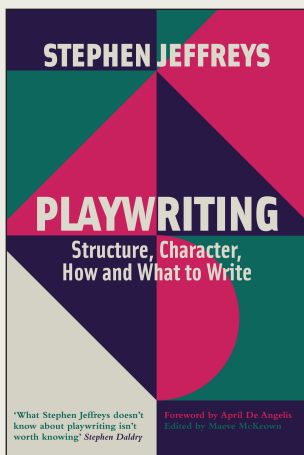


STEPHEN JEFFREYS PLAYWRITING

Notes on Database of Plays

This database is not an exhaustive list of ‘the greatest plays ever written’, nor does it pretend to be representative of world drama throughout the ages. It’s a working tool giving details of plays which may have been mentioned in the book which illustrate some point about playwriting.

<i>Column A</i>	Title
<i>Column B</i>	Author
<i>Column C</i>	Year of first production (Shakespeare dates are conjectural)
<i>Column D</i>	Number of scenes (italics denote some level of experimentation)
<i>Column E</i>	Number of different locations (italics denote use of simultaneous space)
<i>Column F</i>	Which of the ‘Nine Stories’ (if any) is used (italics denote inversions)
<i>Column G</i>	Nationality of author
<i>Column H</i>	Sex of author
<i>Column I</i>	Number of speaking characters
<i>Column J</i>	Point(s) of technical interest



This database of plays accompanies *Playwriting: Structure, Character, How and What to Write* by Stephen Jeffreys; edited by Maeve McKeown.

Copyright © 2019 The Estate of Stephen Jeffreys.

First published in 2019 by Nick Hern Books Limited,
The Glasshouse, 49a Goldhawk Road, London W12 8QP.

Designed and typeset by Nick Hern Books.

The database may be downloaded, printed and/or photocopied. It remains copyrighted to its author, should not be altered, and must not be published or distributed via any other website, without prior permission of the publisher.

