

In The Weeds by Joseph Wilde



Photograph credit: Tim Morozzo

Visual Story

Your guide to the relaxed performance of *In The Weeds* by Joseph Wilde on 12th August at Summerhall, as part of the Edinburgh Fringe Festival 2022.



The Mainhall at Summerhall where the show will happen



Rehearsals of *In The Weeds* –
photograph credit: Sarah Darling

Meet The Cast



Carla Langley:
Coblaith - Scottish,
Female, 18-50
(hard to tell)



Jamie Zubairi:
Kazumi -
Japanese, Male,
40s

Show Details:

The show is approximately 1 hour long with no interval, but we have an open-door policy so you can come and go as you please during the performance.

Sensory Triggers:

The show contains haze throughout, which has a distinctive smell, and the stage lighting is quite dark, but we will leave the house lights partially up for the duration of the performance.



Photograph credit: Tim Morozzo

The show contains ambient sound throughout, composed by Ailie Robertson; this isn't loud but it's always present. You'll hear lots of water sounds, as well as gentle percussive sounds like bells.

The show contains a set filled with water. You shouldn't get wet, but there might be some accidental splashing.



Photograph credit: Tim Morozzo

Content Triggers:

The age guidance on the show is 13+

The show contains swearing, some nudity and sexual content, physical violence including the use of a knife, strangulation and drowning, as well as (fake) blood.



Photograph credit: Tim Morozzo

Theatrical Devices:

At points during the production the characters talk directly to the audience. Imagine that they are speaking their thoughts aloud. They do not require a response but won't be distracted by noise or verbal communication, so feel free.

Scene By Scene

This will give you a full running order of the play to avoid any unwanted surprises. If you don't want to know the play's secrets in advance, you can skip this bit!

SCENE ONE

Cob describes what it feels like to drown, while Kazumi comes to study the loch.

He sees her in the water and, from a distance, thinks she is a little girl, drowning. He shouts which upsets her and she confronts him. He tries to explain but she is suspicious of him.

He tells her he is a marine biologist from Japan, but he is afraid of water. She is confused but eventually warms to him and introduces herself.

SCENE TWO

Kazumi tells us about his first arrival on the island, and how mysterious it looked.

He invites Cob to a nice local restaurant. She feels uncomfortable in the fancy place and the staff seem to be rude to them. She asks why he came to her island, and he says he is looking for a unique species.

He thinks that the staff are hostile because he is a foreigner, but she explains that it is her that they don't like. The food is delivered, and Kazumi does a small Japanese 'prayer'. Cob is intrigued and he explains about his religion: Shinto. He tells her that he believes all of nature is infused with a kind of spirit or god called 'kami'.

She asks why he didn't come in to save her if he thought she was drowning. He tells her he can't swim. She offers to teach him, but he refuses.

Suddenly, she bites down on her food and her mouth starts to bleed. She reveals that a piece of glass was hidden in her dish and runs away.

SCENE THREE

Kazumi tells us that he has spent the last of his money on this trip and four weeks of accommodation on the island. He searches the rivers and lochs for Cob and eventually finds her, back where he first saw her.

He watches her swim, and she sees him. He asks after her injury and tells her that he complained to the staff at the restaurant. She angrily tells him he can't trust anything they say. He thinks the glass was a mistake, but she tells him they put it in her food deliberately.

He is angry but she says they can't go to the police. She suggests punishing them by burning the restaurant down with them inside, which frightens Kazumi.

She tells him that they hate her because her people were on this island before anyone else; she is a true native and they are interlopers. She doesn't like the way that Kazumi keeps naming things that he finds on the island, as if they belong to him.

He offers to pay her to help him find what he is looking for and she agrees but doesn't want his money.

SCENE FOUR

She takes him to a secret place where they can see seals but makes him promise not to take any photographs.

He tells her about a monster of Japanese folklore called a 'kappa' that drowns people and eats their souls (in the form of a jewel called a 'shirikodama') out of their anus. She finds it absurd.

She asks more questions about Shinto and kami and his other beliefs and finds them strange but fascinating. She tells him about a monster of a Scottish folklore called a 'kelpie'. When he tries to make notes, she throws his notebook in the loch.

She tells him a scary story about one drowning a group of children. He tells her he believes all folk stories are based on some truth, that monsters might be based on real animals - like how stories of mermaids came from sailors seeing dugong.

She asks him to tell her why he is so afraid of water, but he is reluctant to. Instead, she asks him to pray to the kami of seals, to encourage them to come. He does so. Then she suggests they make an offering - something valuable - and tells him to throw his camera in the loch. He does which amazes her, and she gives him a long kiss.

