



TLC SHOWCASE

LISA LINTOTT

Introduction to the manuscript	2
Extract from <i>Going for Gold</i>	3
About the Writer	9

Introduction to *Going for Gold*

Going for Gold is my first play and it required a special kind of motivation. Inspired by the story of Frankie Lucas, a middleweight boxer from the 1970's, I wrote the play as a vehicle for my son, an actor of mixed heritage, who was just not getting seen for auditions. I knew Frankie as a kid, when I worked in my Mum's corner shop next to his boxing gym and he came to my mind when I was asked to write a short story about food for my life writing course. Research revealed an incredible story of rejection and resilience but most of all love. So I wrote a short screenplay and with a little help from my friends we shot the film and entered it into a few US Film Festivals where it won a couple of awards and honorary mentions. I then thought about turning it into a play. As I had no experience of play writing I enrolled on a four week online course at the RCSSD and set about the process. It was a special kind of time, I learnt that Frankie was alive and was able to visit him in his care home to get his blessing and a list of people to interview.

After months of research and a couple of drafts I went on a TLC retreat to Spain where I afforded myself the time and support to get serious. The tutor Yvonne Battle-Felton gave me notes and offered to give the script a whole read, and TLC supported me on my journey, which took eight months to get to final draft stage. I entered the play into the Untapped Award and it was long listed and then short listed for the RSC 37 Plays competition. It previewed at the Brighton Fringe for two nights at the end of May and picked up the Fuse International Best Play award before we took it to the Chelsea Theatre in June for five sold out nights. Here, it picked up the Best male Lead Actor Award, the Best Play and the Best Production Award at the Black British Theatre Awards. An incredible achievement for all involved. The Media loved the story that I wrote the play for my son and as a result we featured in a lot of national and regional media culminating with my son and I being interviewed on Woman's Hour. The whole process has been a journey and an experience that I will never forget and I hope to replicate. At this moment in time we are looking for finance to tour the play and produce a five week London run - so watch this space: [Home | Going For Gold - The Frankie Lucas Story](#)

Extract from *Going for Gold* by Lisa Lintott

Going for Gold

A Play in Three Acts

By

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CHARACTERS.

Frankie

A Middleweight boxer from St Vincent, part of the Windrush Generation, he came to England aged nine but never lost his accent Strong silent type, some times considered moody as he does not suffer fools gladly or play politics. He is very well mannered and has a dry sharp wit. He wants recognition for his talent and a chance to succeed.

Gene

Frankie's first love and mother to his son, from Barbados. She also came to the UK aged nine. She narrates the story as a knowing observer and protector understanding her and Frankie's limits and with a razor tongue Ultimately she just wants the best for herself and her son.

Ken

An ambitious policeman from Derby Ken runs the Amateur boxing club where Frankie trained from age nine to twenty one. He is like a father figure and promotes strong family values and authority. He wants his lads and the club to succeed Whatever it takes.

George

A professional trainer. A salt of the earth type of bloke. He has been round the houses and knows the pain of poverty. The first trainer to actively take on a stable of black boxers he is not afraid of fighting tooth and nail to get world champions. He is driven by a sense of justice and wants to make right the wrongs of his world

Michael

An open and astute young man, he is Frankie's son and only child.

He looks after Frankie, caring for him, with a sense of duty and compassion for his father's troubled story. He admires his father but he wants acceptance and acknowledgement from his father as a man in his own right

Setting:

We are in a boxing gym. The ring is centre stage - it is basic - there are four small wooden stools in each corner and a microphone hanging down in the centre of the stage - a screen is suspended behind the ring - almost like a wall or curtain

Outside of the ring - to the left of the stage is an old sofa and lamp and to the right of the stage is a regency style reproduction mahogany desk with green leather inlay. A phone sits on it - and behind it on the wall is an embroidered picture that hangs on the wall

Home from Home

A ring girl enters the ring with a placard that reads 1963 and then climbs out of the ring. Ken dressed in his constables' police uniform sits at the desk and watches a Pathe clip of

Copper Socking School

from 1948 projected onto the screen. He smiles picks up some keys then places them back down picks up the phone, dials and then speaks

TIME:

It is late afternoon. A hazy dusty yellow hue saturates the gym

KEN

Ray

You ready to train?

