

Archie Maddocks

In Conversation with Jonny Wright

Jonny Wright (JW): This is Jonny Wright here with *WritersMosaic*, interviewing Archie Maddocks, the talented playwright, screenwriter and stand-up comedian.

Archie Maddocks (AM): And actor, don't forget actor!

JW: And actor.

AM: And voiceover.

JW: I didn't know you acted as well.

AM: Yeah, I do from time to time.

JW: You dabble in it?

AM: I dabble.

JW: How do you find actually balancing these very different but also similar careers which cross over?

AM: Not easy but not hard. They kind of, they interweave amongst each other all the time that it kind of—I can—I'm able to facilitate moving from one medium to another. I get bored easily so I kind of need to keep switching up what I'm doing otherwise I think I'll be s**t in the thing I'm focusing in.

JW: Do you ever find them competing for space? Like, you've got a writing deadline, all of a sudden, you've got stand-up gigs.

AM: Ah, dude. Yeah, at the moment, I've got so many writing deadlines and I'm supposed—I've got my first Edinburgh Fringe preview next week. At the time of recording, do you know how many words for that show I've written? Zero.

JW: And do you find yourself procrastinating a lot? I saw you at a play half read on your couch when I came in.

AM: Yeah, yeah. It's a play that I've seen and read many times. So, yeah, I will find new ways to procrastinate. I just got a dog. So, that's my new way of procrastinating. I go out and walk the dog.

JW: Yeah. How have you found your journey into writing?

AM: I got into writing first. So, I'm a playwright originally. And I got into that when I come out of uni. I couldn't get a job. So, I originally done a playwriting course at the Royal Court when I was sixteen, or something like that. I can't even remember what—oh, because I originally wanted to be an actor. And I thought, because I'm mixed-race, I thought I want to be an actor but there's not that many parts for mixed-race people. I'm not, I'm not white enough for a Iago, I'm not black enough for *Othello*; so, who the f**k am I going to be? Desdemona? We're not at that point in history yet. I could do it now. But like, when I was thinking this, I was like, *I need to write my own thing*.

I did think, *oh, I'll be in my own stuff*. And then, when I got out of uni, I wrote a play for the Orange Tree Theatre and I didn't want to be in it; but they were very nice

about the writing and said, 'You should actually like, kind of look at this a little bit more.' So, I kept writing and got into it more and more and then luckily got work here and there. But then, I also wouldn't get work when I felt I deserved it, and I'd be looking at reasons why. Sometimes it came down to didn't go to Oxford, or I didn't sleep with that person, or didn't know this, but whatever it was, or sometimes it was because I was s**t.

And some—I sometimes wouldn't let myself see the thing of going, 'Look, you just weren't good enough for that thing.' Or sometimes it was that the world weren't ready for them stories yet. You know, now looking back on the world ten years ago, or nine years ago, which is how long I've been writing, it's a very different place to where it was. Like, I—one of the things I wrote originally was about the idea of kind of like amorphous queerness in the black community. And I remember sending that to a few people and I go, 'I don't know what this is.' And I remember going, 'Yeah, I don't really know what it is either.' I just, because there was some like queer and trans people in my family and I was just very interested by that. Because it was not as prevalent as it is today, that the bravery it took to do that made them such a—unique within society that you couldn't be helped but be drawn to who they were. And I just wanted to explore that a little bit. I did feel like there were times writing where the things I wanted to say just didn't get the airtime that they deserved; but I

kept doing it and then got into stand-up comedy because I needed some way of performing.

There was always this thing as well of—a lot of my plays were very funny before going dramatic. And a lot of the feedback I would get would be stuff like, 'Why is this funny?' And I would be like, 'Um, I don't—that's—I don't understand. Why can't it be funny?' They're like, 'Well, it's not driving the plot forward.' I'm like, 'Yeah, but stuff can be funny and drive the plot forward.' Like, it's allowed, but now there's kind of, there's a shift in tonality now where people can kind of find that dichotomy between humour and tragedy and see that actually it is the same thing or the same mechanisms and blah, blah, blah. Yeah, I just got into it just because there was nothing else for me to do, or I felt like there was nothing else for me to do.

