
'Can't wait to see you in the flesh.' There. How's that? Send.

XENIA: Oh my God.

CHAD: What about this one?

LEAH: Wanna see a photo of him with his shirt off?

DARRYL: Nice figure.

LEAH: Hot body, eh.

XENIA: Least he hasn't got a hairy back.

LEAH: Ooooo.

CHAD: Least she hasn't got a hairy face.

DARRYL: Ooo.

LEAH: And here's one of Will, with his shirt on.

XENIA: Sweet. God, he looks real old, nineteen at least.

LEAH: I think he's twenty. iBoy's twenty.

XENIA: Twenty, oh my God. Mum'll kill me.

LEAH: She won't find out. Can I borrow your black skirt? You can have my
grey one.

XENIA: I'm not wearing grey.

LEAH: Let's go.

DARRYL: I'll get us a couple of beers.

DARRYL *leaves.*

LEAH: Dad, we're going over to Xenia's to get ready. Can I have some
money?

CHAD: How youse getting to the movies?

LEAH: Xenia's dad is giving us a lift.

CHAD: Sure?

LEAH: Yeah.

The girls exchange a glance, XENIA shaking her head. LEAH motions that it's okay. CHAD gives her money.

CHAD: Now that you've fleeced me, I'll be at the shop for a couple of hours this arvo, but I'll be home by ten if you need me.

LEAH: Thanks.

CHAD: Text me.

LEAH/XENIA: We'll be right.

Music starts.

SCENE FOUR: XENIA'S HOUSE

6.26 p.m. Xenia's home. YOLANDA is in the kitchen serving dinner on the table. NICK is in the garage working on his car, revving the motor loudly. XENIA is trying to get NICK's attention but he is distracted. XENIA goes into the house to talk to her mother.

XENIA: Mum, I'm staying at Leah's tonight? Dad already said yes.

YOLANDA: Sit down and have something to eat.

XENIA: But we're not hungry, Mum, honest.

YOLANDA: Where's you brother? Nick! Come and have you dinner.

NICK: [*calling from the garage*] Mo is gonna be here in a minute, I just gotta do some things on the car before we go. We're gonna eat dinner later.

YOLANDA: Leah, please, sit down, eat something.

XENIA: Mum, we're right, okay. Leah doesn't eat.

YOLANDA: Leah, come on, you almost invisible.

XENIA: Mum.

YOLANDA: [*to herself*] You girls are too skinny. Stupid.

XENIA *goes out to* NICK.

XENIA: Hey, Nick? You still right for tonight?

NICK: Yeah, what doya reckon?

XENIA: We gotta be at Fox Studios by seven thirty, okay?

NICK: No worries.

XENIA: I told Mum we're going to the movies with you and Mo.

NICK: Yeah, but we're not going to the movies.

XENIA: Yeah, I know, but you gotta pick us up after.

NICK: No worries, sis. Hold that ...

He gives her a spanner to hold. MOHAMMED enters the house.

MO: 'The Mo' has arrived. Howzitgoin', everyone?

YOLANDA: Hello, Mohammed.

MO: What's on the menu tonight, Mrs Nick's Mum? Smells great ...

NICK: What are we seein'?

MO: ... looks terrific ...

XENIA: *Sound of Music 2.*

MO: ... tastes superb.

NICK: I'm not watchin' that crap.

MO: Hey, Nick, we having dinner here before we go?

YOLANDA: You go tell him, Mo.

XENIA: Well whatever, okay?

NICK: Okay.

YOLANDA: [*calling*] Zubin! You want to eat? Is ready.

ZUBIN: [*from the garage*] Okay.

XENIA: Hey, Mo.

MO: Hey, Xenia.

They start to spar with each other.

MO: Good day at school today?

XENIA: Yeah, we learnt all about bananas and plastic covers.

MO: Bananas and plastic covers. Hectic. Hey, Nick, what's happening, bro?

NICK: Just putting the new numberplate on the beast, man. I'll be with you in a minute and we'll make a move.

XENIA *has gone into the room with LEAH to finish putting on her make-up.*

LEAH: Here, how do I look?

XENIA: Great. Oh my God, lippy.

LEAH: Don't put too much on, you don't want it smeared all over your face when your pashing off Will ...

LEAH *giggles with excitement.*

ZUBIN: [*looking at NICK*] Do you know what you are doing? That looks stupid. [*Now entering the dining room*] What's all this about bananas in pyjamas? We pay good money to send you to that school, not to learn about bananas. Come to the markets with me tomorrow if you want to see some bananas.

NICK: Okay, youse ready to go?

XENIA: Yeah. Dad, can I have some money for the movies please?

ZUBIN: How much?

XENIA: Twenty.

ZUBIN: What you gonna see?