Then the seals arrive.

SCENE FIVE

Kazumi brings Cob to his cottage, and she shows him how long she can hold her breath underwater in the bath. They flirt, and he sings a Japanese children's song while playing with her feet.

She seems interested in sleeping with him but when he starts asking questions about her family she pulls back and leaves the room.

She returns with a knife she has found in his kitchen. He explains it is his father's sushi knife and he brings it everywhere with him. She demands to know what he is looking for and he tells her he wants to find a new species.

She accuses him of trying to claim things from her island for himself. Confused, he tells her that he knows nothing about her and asks why the other people on the island seem to hate her so much.

She asks if he wants to have sex with her. He denies it, embarrassed, but she demands that he tell her he wants to. She admits she's never had sex and says she would prefer to be worshiped. He gently kisses her, worshipfully, and she accepts him.

But when he takes the knife back to the kitchen, she rummages through his pockets and finds a photograph of his wife. This makes him angry, and she feels that he has lied to her. She runs away.

SCENE SIX

Cob tells us about the time the people who own the restaurant came and attacked her. Grieving, the woman pulls out all of Cob's hair before her husband and his friends strip her naked and throw her into the loch. He tries to drown her but Cob clings to him and almost drowns him instead. When he escapes, Cob stays in the water until they leave her alone.

SCENE SEVEN

In order to win Cob back, Kazumi burns the restaurant down, as an offering. Cob returns to him, impressed, but disappointed that he didn't trap the people inside first. He wants to know why they deserved to burn but Cob won't explain.

Kazumi tells her that he and his wife separated because of his obsession with finding the creature he has come to find. He admits that he is looking for a monster of some kind.

He tells her about how he saw his little brother and father drown when he was a child. He tells her that he saw something in the water dragging them down.

SCENE EIGHT

She takes Kazumi up to another loch, an ancient one called the crater loch. She tells him it is a special place her father called the Well of Stories. They hear splashes in the dark, but she won't let him create any light to see by.

She asks why he has come to Scotland looking for a monster he saw in Japan. He explains he couldn't find it in Japan but believes that this species of creature exists all over the world in some form, and he believes he can finally find it on this island.

She explains that the crater loch is a 'thin place': somewhere where the barrier between our world and the 'otherworld' is so thin that things can cross over. However, most people can't sense it. She says humans have cut themselves off too far from nature. She believes that monsters are just stories created by humans as ways for them to understand the forces of nature that endangered them in their distant past.

She tells him about 'selkies', another mythical Scottish creature; shapechangers who could live as humans on land and seals in the water. She tells him the story of a man who stole the skin of a selkie to force her to marry him.

He senses her loneliness and sadness. She asks him to stay on the island even if he doesn't find his monster.

Suddenly, they hear something in the water. Cob goes to investigate but Kazumi calls her back, too afraid to be left alone on the bank.

SCENE NINE

Cob comes to Kazumi's cottage in the middle of night, furious. She accuses him of stealing her wetsuit. He asks her about her home, her family and she refuses to answer.

He admits that he has been watching her on a secret camera and that it looks like she just lives in the water, up at the crater loch. She becomes even more angry. Then he tells her that he found out why the people of the town hate her: she drowned the child of the couple who own the restaurant. She denies it, telling him she was trying to save the boy after he fell in, but no one believed her.

She realises that he has stolen her suit because he believes she is a selkie and the suit is her 'skin'. Disgusted, she tells him he is crazy and should just go home to his wife. She leaves.

SCENE TEN

Devastated, Kazumi starts to lose his mind. He tells us about a shrine to a kappa he visited with his family. He failed to make an offering and thinks that this is why the creature drowned his father and brother.

Convinced that Cob is some kind of kami, he builds a small shrine by the banks of the loch, using a sacred rope called a shimenawa. After he builds it, Cob returns but, while he is watching her, he realises she is drowning herself.

Desperate to save her he runs down into the water but can't overcome his phobia and has a panic attack. Seeing him collapse, Cob comes over and reveals she was only pretending to drown, hoping that it would help him overcome his own fear by forcing him into the water to save her.

Furious, he strangles her into unconsciousness.

SCENE ELEVEN

Cob wakes in Kazumi's cottage and realises what happened. Kazumi accuses her of being a shapeshifting monster, trying to trick him into the water. He now believes that he has to take her real skin in order to control her, like a selkie.

Terrified she insists she is human and will die if he skins her, but he believes she is lying. She tells him to think of his wife, what she would say if she knew what he was doing. He reveals that his wife drowned too, dragged under by a creature as he watched helplessly.