www.nickhernbooks.co.uk

	A	B	C	D	E	F	G	H	I	J
1	4.48 psychosis	kane, sarah	2000	26	1		en	f	3	unassigned dialogue, almost no stage directions; written in 26 sections
2	absence of war, the	hare, david	1993	23	21	/herc	en	m	17	use of connecting monologues given by diff. Characters
3	afore night come	rudkin, david	1962	2	1	/orph	en	m	14	sacrifice myth
4	alchemist, the	jonson, ben	1610	27	1	/circe	en	m	12	"perfect plot" - Dr. Johnson; unities of place and time observed
5	all my sons	miller, arthur	1947	3	1	/faust	am	m	10	takes place in less than 24 hours
6	american buffalo	mamet, david	1977	2	1	/trist	am	m	3	real time / use of immediate exterior
7	anthony and cleopatra	shakespeare, william	1606	42	28	/r&j	en	m	36	shakespeare's most extravagant use of scenes
8	antigone	sophocles	-441	7	1	/herc	gr	m	8	illusion of continuous time created by interspersed choruses
9	as you like it	shakespeare, william	1599	22	7	/r&j	en	m	21	idea of the forest as 'liminal zone'; S doesn't distinguish forest locations
10	attempts on her life	crimp, martin	1997	17	?	/herc	en	m	?	attack on the whole concept of 'character'; unassigned dialogue
11	bacchae, the	euripides	-407	13	1	/circe	gr	m	5	
12	balcony, the	genet, jean	1956	9	9		fr	m	17	chandler remains in each scene; the rest is 3 'blood-red' screens
13	beautiful thing	harvey, jonathan	1993	10	1	/r&j	en	m	5	composite set of walkway of flats and bedroom
14	before breakfast	o'neill eugene	1916	1	1	/orph	am	m	1	monologue spoken to offstage character who has committed suicide
15	betrayal	pinter, harold	1978	9	7	/trist	en	m	4	time runs backwards
16	bingo	bond, edward	1973	6	5	/faust	en	m	12	cool, analytical feel/ 1&2 in garden but 6 month gap brings contrast
17	blackbird	harrower, david	2005	1	1	/circe	sc	m	3	pressure cooker play in which room remains a mystery
18	blasted	kane, sarah	1995	12	1	/r&j	en	f	3	closed time and space disrupted/ last 'scene' contains 8 'mini-scenes'
19	blood wedding	lorca, federico garcia	1933	7	7	/r&j	sp	m	12	1-room painted yellow 2-room painted pink -nb colours in all SD's
20	blue kettle	churchill, caryl	1997	11	7	/orph	en	f	8	virus gradually enters language
21	blue/orange	penhall, joe	2000	3	1	/trist	en	m	3	distinctive take on 'triangle' story
22	boys in the band, the	crowley, matt	1968	2	1	/rvis	am	m	9	continuous time: party format: second half utilises 'game' format
23	buried child	shepard, sam	1978	3	1	/orph	us	m	7	surface realism contrasts with symbolism of corn growing outside
24	burn this	wilson, lanford	1987	5	1	/r&j	am	m	4	doorkey question
25	caretaker, the	pinter, harold	1960	7	1	/trist	en	m	3	duration=2 weeks/ published as 3 act play
26	cement	muller, heiner	1973				ger	m		inundation technique
27	cerceau	slavkin, victor	1985	3	1	/orph	ru	m	7	arrival/departure riff, each act in different style
28	chairs, the	ionesco, eugene	1951	1	1	/herc	rum	m	3	conventional time/place structure for unconventional play/ off-the-wall logic
29	chang boils the sea	li hao-ku	1200	4	3	/r&j	chi	m	9	4 act play with many chekhovian elements in place
30	changing room, the	storey, david	1971	3	1	/rvis	en	m	22	act structure follows event structure (a rugby league match)
31	cherry orchard, the	chekhov, anton	1904	4	3	/faust	ru	m	15	begins with arrival, ends with departure
32	chicken soup with barley	wesker, arnold	1960	6	2	/herc	en	m	10	20 year time span, each 'act' a decade
33	chimerica	kirkwood, lucy	2013	39	24	/circe	en	f		epic play using social media; shopping bag motif
34	closer	marber, patrick	1997	12	12	/trist	en	m	4	internet scenes are in 'simultaneous space'
35	cloud nine	churchill, caryl	1979	10	8	/trist	en	f	13	act 2 is 100 years after act 1, but only 25yrs for characters
36	clybourne park	norris, bruce	2010	2	1	/faust	am	m	15	50 year gap between acts 1 and 2 allows exploration of theme across time
37	comedians	griffiths, trevor	1975	3	2	/herc	en	m	11	ABA; ideological structure underpins place structure
38	commitments	hughes, dusty	1980	6	1	/rvis	en	m	6	"does anyone not have a key to this flat?"
39	contractor, the	storey, david	1969	3	1		en	m	12	construction of marquee transforms space second by second
40	copenhagen	frayn, michael	1998	2		/trist	en	m	3	there are no stage directions at all: multiple time levels
41	coriolanus	shakespeare, william	1607	29	23	/herc	en	m	19	protagonist well equipped for task but fails
42	country, the	crimp, martin	2000	5	1	/trist	en	m	3	minimalist narrative
43	crave	kane, sarah	1998	1	1	/r&j	en	f	4	no settings, no stage directions
44	crazy horse	bancil, parv	1997	5	1		en	m	5	set in garage; classical unities - one place over 24 hours