It's great! I - We can do this. I can feel it.

(He listens and smiles as he looks around at the ring and punching bag centre stage. A young boy walks in from the left hand side of the stage - he walks quietly and nervously past the sofa, then the boxing apparatus to reach the desk. Ken is watching him whilst listening).

I'll see you Saturday then.

(He puts down the phone.)

Allo, Allo, Allo - what have we got here?

(Frankie hangs his head.)

Have you come to box?

FRANKIE

Yes Sir

KEN

What's your name?

FRANKIE

Frankie

KEN

How old are you?

FRANKIE

Nine Sir.

KEN

Well Frankie you'll need to come back when you're eleven.

FRANKIE

But me stronger dan eleven

(he holds his arms up to show his muscles)

Jump pan me - me hold still, Me nah cry!

Cry-cry baby nah geh no rights

(He stands firm eyes shut)

KEN

(laughs)

It's nothing personal just the rules.

FRANKIE

Me need da come now Sir.

KEN

Oh you do do you?

(Frankie looks at him straight in the eyes and nods)

But the rules are the rules and they say you need to be eleven to get into that ring and there's nothing I can do about that. And as time waits for no man Frankie you'll have to run along now.

(Frankie stays put and just stares at Ken with a certain need in his eyes. Ken looks at him a little baffled.)

Do you know what it takes to become a great boxer Frankie?

(Frankie shrugs his shoulders)

Listening and doing, doing everything you're told.

FRANKIE

(Still not going anywhere)

Me do everting me told.

KEN

So run along then.

(He shoos him out but Frankie remains unmoved and adds quickly before Ken can say anything else)

FRANKIE

But me fight better.

(Frankie does a little shuffle and punch -Ken gives a little chuckle.)

KEN

You do know fighting and boxing are two different things

FRANKIE

How so?

KEN

One is done with temper out of the ring and the other with skill inside the ring

FRANKIE

Well me wanna learn both. De rules stop I from watching?

KEN

No I can't say they do
there are no rules on watching

FRANKIE

So me caan come den?

(Ken looks at the boy with intrigue and then smiles)

KEN

Why not?

FRANKIE

Tank you sir.

(Frankie smiles. Ken goes to ruffle his hair but stops when Frankie moves half a step back and flinches at Kens movement - so pulls his arm back)

KEN

Where's that accent from Frankie

FRANKIE

St Vincent Sir

KEN

Well young Frankie from St Vincent, we open for business on Saturday. Two days from now. Come at nine don't be late. Ray hates lateness.

FRANKIE

Who Ray is?

KEN

Who Ray is?

Ray is the trainer

FRANKIE

Yo nah train we?

KEN

No I run the club get the matches. You'll see. Nine sharp and get your father to bring you.

FRANKIE

Me Mummy caan come?

KEN

Beat.

Yes your Mother can come.

Stage blacks out -

About the Writer

Lisa Lintott, 63, is a relatively new writer. She has yet to earn a living from her writing and therefore feels like an imposter calling herself a writer. She has worked in many different fields including as a cleaner, in retail, owning a children's model agency (Bruce and Brown London Kids) a dresser for the Festival Ballet, a Journalist, a pop promo producer, a teacher, and a 14-19 educational consultant.



She was born and raised in Kentish Town, North London, but now lives in Brighton. She is a single Mum to two sons and a dog. She went to Paddington Comprehensive School receiving no qualifications but returned to education in her early thirties, She obtained an Associate Degree in Mass Communications from the Barbados Community College, a BA (Hons) in Media Studies from Sussex University, a PGCE in Media and English from the CRSSD and in 2018-2020 a MA (Distinction) in Creative Writing - Your First Novel from St Mary's Twickenham. She also completed the Life Writing Course at New Writing South. As a freelance features writer she has produced copy for the Barbados Advocation, The Barbados Nation, Caribbean Weekly and Balance Free Newspaper in London. She has produced Radio documentaries for BBC Radio Humberside and worked as a producer on a few web based dramas.