He demands to know why so many of his kin have been drowned, what the monsters want. Cob says she doesn't know but when he starts to skin her, she promises to tell him the truth if he stops.

He does and she reveals that she is indeed an ancient creature, a force of nature who has lived on this island for eternity. She accuses him of being like all the other humans, ignoring the old stories and claiming every inch of the world for themselves. She demands that he free her.

But Kazumi thinks she is lying just to escape and tries to skin her again. Cob confesses that she was lying but only because Kazumi doesn't want to hear the real truth. She tells him he has to believe in the monster because otherwise he would have to admit that it was his fault his brother drowned - he wasn't watching him. It's his fault his father drowned because he had to go in after his brother. And it's his fault his wife drowned because he never learned to swim.

Kazumi breaks down in tears and sets Cob free.

SCENE TWELVE

Cob forgives Kazumi and brings him back to the crater loch to finally face his fears. Now accepting there are no monsters, Kazumi agrees to enter the water with her. But when he comes in, she reveals her true nature and drowns him.

Japanese Words

Within the play there are some Japanese words used. Here are some rough translations.

ano / etto	あの/えっと	umm...
bakemono	化け物	monster / shapeshifter
bukkoroshite yaru	ぶっ殺してやる	I'll fucking kill them
e! chigau yo	え!違うよ	what? no!
eigo de nanteiu no	英語でなんて言うの	how do you say it in English
fuzakenna	ふざけんな	are you fucking kidding?
hai	はい	yes
hajimemashite	初めまして	this pair make a formalised
katte ni sawaru na	勝手に触るな	don't touch that
kuso	くそ	shit
matte	待って	wait!
nandakke	なんて言うんだっけ	what-do-you-call-it
nandayo	なんだよ	what the hell
nani	何	what
nanteiundakke	なんて言うんだっけ	how do you say it
nantoka	何とか	thingy
Okāsan	お母さん	mother
onsen	温泉	public bath
Otōsan	お父さん	father
soitsura	そいつら	those fuckers
sore wa yurshigatai	それは許しがたい	outrageous / unforgivable (lit. that is hard to forgive)
sugoi	すごい	great / amazing
yamete	やめて	stop
yare	やれ	come on!
yashiro	社	One of many words for Shintō shrine
yoroshiku	よろしく	greeting on first meeting, like 'nice to meet you' etc.

Outside Summerhall

When you arrive at Summerhall, you can enter through the main doors, but Summerhall can be very loud and busy. Therefore there will be a specific relaxed route that you can take to see the performance.



Here is what the front of Summerhall looks like.

From the front of the building, you should walk to the right and take the left turn down Summerhall Square.

1



2



3



4



Once you are on Summerhall Square, you should walk along the road until you reach the vehicle entrance on the left-hand side. Enter the building here. It will be signposted. Main Hall lifts and staircase is located through this door.



Inside Summerhall

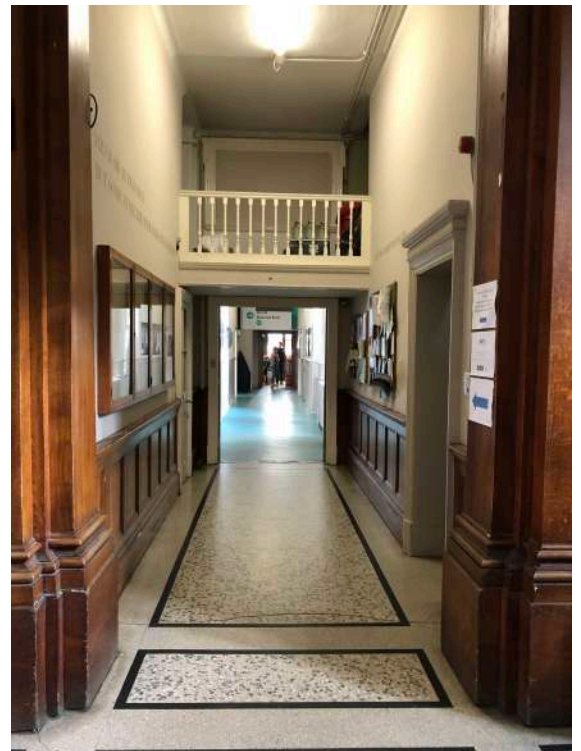
Please see the separate Summerhall Main Hall Access Route PDF for more information.

There is no specifically designated quiet space at Summerhall during the festival, and it can get very busy, but if you require assistance, one of the front of house staff will be able to help you.