	A	B	C	D	E	F	G	H	I	J
45	crucible, the	miller, arthur	1952	4	4	ach	am	m	20	allegation, arrest, trial, execution
46	danton's death	buchner, georg	1835*	31	27	rvls	ger	m	30	short, disjointed scenes - perhaps first modernist play (not staged till 1902)
47	death and the maiden	dorffman, ariel	1992	8	2	trist	chl	m	3	all set in beach house except last scene, 'epilogue' in a concert hall
48	death of a salesman	miller, arthur	1949	2	mit	herc	am	m	13	free use of time and space; "2 acts and a requiem"
49	democracy	frayn, michael	2003	1	mit	circe	en	m	10	abolition of space through use of spy reporting what he sees to controller
50	destiny	edgar, david	1976	20	18	faust	en	m	23	resists 'snapshot' technique by placing first in 1947, rest in 1970's
51	disappeared	nagy, phyllis	1995	15	7	orph	am	f	8	repeated locations-last 6 scenes are revisited/specific music note
52	dr. faustus	marlowe, christopher	1590?	21	?	faust	en	m	35	great part one and part three but no middle; exact settings unclear
53	duet for one	kempinski, tom	1980	6	1	circe	en	m	2	each scene a different therapy session
54	early morning	bond, edward	1968	21	12	rvls	en	m	15	use of realism moving into surrealism
55	edmond	mamet, david	1982	23	20	herc	am	m	26	classic hero quest structure; speed of 1st scene; end imitates beginning
56	educating rita	russell, willie	1980	15	1	r&	en	m	2	platonic relationship
57	endgame	beckett, samuel	1957	1	1	orph	ir	m	4	closed time/closed space in which time/space run down almost to zero
58	entertainer, the	osborne, john	1957	13	2	herc	en	m	7	like music-hall bill - scenes as 'numbers'/ alternates house & stage
59	epsom downs	brenton, howard	1977	24	1	mit	en	m	42	multi-narrative play
60	equus	shaffer, peter	1973	35	mit	circe	en	m	9	connecting monologues to audience gives sense of continuous time
61	essex girls	prichard, rebecca	1994	2	2	rvls	en	f	3	characters are waiting for lavatory door to be unlocked
62	faith healer	friel, brian	1979	4	1	faust	ir	m	3	monologues
63	fefu and her friends	fornes, maria irene	1977	3	5		am	m	8	3 act play with act 2 split into 4 sim scenes in diff places
64	fences	wilson, august	1987	9	1	herc	am	m	7	example of variation achieved through mood and constellation structure
65	fire raisers, the	frisch, max	1958	6	1	faust	swi	m	9	2 level set-room and attic/ chorus
66	flea in her ear, a	feydeau, georges	1907	3	2	trist	fr	m	15	ABA; world of act 2 intrudes into setting of act 3
67	front page, the	hecht/macarthur	1928	3	1	trist	am	m		the 'lover' is the editor
68	fuerte ovejuna	de vega carpio, iope	1619	14	1	circe	sp	m	21	villagers become collective protagonist: use of undifferentiated space
69	gagarin way	gregory burke	2001	1	1	circe	sc	m	4	hostage drama - particular variant of circe story
70	galileo	brecht, bertolt	1943	15	14	herc	ger	m	50	classic sound effect of the bell which announces Galileo's recanting
71	ghosts	ibsen, henrik	1883	3	1	faust	nor	m	5	published 1881
72	glengarry glenross	mamet, david	1983	4	2	circe	am	m	7	act two, unusually, is longer than act one/ multiple circe plot
73	good	taylor, c.p.	1981	2	mit	herc	sc	m	14	characters all inhabit the acting space all the time - simultaneous space
74	gotcha	keefe, barry	1977	1	1	circe	en	m	4	hostage drama, middle part of trilogy
75	government inspector, the	gogol, nikolai	1836	5	2	circe	ru	m	25	quickest initiating incident- in first line
76	hamlet	shakespeare, william	1600	20	11	herc	en	m	22	interrupted rituals - play, burial, duel
77	hang of the gaol	barker, howard	1978	12	3	circe	en	m	11	shell of prison/moors/odd scene in living room
78	happy days	beckett, samuel	1961	2	1	herc	ir	m	2	protagonist buried up to waist. in act 2 buried up to neck
79	heart's desire	churchill, caryl	1997	27	1	orph	en	f	10	recurring situation is interrupted, repeated and given variations
80	hedda gabler	ibsen, henrik	1890	4	1	trist	nor	m	7	group of triangles; 36 hour duration
81	henry iv	pirandello, luigi	1922	3	2	herc	it	m	13	ABA
82	hobson's choice	brighthouse, harold	1916	4	3	circe	en	m	12	AABC:shop/shop/cellar/living room
83	hometown, the	pinter, harold	1965	4	1	circe	en	m	6	newcomer becomes the spider
84	hush	de angelis, april	1992	13	2	orph	en	f	6	problem of multi-scene play with alternating sets
85	hypochondriac, the	moliere, j-b	1673	3	2	ach	fr	m	14	study/street/study- also prol. Epl. & 2 interludes; 'fatal flaw' evident in title
86	hysteria	johnson, terry	1993	3	1	circe	en	m	4	off-the-wall-logic of dream sequence near end/end=end=beginning
87	il just stopped by to see the man	jeffreys, stephen	2000	4	1	or/fa	en	m	3	orpheus/faust myths collide
88	ice cream	churchill, caryl	1989	20	17	faust	en	f	13	act1= UK, 2= US, 1year gap/ minimalist story/chrs.get away with murder