XENIA: *Sound of Music 2.*

NICK: *Saw 9.*

XENIA: *Saw 9.*

NICK: *Sound of Music 2.*

XENIA: *Shrek 4.*

Small pause.

ZUBIN: Movie marathon, eh? Well, be careful. And you, flip, [*to NICK*] be responsible.

NICK: No problemo.

XENIA: Right, we're ready.

YOLANDA: Xenia, what's all this stuff on your face? Just to see a film? Go back to your room and take it off.

XENIA: Mum. You're ruining my life.

NICK: Come on, we'll miss the movie, let's go, Mo.

YOLANDA: [*relenting*] Just go.

XENIA: Don't worry. I'll see you tomorrow.

XENIA, NICK, MO *and* LEAH *leave*.

YOLANDA: We are too soft.

ZUBIN: Looks like we gonna be home alone tonight. Now do you want some cream on your pudding? Or do you want to eat some sausage first?

Music starts.

SCENE FIVE: CLT.TZR

7.09 p.m. NICK is driving his car with numberplate 'CLT.TZR'. MO is in the passenger seat, with LEAH and XENIA in the back seat. The girls are getting 'dressed up'.

NICK: What are you two doing in the back?

LEAH: Changing.

NICK: Look, Leah, you can wear what you like, but listen, you, Xenia, you're not wearing that. Just stay in the clothes you're in. That skirt looks like a boob tube!

LEAH: Blow out, Nick.

NICK: Hey, you watch your mouth. I'm talking to my sister.

MO: Jesus, mate, you sound just like your mum.

NICK: Yeah, well she's my sister. You wear that and I'll tell Mum what you girls are really up to.

XENIA: Yeah, and I'll tell Dad that you guys went out and left us at the movies by ourselves.

NICK: Yeah? Well, go ahead and tell him. He'll kill me first and you later.

MO: He's just trying to be a good brother.

NICK: You look like lowie sluts.

XENIA: Get stuffed.

MO: I reckon they look good.

NICK: Shut up, Mo, you're supposed to back me up here, man.

MO: They should be able to wear what they like.

LEAH: That's right, you tell him, Mo?

MO: Hey, what are you girls up to anyway?

LEAH: Seein' a movie.

MO: Which one? Are you seeing *Apocalypse Again* ... Hey, Nick, let's go see that.

NICK: What? You crazy? We got another agenda, man, you forgotten?

MO: Oh yeah. Well, what time do we have to pick youse up, ten thirty?

LEAH: Don't worry, we'll get a taxi.

MO: No, come on, we'll get yas at eleven, okay.

NICK: [*thinking it is too early and will wreck his night*] Eleven?

XENIA: Okay.

NICK: Bloody women.

LEAH: Okay! Just drop us here.

NICK: Just put your tights on under the skirt or something.

XENIA: Yeah, and you tuck your pants into your socks.

NICK: Don't smart-mouth me or it's a long walk home from Fox.

LEAH: See yas at eleven.

MO: Have a nice time.

The girls walk off.

NICK: Good, now they're gone, let's head for the Oxford Tavern.

MO: Step on it, Mr Teezer.

The boys drive away.

SCENE SIX: FOX STUDIOS

7.24 p.m. *The girls are waiting outside Fox Studios.*

XENIA: How do you know when it's them?

LEAH: He said it was a red Subaru Impreza WRX with 'TABOO' on the numberplate.

XENIA: Well, what if they don't come?

LEAH: They'll be here. Stop worrying.

Pause. A car drives past.

XENIA: Is that them?

LEAH: That's a Lexus.

Another pause. Another car drives past.

XENIA: What about that one?

LEAH: That's a Smart Car. Jesus, Xenia, get a grip.

Pause. Two FILM BUFF KIDS walk on dressed for the premiere of a new Predator movie. One has a Predator mask on and stands staring at the girls.

FILM BUFF KID 2: There'll be all these quotes from the previous movies, you wait, someone'll say, [*quoting*] 'Billy, what's the matter? ... We're all gonna die' ... or what about that rasta guy from *Predator 2*, [*quoting*] 'Voodoo magic man', or [*saying this directly to LEAH*] 'Prepare yourself'.

LEAH: Get lost.

FILM BUFF KID 2: [*quoting again while dragging the FILM BUFF KID 1 away from the girls*] Get to the chopper, get to the chopper!

The FILM BUFF KIDS exit.

LEAH: Year Seven newbies.

XENIA: What about that one?

LEAH: That's a Camry.

Pause.

XENIA: They're not coming.

LEAH: Shut up.

Pause.

XENIA: They're taking five hours. Let's go see *Predators Versus Heaps More Aliens*.

LEAH: Are we gonna have fun or are you gonna whinge all night ... ?