And then I got into screenwriting when I just started watching way more TV and thinking, *oh, I really like that. I'd love to write something like that.* Kind of the screenwriting thing because I always thought I wanted to write films. But the TV thing came from *The Wire*, because I remember watching that and going, *oh, wow! You can do something this ambitious.* It doesn't have to be, you know, some white person's been murdered in a village. And it was because I was just bored to death of all that s**t. And then I saw *The Wire* and was like, *Oh, wow, there's room for this story,* and then *Breaking Bad* come out and I was like, *Oh, there's room for that.* And

then more and more stuff like that started to come out; to an extent more recently, *Bojack Horseman*.

JW: The cartoon?

AM: Yeah, and I remember watching that for the first time and being blown away, because I thought it was going to be just a funny cartoon. And it's one of the saddest things I've ever watched. The guy's got such a self-destructive streak and self-loathing, pathos to him. Like, I've never seen a character where I'm like, *I totally get this, I totally understand that*. So, I got into TV because I just thought, *Oh, there seems like there's more opportunity and more space and more scope to tell certain stories now*. Then, one of the scripts I wrote got me onto the Channel 4 course, and then—

JW: —Do you feel like you had to take the sideways step into stand-up, or do you think if you'd have just had the patience and carried on writing and writing, you would have kind of ended up in the same place writing-wise anyway?

AM: Oh, no, no, no, no, no. I think I definitely needed to take the sideways step to stand-up because one, it's made me more rounded and made me, it's made me able to look at things and articulate arguments that I don't agree with, in a way that I

don't think I would have been able to had I just been writing. Like, with my stand up, I say stuff on stage that I fundamentally disagree with, but I say it to try to start from a place of disagreeing with the audience, because I know they'll disagree with it, and then trying to still get them to laugh at that thing. Because if I can get them to laugh at that, that means that I'm able to manipulate them, even though they don't like what I've just said. And like to dissect that further, they don't like me because they don't like what I've just said. But I can still get them to have the reaction that I want them to have, despite their dislike for me. And I don't think I'd be able to understand the kind of mechanics of structure and story and comedy in the manner that I do, had I not done stand-up.

JW: And who were or are the stand-up comedians you look up to?

AM: Richard Pryor, always. I think he's the best to have ever done and he's just—he transcends stand-up for me. He's, he's incredible. And, yeah, he was the first one to kind of introduce that anthropomorphisation. Is that the word? Where he would anthropomorphise like his car, for example.

JW: Yeah, yeah, yeah.

AM: Him shooting up his car and the engine fell out. He was like, 'F**k it.'

JW: [Laughs]

AM: I was—that was the first time I saw s**t like that. I was like, *this is bloody amazing*. As sad as it is to say now, I used to really like Bill Cosby. I thought he was great.

JW: Hey, like, I've not seen him in stand-up much, but *The Cosby Show* was fantastic.

AM: *Cosby Show* was brilliant. His stand-up, he's got one bit where he talks about just him and his brother for about 28 minutes in one of the shows; just him and his brother are having an argument. I think it was about barbecue tongs or something and it was brilliant. It was absolutely excellent. And another stand-up I really admired was Louis CK. I thought he was a brilliant stand-up. And I mean, he probably still is a brilliant stand-up. But what he's done has now made me go, *ah, I can't watch your s**t in the same manner that I used to*. But he was one I looked up to Dave Chappelle, I used to love. I think the thing was all of them, minus Cosby, Cosby was just a great storyteller; he just weaves a narrative out of nothing.

What I liked about all of those stand-ups, so Pryor, Louis CK, Chappelle, Chris Rock, Bill Burr, Patrice O'Neal, what I loved about all of those guys is that they were saying

the unsayable. But it was all stuff that we already knew. You know, they had that kind of impetuous cheekiness to them, boldness, disregard for what was okay. And I really liked that. I really loved the kind of devilishness of it.

With, with the changing climate as it is, there is a tendency for people to think that comedy should be 'right on', or there's a tendency for people to take comedians at their word, which I find really weird. We're clowns, essentially. And for people to go, 'Oh, what, because you're, because we're in a weird place in societal history where your opinion is, has become currency because of social media.' And the more you spout your opinion, the more that you're giving out your riches to the world. So, you're showing how important you are. The more retweets or the more likes you get or whatever, that then reinforces the importance of your words, which means that when you say something people don't like, it means that that is your truth. And that's not true because, you know, I'm, I'm a comedian. I will say s**t that I don't agree with all the time because I'm going for the laugh. Sometimes I'll say things that I do agree with and it's not very funny, but I need to say that thing. And I, I find culturally it is very interesting because people aren't able to separate the, the idea of jokes from real things; because jokes aren't real. They're made-up little quirks of languages designed to elicit surprise, which is what laughter is.