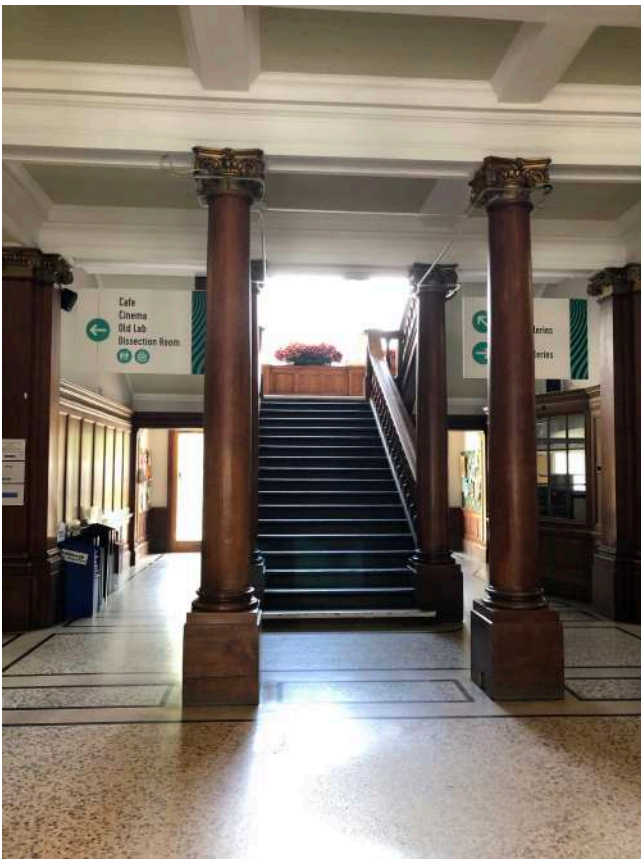


The Main Entrance To Summerhall

You can either go straight up the stairs to the Main Hall



Or take a left in the main foyer, and use the lift on your right hand side.





This is where the queue for Main Hall shows are.



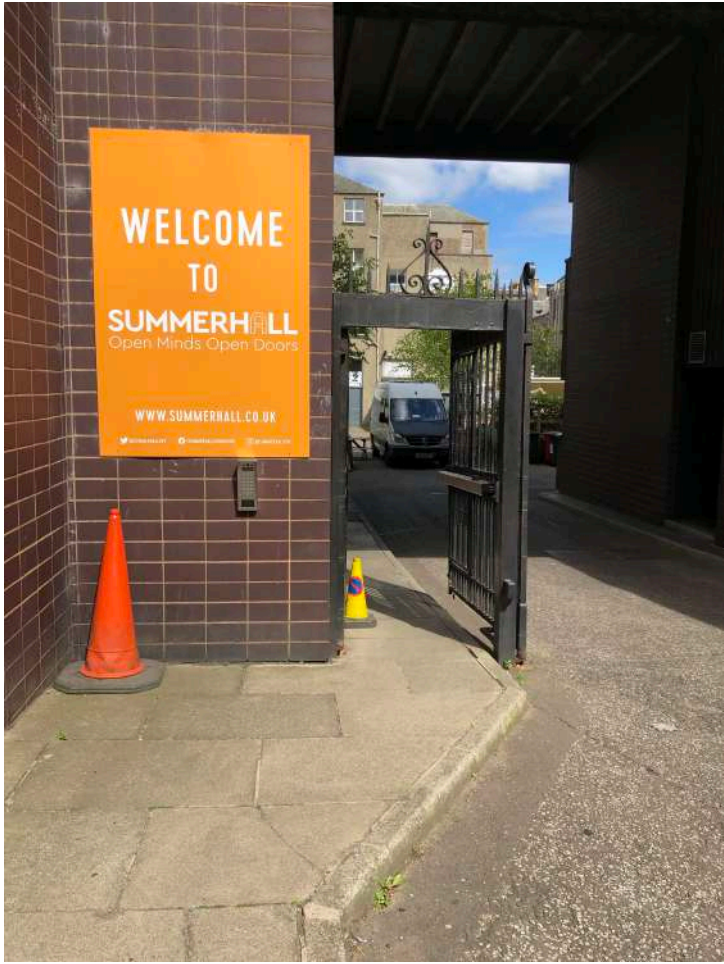
Summerhall is a very busy and noisy building. You might prefer to take a quieter route...



Instead of using the main door, follow the pavement on the right...



And take a left at Summerhall Square



And enter Summerhall via the Courtyard.



The Main hall staircase and lift is located through these doors into the Main Building