XENIA: Yeah but ... you know ... he's just a computer guy ...

LEAH: Look, that's him ... TABOO ... It's him! [*She calls out and waves.*]

Hi!

XENIA: Oh my God.

SCENE SEVEN: TABOO

7.38 p.m. iBoy and WILL are in Will's car with 'TABOO' on the numberplate.

iBoy: That's them. That's Leah. She looks better than on webcam.

They stop next to the girls.

Hi. Leah?

LEAH: iBoy?

iBoy: Yeah. You girls want a ride?

LEAH: Sure.

The girls get in the back of the car.

iBoy: This is Will.

LEAH: Hi. This is Xenia.

XENIA: Hi.

WILL: Hi.

iBoy: Wanna go straight to Will's place?

LEAH: Yeah, sure.

iBoy: Let's go.

Music starts and they drive.

So we meet at last, eh?

LEAH: Yeah.

iBoy: Yeah. [*Small pause.*] Been waitin' long?

LEAH: No.

iBoy: Sweet. [*Another small uncomfortable pause.*] You two girls want something to drink? We'll stop off at a bottlo, eh?

LEAH: Yeah, sure.

iBoy: Any preferences?

LEAH: Oh, whatever. Diet Coke and Thins. Rum and Coke. Whatever.

iBoy: Like vodka?

LEAH: Yeah.

iBoy: Xenia?

Tiny embarrassed pause.

XENIA: Whatever.

iBoy: 'Whatever', it is.

He laughs, LEAH laughs, XENIA smiles and squirms. WILL remains silent. Another small uncomfortable pause.

There's a bottlo.

They stop at a bottle shop. WILL gets out to buy the supplies.

LEAH: Nice car.

iBoy: Yeah, cool, eh?!

LEAH: Yeah.

LEAH looks at XENIA to say something.

XENIA: Yeah, I love this car. Subaru WRX. And it's red, my favourite colour.

iBoy: Yeah, Will's a cool dude, I reckon, Xenia, you'll really like him. He's the guy online I was telling you about, Leah. You got a beautiful name.

LEAH: Thanks.

XENIA: He's quiet.

iBoy: Yeah, no, he lost his parents. That's why he's so quiet. He's funny as, when you get to know him. Smartest guy I know. He's the sort of mate you could ring and say I need a lift to Perth tomorrow and if he couldn't

drive you there himself he'd give you his car no worries. He's a good mate to have. We've known each other for years.

LEAH: Right.

iBoy: S'pose you know everything about me already, Xenia?

XENIA: Not everything! Leah told me some stuff, but probably not everything.

WILL *returns with party supplies.*

WILL: Party supplies. Thins for you, Leah.

LEAH: Excellent. Thanks.

WILL: Mr Smirnoff.

iBoy: Excellent.

WILL: And I got you some Ferrero Rocher chocolates, Xenia.

XENIA: Great, thanks.

WILL: Let's go.

iBoy/LEAH: Yeah!

They drive away.

Music builds.

SONG: 'The Best Night of My Life'

I am so excited, I am so delighted
I can't get you off my mind.
Come on baby,
This will be the best night of my life
This will be the best night of my life
This will be the best night of my life
This will be the best night of my life.

SCENE EIGHT: THE OXFORD TAVERN

8.05 p.m. NICK and MO are at the Oxford Tavern, a well-known strippers pub. The music is pumping and there is a girl dancing around a pole.

MC: That's right, fellas, this will be the best night of your life, welcome to the Oxford Tavern, where we've got hot and cold girls here all night. How 'bout a big hand for Chrystal!

NICK: This is it, Mo ... the Oxford Tavern, best strip joint in Sydney.

MO: There's gotta be better joints than this, man, this is grungy as.

NICK: Whoa, look at the tits on her. Man, she is sex on legs ...

MO: They're fake, man, implants, you can tell from here.

NICK: Who cares?

MO: I care. I want her to feel me when I'm touching them.

A voice comes over the microphone.

MC: Okay, fellas, who wants to see Chrystal take it all off?

NICK: Woooooo, yeah!

MC: Come on, fellas, you're gonna have to make a lot more noise than that, come on, guys, let's hear it for Chrystal.

NICK: Come on, Chrystal, let's see ya without ya undies.

MO: I'm gonna go get a few beers, man, while it's still 'Happy Hour'.

NICK: Chrystal, Chrystal, Chrystal, yeah!

A reprise of the song comes up.

This will be the best night of my life

This will be the best night of my life

This will be the best night of my life

This will be the best night of my life.

The scene shifts.

SCENE NINE: THE DATE

8.26 p.m. iBoy, LEAH and XENIA are in the lounge room in Will's apartment overlooking the beach. WILL is handing out the drinks.