	A	B	C	D	E	F	G	H	I	J
89	iceman cometh, the	o'neill eugene	1946	4	3	faust	am	m	19	3 diff perspectives on same bar -ends where it began/written earlier
90	in camera	sartre, jean-paul	1944	1	1	trist	fr	m	4	conventional time/place structure for unconventional play
91	inadmissible evidence	osborne, john	1964	2	1	herc	en	m	8	"the location where a dream takes place"
92	insignificance	johnson, terry	1982	2	1	herc	en	m	5	marilyn monroe explains relativity to einstein, not the other way round
93	inspector calls, an	priestley, jib	1946	3	1	circe	en	m	7	continuous time/ climax at end of each act
94	iron mistress	de angelis, april	1989	2	2	mit	en	f	2	identity switch - daughter becomes the wild woman 'shanny pinns'
95	jerusalem	butterworth, jez	2010	3	1	herc	en	m	14	comparatively rare modern version of the hero who cannot be kept down
96	jack thomson's bairns	lockhead, liz	1991	1	1	mit	sc	f	22	use of existing ritual (burn's supper) as blueprint for action
97	juno and the paycock	o'casey, sean	1924	3	1	orph	ir	m	19	duration=2 months/ one hour break in act 3
98	king herod explains	o'brien, conor cruise	1969	1	1	circe	ir	m	1	audience implicated by setting/ occasion for monologue
99	king lear	shakespeare, william	1605	26	19	orph	en	m	20	first scene exemplifies 3 levels of suspense
100	kitchen, the	wesker, arnold	1959	3	1	en	en	m	29	middle act (described as interlude)shows rest in midst of work
101	knuckle	hare, david	1974	16	7	orph	en	m	9	connecting monologues/3locations account for 12 scns, 4 one-offs
102	krapp's last tape	beckett, samuel	1960	1	1	orph	ir	m	1	monologue
103	lear	bond, edward	1971	18	12	orph	en	m	54	note end of Bond's prologue on 3 part structure - dialectical logic
104	lights, the	korder, howard	1993	15	14	am	am	m	33	first&last scn in dept.store; scene include arcade; top of build; 24 hours
105	little foxes, the	hellman, lillian	1939	3	1	faust	am	f	10	act 2 contrast through arrival of main character not departure to new place
106	long&the short&the tall, the	hall, willis	1959	2	1	r/vis	en	m	8	duration=a few hours/deserted store hut in the Malayan jungle
107	loot	orton, joe	1966	2	1	cind	en	m	6	closed time/closed space; evil is triumphant - the only good char. is jailed
108	love and information	churchill, caryl	2012	50	50	en	en	f	100	multiple character play in which scenes connect through theme not narrative
109	macbeth	shakespeare, william	1605	28	20	ach	en	m	28	classic 3 part story
110	macrune's guevara	spurling, john	1969	17	1	herc	en	m	43	play scenes in any order, omit or repeat; identify switches / metatheatre
111	maids, the	genet, jean	1947	1	1	r/vis	fr	m	3	conventional time/place structure for unconventional play
112	man of mode, the	etherage, george	1676	11	6	trist	en	m	17	central pall-mall scene as 'liminal space'
113	marat/sade	weiss, peter	1964	33	1	en	ger	m	25	meta-theatre concept
114	mary queen of scots got her hco*	lockhead, liz	1987	15	15	en	sc	f	10	"head chopped off/ use of chorus character 'la corbie'
115	master class	pownall, david	1983	2	1	circe	en	m	4	classic first half closer (smashing records)
116	men should weep	stewart, ena lamont	1947	5	1	faust	sc	f	15	formally arranged as 3 act play
117	merchant of venice, the	shakespeare, william	1596	20	8	faust	en	m	19	three strands of the plot linked by the idea of 'making a contract'
118	midsummer night's dream, a	shakespeare, william	1595	9	6	r&j	en	m	21	perfect symmetry; court/city/wood/court illustrates 3 part shape
119	misanthrope, the	moliere, j-b	1666	5	1	ach	fr	m	11	'fatal flaw' evident in title; NB 'french scenes'
120	miser, the	moliere, j-b	1668	5	1*	ach	fr	m	13	'fatal flaw' evident in title; setting only given as 'paris'
121	mnemonic	theatre de complicité	1999	38	var	orph	eur	mf	15	double story with time jumps and meta theatre
122	mojo	butterworth, jez	1995	4	1	orph	en	m	6	quest to replace the lost father
123	month in the country, a	turgenev, ivan	1850*	5	3	trist	ru	m	13	room.garden room.hallway.room - alt. locations/ not performed till 1872
124	moon in the yellow river	johnston, denis	1931	3	2	en	ir	m	10	ABA : living room-armoury-living room/ duration= several hours
125	mother courage	brecht, bertolt	1941	12	12	herc	ger	m	25	despite radical protestations, BB follows conventional 3 part structure
126	mr. kolpert	gieselmann, david	2000	1	1	circe	ger	m	5	!act gratuite - gratuitous killing c.f.Rope
127	my mother said i never should	keatley, charlotte	1987	18	8	en	en	f	4	'there are no sofas in this play' / whole of '2' is 1 scene/wasteground
128	my night with reg	elyot, kevin	1994	3	1	orph	en	m	6	time jumps between acts-feels like 4 act play with missing act
129	napoli millionaria	de filippo, eduardo	1945	3	1	cind	it	m	24	set is transformed by re-decoration in act 2
130	night heron, the	butterworth, jez	2002	5	1	orph	en	m	7	post-lapsarian myth
131	night, mother	norman, masha	1982	1	1	orph	am	f	2	opening directions: onstage clocks should run throughout and be visible
132	no man's land	pinter, harold	1975	2	1	circe	en	m	4	a night and a morning/off-the-wall logic in start to act 2