JW: And do you think with your dad being an actor, was that something you were always going to go into, the arts? And did you grow up around the arts?

AM: I did, yeah, because both my parents were actors. So, my mum acted up until about '99, 2000, something like that. My brother's an actor; my godmother was an actress; my other godmother was an actress. I didn't really have a choice but be involved in it in some capacity.

JW: Yeah. Do you want to continue working across—?

AM: —as many—

JW: —as many mediums as you can?

AM: Yeah, yeah. I want to do as much as I can. I would like, I would like stuff on English TV, on American TV, internationally. I would like films. I would like theatres to tour it nationally. I'd like to do stand-up internationally, which I already do, but I want to do it to a nicer, you know, degree where it's not just someone turning up. [Laughs] Yeah, I just, I just want to keep doing it. The thing is, I would do this for no money because I enjoy it.

JW: And what's been good about like, like, we've known each other for a number of years, but I've only just got acquainted with your work. So, reading *Mannerisms*, *Edna*, and *Furies*.

AM: Yeah.

JW: I thought they were all fantastic. What I'd also say is, I think you write the best stage directions I've ever—

AM: —Oh, for real. Oh, thank you.

JW: Because you're just yourself.

AM: Yeah.

JW: So, you swear in your stage directions. They're funny, the stage directions; which a lot of time, for a reader, are a chore to read.

AM: Yeah, yeah.

JW: I'm always looking forward almost as much as the dialogue. And I guess you write them like that so a director can—

AM: —Yeah, get the tone of what it's supposed to be. But, also, because reading scripts, with TV scripts, they're not supposed to be read. They're really not. They're supposed—because you're going to see them. That's what they're there for. So, they're a skeleton for what people are going to see. And, therefore, when you read through it, it can get really f**king laborious even though you can tell it will look great. But I want it to be a fun read. So, I just think, *how can I insert things just to make it funnier or just to make it quirkier?* But also, I think I do that because then you can tell it's one of my scripts.

JW Yeah.

AM: Because I don't think many people write in that manner. And I'm keen to try and make things as 'me' as possible.

JW: Yeah.

AM: And so.

JW: And all of these scripts were very different, but also they had you going through them completely.

AM: Yeah.

JW: So, with *Mannerisms*, it's a script about a guy called Darcus, who is early thirties, is that right?

AM: Just turned 30, yeah.

JW: Just turned 30 and is sleeping through all of Camden.

AM: Yeah, yeah, yeah.

JW: And it's, I mean, I just was so fascinated with his character, because sometimes I was reading it, or for most of the scripts, I was reading, I was really jealous of this guy. I hope my wife's not listening. [Laughs] But you know, he's just, he's living his best life, um, but it's very tragic at the end.

AM: Yeah. Yeah, yeah, yeah. So, I'll tell you the journey of that. That, that come about because me and a development producer at Working Title, we were chatting about

the idea of toxic masculinity and masculinity in crisis and blah, blah, blah. And we kind of come up with this thing of going, 'Well, some guys are going to try and interrogate that toxic masculinity and fix that problem. Other guys are going to just go, 'Nah, f**k it.' I'm going to do this.' And Darcus is that guy.

JW: Yeah.

AM: What we want him to do is with—he's going to destroy himself and he's not going to change. He's just going to be one of those guys, because so many times people are redemptive on TV, and it annoys me.

JW: I love that about that. I finished reading the script and I didn't know what to think because—so there's a kid who has got to go to a football trial. He's promised him he's going to go to his football trial. So, you're like, *yeah, of course he's going to go to the trial*. He blanks his calls about 100 times. His mum as well—

AM: Yeah.

JW: —wants money for rent.

AM: Yeah, he steals the money off his mum.

JW: And she's going into arrears and he's getting paid the next day. So, you're like, *Okay, he is actually going to do... be the nice son.* Nope.

AM: Yeah.

JW: And then finally he meets his daughter.

AM: Yeah, on her sixteenth birthday.

JW: Which he thinks is her fifteenth.

AM: Yeah.

JW: And gives her a crumpled up £5 note.

AM: Yeah.

JW: So, he's going to bet that—that's his redemption.

AM: Yeah.