LEAH: Nice glasses. Crystal, eh?

iBoy: Yeah, there's heaps of nice things here, eh.

XENIA: Yeah, Leah told me you had a heated indoor pool.

WILL: Out the back.

XENIA: You must be really rich.

WILL: I work heaps for this I.T. company, plus I got left a bit from my parents.

LEAH: Yeah, sorry about your oldies. How'd they die?

XENIA: Leah?!

LEAH: I'm just asking.

WILL: Plane crash. On their second honeymoon.

LEAH: Oh, that's awful.

WILL: I was pretty young. I was real little actually. [*To XENIA*] Top up your drink?

XENIA: Yeah, alright.

iBoy: [*to LEAH*] Sorry I can't impress you with an Impreza. Did you bring your swimmers?

LEAH: Nar.

iBoy: Bummer.

LEAH: Not necessarily.

XENIA: Must be good watching all the surfies through this telescope. I bet you look at chicks through it too?

WILL: Mostly the stars.

XENIA: I'm right into astrology too.

WILL: Cool. What star sign are you?

XENIA: Arrh ... Aquarius.

WILL: Aquarius. What day?

XENIA: Third of February.

WILL: Cool.

XENIA: What star sign are you?

WILL: Scorpio.

XENIA: Cool.

iBoy: Hey, I'll show you Will's studio. [*Calling to WILL*] Hey, Will, is it cool if we check out the studio?

WILL: Yeah.

iBoy takes LEAH into the studio. XENIA and WILL drift back into the lounge room.

XENIA: Leah said you're twenty.

WILL: Is that what she said?

XENIA: Yeah. But how how old are you really?

WILL: How old are you?

XENIA: I asked first.

WILL: I asked second.

XENIA: Yeah, but I asked first.

WILL: Yeah, but who asks first has to answer first.

XENIA: [*with embarrassed laughter*] No, that's not how it works ...

They both laugh, enjoying each other's company.

WILL: I'm twenty-eight.

XENIA: Twenty-eight. [*Now not laughing*] Oh my God.

LEAH: Hey, Leah, check out all the guitars ...

iBoy: Yeah ...

The music comes up and they play 'Will's Studio Jam'. The scene shifts.

SCENE TEN: THE OXFORD TAVERN

9.50 p.m. NICK and MO are still at the Oxford Tavern.

MC: And that was the the lovely Delilah, what about the jugs on her, eh, fellas!

NICK: Yeah, woooooo!

MO: She's a good dancer, eh, how come she's working here? She should be in the Australian Ballet or something.

NICK: 'Cause she's a slut and she loves it.

MC: Don't forget, fellas, Gladys is coming around with the meat raffle, so dig deep, first prize is a leg of lamb.

MO: Meat raffle, now we're talking. [*Looking at his watch*] Maybe we should go soon, pick up you sister, eh.

NICK: Nar, we got ages. Not even ten yet.

MC: Okay, fellas, hang around, Madison will be out in just a few minutes, we got girls all night tonight, fellas, so grab yourselves another drink.

NICK: Madison! She's the chick who came out with the maid outfit before ... Sex on Legs. Whoa, man, she was hot—I'm not going till I see her again. She'll have a school uniform on for sure, one of those short tartan skirts ... She does the blow job on stage, mate, don't you wanna stick around for a blow job?

MO: I don't want a blow job, man, I want a leg of lamb.

NICK: [*noticing a girl on the other side of the room*] Hey, did you see the way that chick looked at me?

MO: Who?

NICK: That chick over there, look at her.

MO: The prostitute?

NICK: Yeah, I mean no, I mean I'm just gonna go over and say 'g'day'.

MO: Don't go near her, man, that's what she wants.

NICK: I'll just say 'g'day' and we'll make a move ...

NICK *leaves.*

MC: Here she is, fellas, the one you've all been waiting for, the one, the only, Madison ...

MO: [*at Madison*] Show us your Square Garden, baby! [*Looking for NICK*] Hey, Nick? Nick!

He goes off looking for NICK as the music swells again and the scene shifts.

SCENE ELEVEN: THE RAPE

9.51 p.m. Back at Will's place, a few drinks into the evening, the girls are dancing.

LEAH: Hey, let's watch a movie on the plasma ... Will's got *Ocean's Fourteen*, eh, seen that? I love Matt Clooney.

The others howl with laughter at LEAH.

What?

XENIA: God, my head is spinning a bit. Where's your bathroom?

WILL: Just down the hall to the left. I'll show ya.

LEAH looks through the DVD stack, pulls out one and puts it on.

