**My Father’s Fable**

**Bush Theatre**

Welcome to this introduction to My Father’s Fable by Faith Omole.

The following introduction includes information about *My Father’s Fable*, plus descriptions of the set, the performers and the costumes. The play lasts for 2 hours and 15 minutes, including an interval of 15 minutes. The audio described performances are on Saturday 6th July at 2.30pm, with a Touch Tour at 1.30pm, and on Thursday 11th July at 7.30pm, with the Touch Tour at 6.30pm.

Originally directed by Rebekah Murrell, and now with Additional Associate Direction by Taiwo Ava Ayebola, *My Father’s Fable* is a gripping story of grief, belonging, and a family on the edge from Alfred Fagon Award winner **Faith Omole.**

The theatre’s website sets the scene like this:

Peace didn’t know what she needed when her father died. Then she found Bolu, her half-brother from Nigeria she didn’t know existed. Despite her mother’s concerns and encouraged by her partner, Peace invites Bolu to England. Filled with grief and a thousand questions, his arrival feels like something clicking into place.

But questions about this stranger’s intentions and his mysterious past hang heavy in the air. Desperate to keep her fractured family – and herself – together, Peace must face the fact that the answers she desperately seeks might just lead to everything falling apart.

For this production the space is set up in a thrust arrangement, with the seats arranged on three sides of the stage. The stage itself is raised waist high above the black floor, level with the front row seats and separated from them by a small gap, filled with haze that softens lights beamed through it.

The play is set in the present-day, with an all black cast, in the elegant home of Roy and Peace. They have modern, stylish wooden furniture, with touches of grey, turquoise and blue. The back wall and ceiling are painted a calming, warm cream, although there is a hint of discord given by a jagged crack that runs through the ceiling from front to back.

Only the back wall is present, the other three imagined, with a partial wall in the far-right corner.

In this corner is a neat kitchen, with dark grey fitted cabinets, with silver handles. The kitchen area is delineated by a white platform a foot above the wooden floor. The cabinets on the right contain a fridge and a working sink, and those on the left have a fitted oven below a hob. On the counter is a black kettle and toaster, beside a black jar of stylish black utensils, and on the hob is a pan full of rice. On the wall above are more cabinets, containing mugs, glasses and plates.

To the left of the kitchen is an open doorway, with a black wall behind it. Through the doorway, the rest of the house is to the right, and the outside world to the left. Beside it stands a tall wicker lampshade, with a circular mirror above, with photos stuck to the cream-painted wall around it.

Moving further left, is a freestanding bookshelf, with books on the middle shelf and miscellaneous objects on the shelves above and below, including a large white candle. Above on the wall are more shelves, holding cards, pictures and small cacti, with two more plants hanging to the left. A bike D-lock and several lanyards with staff passes also hang from these shelves.

In the far left corner is a chest of drawers, with several family photos on top, next to a bowl for keys and a small Trinidad and Tobago flag. Above the chest is a painting of an embracing couple, with blue skin, clothed in loose patterned robes and surrounded by swirls of white and deeper blue. A spotlight occasionally brightens on it from the side.

Towards us, in the middle of the room on the left, is a round table of pale wood, with four chairs. Above this hangs a bulb with a wicker lampshade. In front of this is a circular pale grey rug, with a wicker chair and a two-feet high log, with a round amber coloured glassshaded lamp on top.

The space is warmly lit by these lights – the round shade, the overhead light, the tall wicker light and downlights beneath the high kitchen cabinets. They flicker during moments of tension, and as we are waiting for the show to start. At times, the light is also brightened with a series of small round lights set flat into the ceiling and at others, the whole space is flooded with bright blue or pink.

Finally, a large and comfortable grey sofabed stands near us, in front of the kitchen on the right. It has furry, pale pink cushions, and rests on a grey and turquoise striped rug.

**Roy** is the owner and is as stylish as his home. He is in his late twenties, of mixed heritage and at least 6 feet tall. His dark brown hair is in inch-long twists and his light brown, intelligent face sports a chin beard and gaucho moustache. He also has small silver rings in both ears. Roy first appears in long green shorts with a pale yellow, short-sleeved shirt over a darker yellow t-shirt. On his feet are light grey Birkenstock clogs. His other outfits are similar, with a shirt over a t-shirt, in varying colours, but to go to work he wears fawn trousers and green t-shirt, then adds a bright yellow cycling jacket and black backpack. Roy has shining, bright eyes, especially when he looks at Peace.

**Peace** has long, black, straightened hair and first appears in a grey tracksuit, with pink fluffy sliders and white socks. A tortoiseshell hair claw clip is clamped at the neckline of her top and she wears a small silver necklace and a wide, wooden orange bracelet. Also in her twenties, she is at least a head shorter than Roy, with high cheekbones and large dark eyes. She later appears in cream pyjamas, with a pattern of green palm trees with orange trunks, her hair hidden by a fuschia pink, silken hair bonnet. Later still, her more formal work clothes are black crop trousers and a variety of blouses with kitten bows at the neck.

**Favour** is Peace’s mother, an elegant woman in her early fifties, with red liips and her loosely braided hair swept up into a variety of colourful headscarves. She first appears in a blue and white jumpsuit patterned with small squares and furry pale grey sliders. Favour wears big horn-rimmed glasses and thick gold hoops. She wields a fan of black plastic with purple and red flowers. Later, she appears in dark red slim-legged trousers, a white silk blouse with red flowers and a red and white patterned headscarf.

Her brother **Bolu** is even taller than Roy, and dresses in a similar style, with untucked shirts loose over t-shirts, over light blue jeans and white trainers. His first t-shirt is dark orange, covered by a black and white check shirt, with well-muscled arms revealed once he removes the shirt. Bolu also wears a black Casio watch, black threaded bracelets and has an orange jewel at his throat. His nightwear is a white vest and loose blue cotton trousers, with green socks. He is a little older than Peace, with similar high cheekbones and intense large eyes, and his long black hair is held in two-feet long neat braids, initially tied back with a black hair tie. He also sports a longish chin beard.

The venue would like to share the following content warnings.

My Father’s Fable contains use of strong language, discussion of death and grief, depiction of alcohol consumption and references to abuse. It also contains pulsating and flickering lights, haze effects and moments of darkness.

**Cast**

Roy Gabriel Akuwudike

Favour Rakie Ayola

Peace Tiwa Lade

Bolu Theo Ogundipe

The role of Father’s Voice was voiced by Babaibeji (also Yoruba consultant)

**Creatives**

Movement Director Rachel Nanyonjo

Composer and Musical Director Ayanna Witter-Johnson

Sound Designer XANA

Lighting Designer Simisola Majekodunmi

Set and Costume Designer TK Hay

Additional Associate Direction Taiwo Ava Ayebola

Original Direction Rebekah Murrell

Written by Faith Omole