JW: And then you think—and then actually, he goes to run and talk to her. This is a big spoiler for the end, but run to talk to her for—to kind of make up for, you know, the life he’s missed or to try and do something nice. And instead, he goes to chat up, what was she, a Mexican-Arab girl?

AM Yeah, whatever. [Laughs]

JW: [Laughs]

AM: Yeah, yeah, yeah.

JW: Yeah.

AM: Yeah, I did—So, the whole idea is that we—the show is about black mental health and sex addiction and all those kinds of, those tropes of masculinity that if you’re black or if you’re person of colour but predominantly black, you don’t have the time to be emotionally available, because you’ve been so conditioned to be strong, that things like therapy are not an option for a lot of black people. Not at all, because therapy suggests the weakness that you have to tell a stranger your problems. And so, for someone like Darcus, he would absolutely never do that. And

so, this has changed. That was originally commissioned as a comedy; now it's changed into a comedy drama. And, like, Darcus has a different job now. So, he's going to be working at an advertising firm. So, there's kind of like, there's tension around that.

JW: Darcus, in the version I read, he was working as a youth worker—

AM: —a youth worker.

JW: —and telling kids about sexual positions.

AM: Yeah, yeah, yeah. And that so—it's changing around, but it's, you kind of get to the depth of the sadness of his addiction, like he knows there's something wrong, but he absolutely will not fix it. And I just, I find that really interesting, because I know guys that I went to school that are like that. Like, they just, they can't tell you what's wrong. They just, they don't have the, the mentality or the tools to say, 'This is what's going on with me. I need help.' They just don't have it.

JW: And do you find, do you find a lot of inspiration from people you know?

AM: Yeah, yeah. I mean, people I know or elements of their character. Like, there's a lot of guys that I went to school with that are incredibly intelligent but have no education. And I find that a really interesting place.

JW: Dichotomy?

AM: Yeah, dichotomy of character.

JW: Got some education.

AM: [Laughs] But like, like, there are guys who, like, I'm more educated than, but they were f**king so sharp and so intelligent and so quick, but they just, they wasted it by doing something dumb, like, like, f**king robbing people and s**t. And I've always wondered, *what is the thing that's made you do that and what's made me go the path that I've gone to?* And maybe that is that I've been afforded the chance to fail, where they were never afforded it; maybe it's a lot of different things.

I like characters that don't quite make sense because I think that's human. You know, I find a lot of time with characters that you see on, in theatre, or TV or film or whatever. Everything adds up. And for me, all the people I know, there's always one element of their character where I'm like, *that doesn't add up, but that's still you.*

JW: And that's what makes them fascinating.

AM: Yeah. That's what makes me want to know more about them. And I think that's what I try to do with all my characters.

JW: And how do you find the development process where, for example, it gets down the line and ends up quite different to its origin and so maybe your job changes completely? How do you find that whole process?

AM: I—well, I'm not precious about any of the ideas because I, I think most producers are trying to make the thing better. And so, I'm always thinking, *well, what is it that we want to say here?* And I—as long as I don't change that fundamental first idea of this is what we've set out to say, then I'm happy. We could change everything else. As long as I'm able to write it and do it in my style and do it in a way that makes me go, *oh, yeah, that's good*, then I'll be happy. But I don't tend to—if people go, 'This doesn't make sense,' very rarely will I fight for something to stay if everyone wants it gone.

JW: And do you usually know when you set out to write something what you want to say?

AM: Oh, yeah, yeah. When I first start writing it, I know exactly what it is, I'm trying to say. It's quite funny because like with *Edna*, as an example, some of the stuff that people have said, they've gone, 'Yeah, we love it. It's a really gritty immigrant drama.' And, I'm like, 'It's not a f**king immigrant drama!'

JW: So, *Edna* is a tale about um—so it starts at a funeral.

AM: Yeah.

JW: But you have quite a lot of flashbacks to the Caribbean.

AM: Yeah.

JW: Is it Trinidad?

AM: Uh, yeah, it's Trinidad.

JW: And they go via St Vincent, but not properly.

AM: Yeah, yeah, yeah.

JW: Which is weird. So, actually it's about—yes, you've got flashbacks between two times, but in the modern time, you have this, this woman who's just passed away, and her family and her son and stuff and granddaughter. But then you see back to a time in the Caribbean when she was first married and had her children. And then her husband, she was picking him up or the boat was picking him up from St Vincent on the way and never picked him up—

AM: Yeah.