LEAH: Oh, you've got *Love Actually 2*, I love this movie, it's full of love, and like all this love and everyone loves each other, like, except one guy who hates everyone, he's great, he's really funny.

iBoy: Yeah, Will's got a great collection, eh. Seen that one?

iBoy points at a member of the audience like he/she's a DVD on the rack. LEAH looks at the audience like they are a movie title.

LEAH: Errrrr, no way, I hate that one, *The Zombie Returns Again*, no, yuck, no way ... Oh, what about the periscope, show me the periscope ...

iBoy: Telescope.

LEAH: Whatever whatever whatever ... periscope, telescope ...

Meanwhile, XENIA has gone to the bathroom. The alcohol is making her sick. She splashes water on her face and steadies herself on the rim of the sink and looks at her reflection in the mirror.

WILL: You okay?

XENIA: Yeah.

LEAH: Let me see, let me see ... [*She bangs her eye on the telescope.*] Oh, my eye. That really hurt, I've never been in so much pain in my whole life as now, owww.

XENIA comes out of the bathroom.

iBoy: We'll go to the fridge and get something for your eye.

WILL *leads* XENIA *into a bedroom, closes the door behind him and sits her on the bed.*

LEAH: Yeah, ouch, my eye ...

iBoy: That's why they call me 'iBoy'.

LEAH: [*laughing*] You are just, like, the funniest, like, you know, guy, in the world, ever.

He gets her a cold bottle of Coke and she rests it on her eye.

WILL *starts to caress* XENIA, *she becomes uncomfortable.*

iBoy: [*to LEAH*] You want to see a good trick?

LEAH: Yeah.

WILL *goes to kiss* XENIA *but she backs away.*

XENIA: No ...

iBoy: Pass me that packet of Mentos.

XENIA: [*getting off the bed*] I don't think I should be doing this.

WILL: It's alright.

WILL *takes her hand and sits* XENIA *back on the bed.*

iBoy: You'll love this.

XENIA: I don't want to be here.

iBoy: So I take this Mentos, and I put it in this bottle of Coke.

WILL *then reaches up under* XENIA *'s skirt and starts pulling off her tights.*

LEAH: What the hell are you doing, this is crazy.

XENIA: What are you doing?

iBoy: You'll see.

XENIA: Don't ... stop it.

WILL: It's alright. Shhh.

He puts his hand over her mouth.

iBoy: Okay ... you ready ...

XENIA *tries to get up but* WILL *pushes her down again. He then spreads her legs, undoes his belt, and they freeze.*

iBoy shakes up the Coke bottle with the Mentos in it and there is an almighty explosion.

LEAH: Oh my God, that's incredible, that is so amazing. That's the funniest thing I've ever seen in my whole life. Wait, do it again, I'll take a picture of it and it'll be on my phone ... Do it again, where's my phone ... ? Phone, phone, come on, little phoney, where are you ... ?

iBoy: I'll be right back.

LEAH looks for her phone while iBoy goes down the hall to the bedroom. He goes in, just as WILL is doing his pants up. They look at each other. XENIA is covering her face.

WILL: Your turn.

WILL leaves, closes the door behind him and goes back to the kitchen to pour himself another drink.

iBoy undoes his belt and walks towards XENIA.

WILL joins LEAH in the lounge room.

XENIA: No, get away ...

LEAH: You seen my phone?

As iBoy tries to get on top of XENIA she kicks at him.

WILL: You want another drink?

iBoy: You want me to smash this bottle on your face? Eh? You want me to cut you up?

LEAH: Yeah sure ... Xenia, where's my phone?

LEAH heads for the bedroom.

WILL: Leah?

LEAH stops and turns back to WILL.

iBoy: You say something and I'll cut your throat?

WILL: Hey, you seen *Sex and the City Part 2*?

LEAH: No, put it on. I've always wanted to see that.

WILL: It's got a great ending.

iBoy pushes XENIA back down, opens her arms out, and freezes.

WILL *puts on the DVD, and they sit together and watch it, eating chips.*

LEAH: How long you known iBoy?

WILL: Few years.

LEAH: What's his real name 'cause he won't tell me?

WILL: I don't know.

LEAH: Yes you do, come on, what is it?

WILL: I can't tell you, it's a secret.

LEAH: Yeah, as if.

WILL: That's classified information.

Without saying a word, iBoy leaves the room and goes back to the lounge room with the others.

iBoy: What youse watchin'?

LEAH: Hey, is your real name 'Classified Information'?

iBoy: What?

LEAH: He, Will, your friend, said your name is, what was it again?

iBoy: Want another drink?

LEAH: Sure, where's Xenia?

iBoy: Out with the telescope, she's so into the stars I was getting bored.

WILL: Yeah.

LEAH: Yeah, she can be a bit of a nerd. Hey, Xenia, where are ya? Come and have another drink.

WILL: Yeah, good idea.