A	B	C	D	E	F	G	H	I	J
133	now or later	2008	1	1	faust	am	m	6	ninety minute pressure cooker play
134	oedipus rex	-420	6	1	faust	gr	m	8	note compression of time
135	offending the audience	1966	1	1		aus	m	4	cast abuse punters
136	old times	1971	2	2	trist	en	m	3	act 2 furniture same as 1 but reversed/ compression of time/space
137	oleanna	1992	2	1	circe	am	m	2	less powerful person is the 'spider'
138	othello	1604	15	11	circe	en	m	13	the classic 'spider and fly' play
139	otherwise engaged	1975	2	1	herc	en	m	7	the passive protagonist- his objective is to listen to a newly-bought record
140	our country's good	1988	22	19	orph	bsq	f	22	individual stories subsumed in story of the whole group
141	peer gynt	1876	38	mit	herc	nor	m	46	published 1867, rare example of play dramatising a whole life
142	play with repeats	1963	1	1	trist	ir	m	3	repetition of whole play
143	pope's wedding, the	1989	8	6	herc	en	m	11	subjunctive action - hero given chance to repeat scenes in life
144	portia coughlan	1962	16	7	circe	en	m	12	at start exteriors dominate, at end interiors
145	posh	1996	15	3	orph	ir	f	11	use of water imagery, ghost, room/bar/river; sim. space
146	pravda	2010	6	2	r/ls	en	f	14	main action bookended by scenes in club
147	price, the	1985	10	9	herc	en	m	30	good use of locations e.g. dog track, news office, frankfurt exhibition hall
148	queen and the rebels, the	1968	2	1	faust	am	m	4	continuous action
149	raisin in the sun, a	1951	4	1	cind	it	m	11	almost continuous time/4 part narrative structure/raisonneur
150	rat in the skull	1959	6	1	faust	am	f	11	classic three part structure
151	richard111	1984	1	1	circe	ir	m	4	compressed structure/ double circe-spider becomes fly for new spider
152	riders to the sea	1992	25	16	herc	en	m	37	opening speech is the 'I want' (8, 15) number
153	rules of the game, the	1904	1	1	orph	ir	m	4	continuous time (if a little improbable)
154	rutherford and son	1994	14	2	ach	en	m	7	reversal of 'fatal flaw' - protagonist has one gift-singing/ home=composite set
155	rites	1969	1	1	circe	en	f	12	re-working of The Bacchae set in women's public lavatory
156	roberto zucco	1989	15	9	herc	fr	m	30	anti-hero as serial killer
157	ronde, la	1902	20	10	r&j	aus	m	10	structure= series of sexual duets which form a chain; pre&post coital scenes
158	rope	1929	3	1	faust	en	m	8	gratuitous killing; no interval time lapse; 'rival brothers' variant
159	rules of the game, the	1919	3	2	trist	it	m	13	ABB; first act is different setting from 2 and 3
160	salonika	1912	3	1	orph	en	f	8	acts 1 & 2 in the evening, act 3 the following morning
161	saved	1982	3	1	orph	en	f	5	non-gothic ghost/ break in realism/closed place-disrupted time
162	scenes from the big picture	1965	13	5	herc	en	m	10	recurring settings/ physical description of characters/ oedipus myth
163	sea, the	2003	41	16		ir	m	21	24 hours in the life of Belfast; multi-narrative
164	seagull, the	1973	8	4	orph	en	m	14	scene from Orpheus is play within play
165	self-portrait	1896	4	4	trist	ru	m	13	progressive narrowing of location: lake/patio/dining room/study
166	serjan musgrave's dance	1987	2	1	orph	en	f	11	inset scenes create a double structure
167	shadow of the gien, the	1959	8	7	faust	en	m	15	use of colour in imagery -black/red/white as in english folk song
168	shakespeare the sadist	1903	1	1	orph	ir	m	4	continuous time/ reviving corpse
169	shopping and fucking	1970	49	1		aus	m	4	cinema length scenes support cinematic references
170	sizwe bansi is dead	1996	13	6		en	m	5	flat and bedsit are 'base' settings to which we return from 'specials'
171	skylight	1972	5	4	faust	sa	m	3	fluid sense of time and space/assumption of dead man's identity
172	small family business, a	1995	4	1	trist	en	m	3	the doorkey problem /father, son, woman triangle;
173	soul of ch'ien-nu leaves her body, speed-the-plough	1987	2	1	faust	sp	m	17	four simultaneous settings
174	stallerhof	1300	4	3	r&j	ch	m	6	structural device of 'the wedge' - prologue works as inciting incident
175		1988	3	2	trist	am	m	3	ABA, act1 longer than 2 and 3 put together
176		1972	22	12	r&j	ger	m	4	use of micro-scenes