JW: —because of a storm—

AM: Called Edna.

JW: I was going to ask why it was called Edna?

AM: Yeah, yeah, yeah.

JW: So, he ended up committing suicide because he was never quite—he was always quite a volatile, impulsive person. The love of his life is gone. And, so she's left with now their children, and she meets a new man who is a lot less loving.

AM: Yeah. [Laughs]

JW: [Laughs] And who gives the best eulogy I've ever heard.

AM: Yeah. I mean the thing with *Edna*—*Edna* is all true. So, it's all my dad's family story. I haven't made—well, I've made some of it up.

JW: Because I was going to say because I know your dad grew up in an office.

AM: Yeah, yeah, yeah.

JW: So, I was going to ask how much?

AM: Yeah. So, all of that is true. The eulogy that Haldeman gives was the eulogy that my step-grandfather gave for my grandmother.

JW: Do you want to summarise his eulogy?

AM: So, he talks about himself for about 40 minutes.

JW: [Laughs]

AM: And then—

JW: —So, it's a lot shorter in the script?

AM: Yeah, yeah. And someone got up and went, 'Are you going to mention Shirley?'

[JW laughs] 'You know, she's the reason why we're all here.' And this guy, his name was Neville, like, he's he died this year and—no, last year, and he is just the f**king mentalist man—he got up and he just got with his—he used to have a mad way of talking. He got up, he went, 'I remember when Shirley have diarrhoea. I standing outside the bathroom: *bang! pop, pop, splatter!*' She said, 'Neville, I tink I dying,' but she don't die. Now she dead.' And that was it [JW laughs] and the whole church was like, 'What the f**k?' [JW laughs]

And he would just do stuff like that, this guy, right? And I thought, also the reason behind *Edna* as well is the Windrush generation, as they're continually being referred to now, they, they're such a unique group of people within history. There will never be another group like that because they were people that were born under English rule; that saw independence come; that came over to help their old

oppressors, and then were treated like s**t. There's no other group of people like that. And they also, they did it in a kind of self-sacrificial, noble way, and with pride.

AM: Yeah.

AM: And I find that so interesting. And I just, I really, I want to make sure that there's some more memories about the Windrush generation, about that group of people that aren't sh**y things of 'Oh, yeah, they really suffered and had a hard time,' because they loved life as well.

JW: Yeah.

AM: And you know, we want to—I want to celebrate them, because they, they're going to be gone soon.

JW: And I loved how you did the funeral in *Edna*. It was like um, it was kind of almost like the last vestige of that—of those people. It was, it was very much like a little version of Trinidad in, in England.

AM: Yeah, yeah. Yeah. Well, because that's what my grandmother's funeral was. There were all these old—because I can remember from being young, young. And

they used to have parties. I used to go up there every Christmas and they used to have parties for New Year that would last for three days. Like non-stop there would just be people coming in and out of the house, music blaring and I don't know if I've remembered it wrong, but I can remember it literally being—I would go to sleep three times and the party would still be happening.

JW: So, you were like little Errol, the character in *Edna*, wanting to be in the party.

AM: Yeah.

JW: And not being allowed in.

AM: Yeah, yeah, yeah. And it was, it was—I just remember it being amazing. And then seeing all these people and how they had aged and how when they're gone, that's it! Those stories are dead forever now. And I just, I really wanted to kind of get that little—that authenticity and put it in a place where people could go, 'Oh, yeah. That was like my childhood. Oh, yeah. That was like my New Year's.'

JW: Yeah.

AMM: You know, I just, I wanted, I wanted there to be some memory of them.

JW: And you find that I try when I read people's work, I try and find a theme. One that I've found in yours is something to do—I'm not quite sure what it is, but—something to do with masculinity. So, like we've talked about Darcus in *Mannerisms* but Errol for me in *Edna* is a fascinating character in that he can't cry at his mum's funeral.

AM Yeah, yeah.

JW: And then with the flashbacks, we see why because he's actually told not to cry when all his rabbits die, and his stepdad beats him for crying. So, you see why he's now turned into this stoic man who can't cry and just really wants to. And then, even though *Furies* is a very female dominated piece, which I love as well, but even there with Kevin's character, I'm seeing that how he is with women, how he thinks he should be with women, him and his bredrin, as well, like, them sleeping with two women at that same time and stuff. And I see that, yeah, throughout all your work it's—there seems to be some conversations about how it is to be a man, how it is to be a black man in the society.