LEAH laughs hysterically. Meanwhile, XENIA has pulled her tights back on and has come back into the lounge room.

LEAH: God, Xenia, you look like your spinning out. Come and sit down, we're watching, what is it again, oh look ... oh, yeah ...

LEAH starts to do an impersonation of the 'Stop Video Piracy' advertisement on the DVD.

‘Would you steal a mobile phone?’ Yeah ... ‘Would you steal a movie?’
Yeah ... ‘Stop video piracy ...’ Yeah, I download heaps of movies ...

XENIA *watches. They all watch for a while eating chips.*

The tension is unbearable.

Long pause, only the sound of munching and the movie.

XENIA: Let’s go.

LEAH: No, we still got some time, eh, it’s still only ten or something. Let’s
stay a bit longer. We’re watching the movie. After the movie.

XENIA: Nick will be waiting outside Fox, come on.

LEAH: No they won’t.

XENIA: Please, I wanna go.

LEAH: [*unimpressed*] Ohhh.

iBoy: Na, Leah, we can all catch each other another night. I think we better
take yas back.

XENIA: No, Leah ... Let’s get a cab.

LEAH: God, Xenia ... I want to stay.

A very ugly pause.

Alright then but we’re getting a lift with these guys, okay?

XENIA: No, I’ll call a taxi.

WILL: No you won’t. We’ll give you a lift back. I’ll bring the car around.

iBoy: No problem. We’ll drop you girls back at Fox. Okay?

LEAH: [*still unimpressed*] Okay. [*To XENIA*] Okay?

XENIA: [*hiding her agony*] Okay.

The scene shifts.

SCENE TWELVE: TABOO

*10.39 p.m. Back in ‘TABOO’. Now LEAH is sitting in the back seat with
iBoy. XENIA is sitting very uncomfortably in the front.*

iBoy: You okay, Xenia? You look like you’re spinning out a bit?

LEAH: You tell the guys if you want to stop, Xenia, you don't want to spew all over Will's car. Hey, thanks for a great night, what are you guys doing next Friday?

iBoy: Catching up with you two I hope.

LEAH: Yeah, for sure. [*She turns to XENIA.*] Maybe drink a bit less next time.

There is a long silence until they arrive at Fox Studios.

WILL: Here we are, Fox Studios.

The two girls get out of the car.

LEAH: [*to iBoy*] Hey, get on Facebook when you get home later.

iBoy: Yeah, for sure. Hey, Leah, come here.

She leans in the window and he whispers to her.

I think I might be falling in love. See ya.

He kisses her. She smiles.

LEAH: See yas.

The girls leave. Small pause.

iBoy looks at WILL.

iBoy: Plane crash on their second honeymoon?

They both howl with laughter and then drive off.

SCENE THIRTEEN: FOX STUDIOS

10.55 p.m. XENIA runs to the nearest bush and vomits.

LEAH: God, Xenia, you really did drink too much. You okay? You look like you're in pain. You are so pissed. Dad won't be too impressed when we get home. Just tell him you got your period. Where's this stupid mongrel brother of yours? We could of stayed there longer.

XENIA's phone rings.

Aren't you going to answer that? It might be your brother.

XENIA answers the phone.

WILL: [*voice*] If you tell anyone what happened, we're gonna kill you. You got that ... we're gonna ...

XENIA *hangs up and stands in shock.*

LEAH: Was that your brother?

XENIA: No ... wrong number. Where the hell is he?!

LEAH: Relax, he'll be here. God, what is with you?

The two FILM BUFF KIDS re-enter, as if the film has ended and they are leaving Fox Studios.

FILM BUFF KID 2: See, I told you, the Predator always wins! How about that kid same kid from P2, now all grown up: 'Want some candy?' Yeah, but how cool was the half-Alien-half-Predator? ... when she takes his helmet off and she says, 'You are one ugly motherf ...' and right at the end he looked at her and he said ... [*Looking at XENIA*] 'Shit happens' ... hahahahahahah ...

They both laugh louder and exit.

LEAH: Losers.

Pause.

XENIA: Leah?

LEAH: What? [*Pause.*] What is it? Yeah, I know, you're sorry you stuffed up my night. Get over it.

Pause. XENIA sees NICK's car and runs out onto the road.

XENIA: Here, we're over here!

LEAH: They can see you, just calm down.

NICK and MO pull up.

SCENE FOURTEEN: CLT.TZR

11.01 p.m.

MO: Good evening, girls? How was *The Sound of Music 2*?

NICK: Jesus, Xenia, you look like shit, what's wrong? Hey, you stink of spew and alcohol. You two have been drinking, haven't you?

LEAH: No.