	A	B	C	D	E	F	G	H	I	J
177	steaming	dunn, nell	1981	7	1		en	f	7	public bath setting
178	stoning mary	tucker green, debbie	2005	1	16		en	f	11	'alienation effect of white actors in roles normally taken by black people
179	streetcar named desire, a	williams, tennessee	1947	11	1	trist	am	m	12	multiple space set - a section of the building
180	strip, the	nagy, phyllis	1995	25	19		am	f	10	overlapping scenes give continuous action in "fluid landscape with sphinx"
181	stronger, the	strindberg, august	1890	1	1	trist	swe	m	2	monologue in which listener remains silent while speaker makes discovery
182	summerfolk	goriki, maxim	1904	4	2		ru	m	26	all exteriors: outside dacha, dacha clearing, woods, dacha clearing
183	talking in tongues	pinnock, winsome	1991	2	2	orph	en	f	6	act one England interior: act two caribbean exterior
184	faruffe	moliere, j-b	1664*	5	1	circe	fr	m	12	arranged in 'french scenes'/not performed fully in public till 1669
185	terrorism	presnyakov brothers	2003	6	6		ru	m	25	disjunctive scenes
186	three sisters	chekhov, anton	1901	4	3	orph	ru	m	4	each act has individual physical focus
187	time of fire, a	mulekwa, charles	1999	4	1	trist	ug	m	3	'good stage setting
188	tissue	page, louise	1978	50	?	ach	en	m	3	no stage directions, not even place indicators
189	top girls	churchill, caryl	1982	9	5	faust	en	f	16	anachronology - real order is 231; 3 part play in 3 styles-surreal/real/nat
190	trafford tanzi	luckham, claire	1980	2	1	r&j	en	f	6	domestic drama set in wrestling ring
191	trifles	glaspell, susan	1916	1	1	circe	am	f	5	female characters see same as male but draw diff. conclusions
192	true west	shepard, sam	1980	9	1	r/vis	am	m	4	'rival brothers' play-each attempts the work of other: toasters scene
193	uncle vanya	chekhov, anton	1899	4	4	trist	ru	m	9	the act 3 crisis: last image shows how life will be for many years
194	under the blue sky	eldridge, david	2000	3	3	r&j	en	m	6	3 duets with 6 diff. chrtrs. Stories (on common subject) connect
195	valued friends	jeffreys, stephen	1989	7	1	faust	en	m	6	set changes in each scene to progress the narrative
196	victory	barker, howard	1983	11	10	orph	en	m	35	quest to recover body of husband
197	volpone	jonson, ben	1606	39	3	ach	en	m	18	'fatal flaw' - greed
198	votes for women	robins, elizabeth	1907	3	3	faust	am	m	15	ABC - int/ext/int with huge trafalgar square meeting scene as B
199	voysey inheritance, the	granville barker, harley	1912	5	2	faust	en	m	18	note speed with which initial situation is set up
200	vultures, the	tendulkar, vijay	1970	14	1*	trist	ind	m	7	rare successful use of composite set
201	waiting for godot	beckett, samuel	1953	2	1	circe	ir	m	5	conventional time/place structure for unconventional play
202	waste	granville barker, harley	1907	6	3	orph	en	m	16	classic scene of politicians doing a deal in Act 3
203	wedding story, a	lavery, bryony	2001	23	1	r&j	en	f	5	each scene has a title
204	weir, the	mcpherson, conor	1997	1	1	orph	ir	m	5	real time
205	when we dead awaken	ibsen, henrik	1899	3	3		nor	m	6	ABC ibsen's last play; all scenes external, each moves further towards mountains
206	who's afraid of virginia woolf?	albee, edward	1962	3	1	circe	am	m	4	"a long night's journey into day"
207	winslow boy, the	rattigan, terence	1946	4	1	cind	en	m	11	chekhovian use of time but not space/ great first half closer
208	winter's tale, the	shakespeare, william	1610	12	12	orph	en	m	20	16 year time gap
209	women laughing	wall, michael	1992	2	2		en	m	4	act1-barbecue, act2 - mental institution
210	woyzeck	buchner, georg	1837*	29	29	trist	ger	m	20	supposedly first hero from lower classes. (not staged till 1913)
211	yerma	lorca, federico garcia	1934	6	6	ach	sp	m	24	'fatal flaw' - infertility
212	zoo story	albee, edward	1958	1	1	circe	am	m	2	45 minute play includes 15 minute monologue/ jesus&peter myth