AM: Yeah, I've never noticed that to be honest. But yeah, no, that's, that's, yeah, that's a good spot.

JW: But without that being the only thing because of course in *Furies* as well, you have these fantastic female characters who, who yet are the heart and soul of the piece; and that was great to see an all-female household with a black mother, her three mixed-race kids all very different and then one tragically being shot. And that was very much like—on paper, it's your typical—I'm doing inverted commas here—'estate story', but it is completely not how it plays out.

AM: Yeah, yeah, and that, I—*Furies* is my—that was the first script I ever wrote. And *Furies* is one of my favourites because I think it inverts a lot of the stereotypes that you think you're going to get from that show. *Furies* is the one that's come the closest to being put on, which—but then like the commission has changed and blah, blah, blah, all this s**t. But it's the one that I continually fight the hardest for, because some of the reasons why it's been said, 'Oh, we're not going to do this;' they've gone, 'We have things about black people on an estate,' and I'm like, 'That's not what this is. This is about a family of women who are refusing to be victims. It's such not the story that you think it is.'

JW: And it ends with—so the murder—well it's not a murder, the shooting of the youngest girl who's going to take her GCSEs early. I love that you have this, because I think you wrote her as kind of like, in your description, something like ghetto fabulous or something like that.

AM: Yeah.

JW: And then you think, *okay, yeah, I know this girl. She's got a slick gel hair.* And then she's actually uh, you find out she's taking the GCSEs early.

AM: Yeah, yeah.

JW: So, it's like, oh, s**t! So, I was that—I've read *Ghetto* and assumed, assume these things. And actually, no, she's really smart kid, as lots of people are who grew up on estates. But yeah, so she gets shot in a kind of, in a crossfire situation, which is in the chicken shop. And nobody, what I love is that everybody is giving so much sympathy to the family, but no one says s**t.

AM: Yeah.

JW: Because you don't snitch.

AM: No.

JW: Like, you just don't in certain communities. And then so the middle daughter—

AM: —Yeah.

JW: She's the middle one, right?

AM: Yeah, Alexis.

JW: Yeah, she takes it into our own hands. She's sleeping with this roadman, this criminal, kind of petty criminal type guy. And he says something about the shooting. She doesn't know. She doesn't put two and two together; she doesn't know her sister has been shot. When she does find out that her sister has been shot and nobody's saying anything, she goes to that same guy and kidnaps him.

AM: Yeah. Yeah, yeah, yeah.

JW: And it's like *boof!* Like, and we've had a little teaser from the beginning, the first scene in the script, but it's written in such a way that you've almost forgotten that.

AM: Yeah, yeah.

JW: And then, so it comes as such a surprise at the end. It's like, *alright, cool, but like this is—this is wicked*. And you don't see, you don't see this. You don't see women doing that. You don't see this in 'estate stories'. If this was—normally if someone's kidnapped on one of these type of things it's like someone's cousin's held up hostage, chained to a radiator.

AM: Yeah.

JW: To get information, like in a—because they're being hauled for ransom, right? Yeah.

AM: Again, that was an effort from me to (1) make the characters surprising, but also real. It was also—I, I'm so bored of women in stories not having the agency to take the fight to people.

JW: They're just the girlfriend.

AM: Yeah. Yeah.

JW: Maybe the lawyer, if they're lucky.

AM: Yeah, exactly. They're never the people that actually can make things happen. I'm like, *I don't know any of these women*. All the women I know are f**king strong and all of them would be going mad over stuff like this. So—

JW: —And um, yes, have you got advice for any people who are getting into the writing game?

AM: The advice I would give is, don't be afraid to take risks. Don't worry about who it's for and don't listen to advice.

JW: And finally, how did you find the time for it all?

AM: I don't, I don't move around that much [JW laughs].

AM: So that helps [laughs]. The way my mind works is if I have one thing to focus on, I won't do it. Whereas if I have twelve, then I will find the time.

JW: And you are finding the time. You've been very successful. I wish you luck with all the projects you've got in development, with your play which is about to go into rehearsal; with your stand-up career which is continuing to blossom. And um, yeah, I'm sure we'll be hearing lots more from Archie Maddocks very soon.

AM: I hope not!

JW: [Laughs] Thanks again, bro.

AM: Cheers.

Archie Maddocks was in conversation with Jonny Wright

A recording of this interview can be found at writersmosaic.org.uk

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