NICK: Yes you have, I can smell it. You are so lucky we're taking you to Leah's. Mum and Dad would kill you. Are you crazy pissing on at your age.

LEAH: Get off our backs, will you, and just drive.

MO: You girls want some Mentos to hide the smell from your dad?

LEAH: Yeah, thanks, Mo.

NICK: You know what, Leah, the worst thing my sister ever did was hang around with you.

LEAH: Shut your face.

NICK: I wish she never met you.

LEAH: And I wish I had never met you.

MO: Hey, come on, you two, take it easy. Come on, bro, we had a few drinks at their age.

NICK: Yeah, well they're girls, and she's my sister.

MO: It's like you're racist against women, man. Like, I believe that this whole world is racist against women.

NICK: Just shut up why don't you, Mo.

MO: Sorry to upset you, mate.

NICK: I'm fine. Just don't do it again, Xenia.

XENIA: Stop the car.

She opens the door and vomits again.

NICK: Youse have mixed your drinks with ecstasy, haven't yas?

LEAH: No, she's just tired.

NICK: You sure you don't want to just come home?

XENIA: Go to Leah's.

NICK: Okay, just don't do it again.

LEAH: Can you just drive us home, Mr Self-Righteous?

MO: You okay?

XENIA: Yeah, I'm fine.

XENIA 's phone rings again.

NICK: Now what? Who's trying to ring you at this time of night?

LEAH: Aren't you going to answer it?

The phone keeps ringing, XENIA not wanting to answer it.

NICK: Answer it. Answer it.

The phone keeps ringing as the scene shifts.

SCENE FIFTEEN: LEAH'S HOME

11.19 p.m. LEAH and XENIA enter Leah's home. CHAD is still on computer.

LEAH: Hi, Dad.

CHAD: How was the movie?

LEAH: Oh, pretty boring.

CHAD: What did you think, Xenia?

She doesn't answer.

LEAH: I think she ate too much crap, she's feeling a bit sick. [*Unimpressed with XENIA*] I'm gonna take my make-up off.

LEAH leaves. XENIA hesitates. Long pause.

CHAD: What's going on, you two have a fight?

LEAH comes out of the bathroom.

LEAH: Your turn.

LEAH goes into her room and sits on the bed and starts texting iBoy.

XENIA's phone rings. She ignores it. XENIA turns her phone off.

Long pause.

CHAD: Too many Twisties, eh?

XENIA slowly walks into Leah's bedroom. She stands looking at LEAH.

LEAH: So did you have sex with Will or what? Or did you chicken out at the last minute? That's why you wanted to leave, wasn't it? I thought you were my friend, Xenia. I should go on my own next time.

XENIA: They raped me.

LEAH: Yeah, right.

XENIA: Both of them. Both of them did ... while you were in the next room.

XENIA holds back the tears trying to contain herself.

LEAH: You had sex with my boyfriend?

XENIA: They both raped me, Leah ... I didn't want to ... they made me ...

Pause.

LEAH: Do you wanna go home?

XENIA: I ...

XENIA is not sure what to do.

LEAH: We'll tell my dad you're sick ... if you wanna go home ...

Pause. No answer from XENIA. LEAH gets off the bed and goes to leave the room. She still doesn't quite believe XENIA.

XENIA: Leah ...

LEAH: What? I'm just gonna get Dad to drive you home.

XENIA: Don't you believe me?

LEAH: Yeah. [*Pause. She starts to believe XENIA.*] Yeah, okay, I believe you

...

Pause. She comforts XENIA.

I believe you. [*She starts to feel ashamed of her reaction.*] I'm sorry.
[*Another small pause.*] What do you want to do?

XENIA: I don't know.

LEAH decides for her. She leaves the room and goes to her father.

XENIA stands alarmed.

LEAH: Dad?

CHAD: Yeah?

LEAH: Xenia's not feeling very well, can you drive her home?

CHAD: What sort of 'not feeling very well'? If youse have had a fight, then work it out please, I'm not being a taxi driver at this time of night. It's eleven thirty or something.

Small pause as LEAH thinks what to say. XENIA comes into the room.

LEAH moves closer to her dad.

LEAH: No, honestly, she's feeling real sick. Aren't ya, Xenia?

CHAD: You girls stink of grog and smoke, where have youse been?

LEAH: The movies, I told ya.

CHAD: I can smell it on your breath Leah. Xenia?

LEAH: We went to the pictures, Dad, God. Why the big interrogation all of a sudden? Don't you trust me or what? We went to the movies, that's all, that's the truth. If it's too late for you to drive Xenia home ... then we'll call a cab.

CHAD: Alright then ... I'll drive her home.

The scene shifts.

SCENE SIXTEEN: XENIA'S HOUSE

11.55 p.m. Xenia's house.