	A	B	C	D	E	F	G	H	I	J
1	zoo story	albee, edward	1958	1	1	1	am	m	2	45 minute play includes 15 minute monologue/ jesuspeter myth
2	endgame	beckett, samuel	1957	1	1	1	ir	m	4	closed time/closed space in which time/space run down almost to zero
3	krapp's last tape	beckett, samuel	1960	1	1	1	ir	m	1	monologue
4	play	beckett, samuel	1963	1	1	1	ir	m	3	repetition of whole play
5	rifes	duffy, maureen	1969	1	1	1	en	f	12	re-working of The Bacchae set in women's public lavatory
6	maids, the	genet, jean	1947	1	1	1	fr	m	3	conventional time/place structure for unconventional play
7	mr. kolpert	gieselmann, david	2000	1	1	1	ger	m	5	acte gratuite - gratuitous killing c.f.Rope
8	trifles	glaspell, susan	1916	1	1	1	am	f	5	female characters see same as male but draw diff. conclusions
9	gagarin way	gregory burke	2001	1	1	1	sc	m	4	hostage drama - particular variant of circe story
10	offending the audience	handke, peter	1966	1	1	1	aus	m	4	cast abuse punters
11	blackbird	harrower, david	2005	1	1	1	sc	m	3	pressure cooker play in which room remains a mystery
12	rat in the skull	hutchinson, ron	1984	1	1	1	ir	m	4	compressed structure/ double circe-spider becomes fly for new spider
13	chairs, the	ionesco, eugene	1951	1	1	1	rum	m	3	conventional time/place structure for unconventional play/ off-the-wall logic
14	crave	kane, sarah	1998	1	1	1	en	f	4	no settings, no stage directions
15	gotcha	keefe, barry	1977	1	1	1	en	m	4	hostage drama; middle part of trilogy
16	weir, the	mcperson, conor	1997	1	1	1	ir	m	5	real time
17	night, mother	norman, masha	1982	1	1	1	am	f	2	opening directions: onstage clocks should run throughout and be visible
18	king herod explains	o'brien, conor cruise	1969	1	1	1	ir	m	1	audience implicated by setting/ occasion for monologue
19	before breakfast	o'neill eugene	1916	1	1	1	am	m	1	monologue spoken to offstage character who has committed suicide
20	in camera	sartre, jean-paul	1944	1	1	1	fr	m	4	conventional time/place structure for unconventional play
21	now or later	shinn, christopher	2008	1	1	1	am	m	6	ninety minute pressure cooker play
22	stronger, the	strindberg, august	1890	1	1	1	swe	m	2	monologue in which listener remains silent while speaker makes discovery
23	riders to the sea	synge, jm	1904	1	1	1	ir	m	4	continuous time (if a little improbable)
24	shadow of the glen, the	synge, jm	1903	1	1	1	ir	m	4	continuous time/ reviving corpse
25	stoning mary	tucker green, debbie	2005	1	16		en	f	11	alienation effect of white actors in roles normally taken by black people
26	democracy	frayn, michael	2003	1	1	1	en	m	10	abolition of space through use of spy reporting what he sees to controller
27	jock thomson's bairns	lockhead, liz	1991	1	1	1	sc	f	22	use of existing ritual (burn's supper) as blueprint for action
28	small family business, a	ayckbourn, alan	1987	2	1	1	sp	m	17	four simultaneous settings
29	waiting for godot	beckett, samuel	1953	2	1	1	ir	m	5	conventional time/place structure for unconventional play
30	happy days	beckett, samuel	1961	2	1	1	ir	m	2	protagonist buried up to waist: in act 2 buried up to neck
31	boys in the band, the	crowley, matt	1968	2	1	1	am	m	9	continuous time: party format. second half utilises 'game' format
32	otherwise engaged	gray, simon	1975	2	1	1	en	m	7	the passive protagonist- his objective is to listen to a newly-bought record
33	long&the short&the tall, the	hall, willis	1959	2	1	1	en	m	8	duration=a few hours/deserted store hut in the Malayan jungle
34	insignificance	johnson, terry	1982	2	1	1	en	m	5	marilyn monroe explains relativity to einstein, not the other way round
35	trafford tanzi	luckham, claire	1980	2	1	1	en	f	6	domestic drama set in wrestling ring
36	oleanna	mamet, david	1992	2	1	1	am	m	2	less powerful person is the 'spider'
37	american buffalo	mamet, david	1977	2	1	1	am	m	3	real time / use of immediate exterior
38	price, the	miller, arthur	1968	2	1	1	am	m	4	continuous action
39	clybourne park	norris, bruce	2010	2	1	1	am	m	15	50 year gap between acts 1 and 2 allows exploration of theme across time
40	foot	orton, joe	1966	2	1	1	en	m	6	closed time/closed space: evil is triumphant - the only good char. is jailed
41	inadmissible evidence	osborne, john	1964	2	1	1	en	m	8	"the location where a dream takes place"
42	no man's land	pinter, harold	1975	2	1	1	en	m	4	a night and a morning/off-the-wall logic in start to act 2
43	master class	pownall, david	1983	2	1	1	en	m	4	classic first half closer (smashing records)
44	afore night come	rudkin, david	1962	2	1	1	en	m	14	sacrifice myth