ZUBIN stands at the front door in his dressing gown. CHAD and LEAH are at the door having just brought XENIA home. XENIA waits just inside the door behind her father.

CHAD: Well, sorry about the late hour ... but I thought it would be best to bring her home the way she was feeling ...

ZUBIN: Yes.

CHAD: You feeling bit better now, Xenia?

XENIA nods.

ZUBIN: Thank you for bringing her home.

Very uncomfortable pause. CHAD nods.

CHAD: [*trying to calm ZUBIN down*] Yeah, well, at this age, eh ...

He leans in to quietly tell ZUBIN something so the girls won't hear.

Look ... I reckon they went somewhere, had a few drinks, maybe a cigarette or two and your girl got a bit sick, you know, that's all, she'll be right.

ZUBIN: And you think this is okay your daughter going drinking and smoking at her age? Taking my girl with her. Teaching her these things?

XENIA: Dad.

CHAD: I'm not saying I approve ...

ZUBIN: Dressed like that. Like some girl on the street.

CHAD: Now wait just a minute, mate ...

ZUBIN: Is no wonder my girl is sick.

XENIA: Dad.

ZUBIN: Thank you for bringing my daughter home. You won't have to do that again.

An ugly uncomfortable pause.

LEAH: Come on, Dad. See ya tomorrow, Xenia.

CHAD doesn't pursue the argument. They exit.

ZUBIN then turns in and looks at XENIA. XENIA is a mess.

YOLANDA enters.

ZUBIN: Where did you go tonight? Not to the movies, eh? Where? Tell me.

And don't lie to me. You meet some boys, you get drunk, what else?

YOLANDA: That's enough.

ZUBIN: Is not enough. You let her go out and wear these clothes and all that make-up, this is all your fault. You are the foolish one in the first place and now look what happened.

XENIA: Please, don't shout.

ZUBIN: It is no use to cry, now tell me the truth.

XENIA: We went out with these two guys.

Pause. XENIA looks at her mother, starts to cry.

ZUBIN: Which boys, who?

Tense pause.

XENIA: They raped me.

Both parents are shocked. This was unexpected. Long pause.

ZUBIN: Where's your brother? Nickola?

XENIA: Please, don't shout.

ZUBIN: Nickola? Nick!

NICK: What! Jesus.

ZUBIN: Look at your sister. Come and look what you done, you stupid boy.

NICK: What, I didn't do nothin'.

ZUBIN: Where did youse go?

NICK: We took them to the pictures like they wanted.

YOLANDA: Don't lie to us.

NICK: I'm not lying.

ZUBIN: Tell us the truth.

NICK: I am telling you the truth. [*Pause. He sees XENIA's state.*] What happened?

ZUBIN: I told you to be responsible for your sister. This is all your fault.

NICK: Bullshit.

*YOLANDA slaps NICK in the face. He stands stunned. He then leaves.
Pause.*

ZUBIN: Who are these boys? What are their names? I want to know their names. Where do they live? Tell me. I'll kill the bastards.

XENIA: I don't know their names. I don't know where they live. They probably lied about everything. Everything's all a lie. They keep calling me saying they'll kill me if I tell anyone, but I don't know what to tell, I don't want to answer any questions about it, I just want to be left alone. I just want ... to be left alone.

Very ugly pause.

XENIA goes to her room while ZUBIN and YOLANDA stand in the lounge stunned and confused about what to do or say.

YOLANDA: We must go to the police.

ZUBIN: The police here will not help us. No-one will help us. They all gonna say she deserve it. I don't want that. I don't trust them.

Pause. YOLANDA goes to Xenia's room very slowly.

YOLANDA: Xenia? Xenia?

She enters. ZUBIN slowly walks over to the doorway of her room and looks in. XENIA looks up at them. YOLANDA sits next to her and puts her arm around her. They hug.

ZUBIN starts to cry.

Pause. YOLANDA is cradling XENIA, then wipes away her tears.

Pause.

XENIA stands. YOLANDA stands too.

XENIA: I want to go to the police.

ZUBIN nods his head in agreement.

Pause.

The lights fade to blackout.

Lights up as music starts for the final song.

SONG: 'Tegan'

The way she spoke
The way she dressed
The way she seemed on the outside
Thousands of questions
Millions like her
But she had the courage to face them on trial.

Too many unseen, too many unheard
Too many spiders free to invade
Her name doesn't matter, her shame didn't fester
Her actions spoke louder than words.

In just one day
My life has changed
I'm no longer the girl I wanted to be
I'll find the strength
I'll take the stand

And I'll have the courage to face them on trial.

Too many unseen, too many unheard

Too many spiders free to invade

Tegan Wagner, her shame didn't fester

Her actions spoke louder than words.

THE END

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