A	B	C	D	E	F	G	H	I	J
45	self-portrait	1987	2	1	orph	en	f	11	inset scenes create a double structure
46	falking in tongues	1991	2	2	orph	en	f	6	act one England interior: act two caribbean exterior
47	old times	1971	2	2	trist	en	m	3	act 2 furniture same as 1 but reversed/ compression of time/space
48	essex girls	1994	2	2	rvis	en	f	3	characters are waiting for lavatory door to be unlocked
49	women laughing	1992	2	2	2	en	m	4	act1-barbecue, act2 - mental institution
50	iron mistress	1989	2	2	mit	en	f	2	identity switch - daughter becomes the wild woman 'shanny pinns'
51	copenhagen	1998	2	2	mit /trist	en	m	3	there are no stage directions at all; multiple time levels
52	death of a salesman	1949	2	2	mit /herc	am	m	13	free use of time and space: "2 acts and a requiem"
53	good	1981	2	2	mit /herc	sc	m	14	characters all inhabit the acting space all the time - simultaneous space
54	who's afraid of virginia woolf?	1962	3	1	circe	am	m	4	"a long night's journey into day"
55	jerusalem	2010	3	1	herc	en	m	14	comparatively rare modern version of the hero who cannot be kept down
56	napoli millionaria	1945	3	1	cind	it	m	24	set is transformed by re-decoration in act 2
57	my night with reg	1994	3	1	orph	en	m	6	time jumps between acts-feels like 4 act play with missing act
58	rope	1929	3	1	faust	en	m	8	gratuitous killing.; no interval time lapse; 'rival brothers' variant
59	front page, the	1928	3	1	trist	am	m		the 'lover' is the editor
60	little foxes, the	1939	3	1	faust	am	f	10	act 2 contrast through arrival of main character not departure to new place
61	ghosts	1883	3	1	faust	nor	m	5	published 1881
62	hysteria	1993	3	1	circe	en	m	4	off-the-wall-logic of dream sequence near end/end=beginning
63	all my sons	1947	3	1	faust	am	m	10	takes place in less than 24 hours
64	juno and the paycock	1924	3	1	orph	ir	m	19	duration=2 months/ one hour break in act 3
65	salonika	1982	3	1	orph	en	f	5	non-gothic ghost/ break in realism/closed place-disrupted time
66	blue/orange	2000	3	1	trist	en	m	3	distinctive take on 'triangle' story
67	inspector calls, an	1946	3	1	circe	en	m	7	continuous time/climax at end of each act
68	buried child	1978	3	1	orph	us	m	7	surface realism contrasts with symbolism of corn growing outside
69	cerceau	1985	3	1	orph	ru	m	7	arrival/departure riff, each act in different style
70	rutherford and son	1912	3	1	orph	en	f	8	acts 1 & 2 in the evening, act 3 the following morning
71	changing room, the	1971	3	1	rvis	en	m	22	act structure follows event structure (a rugby league match)
72	contractor, the	1969	3	1	en	en	m	12	construction of marquee transforms space second by second
73	kitchen, the	1959	3	1	en	en	m	29	middle act (described as interlude)shows rest in midst of work
74	flea in her ear, a	1907	3	2	trist	fr	m	15	ABA; world of act 2 intrudes into setting of act 3
75	comedians	1975	3	2	herc	en	m	11	ABA;ideological structure underpins place structure
76	moon in the yellow river	1931	3	2	ir	m	m	10	ABA : living room-armoury-living room/ duration= several hours
77	speed-the-plough	1988	3	2	trist	am	m	3	ABA;act1 longer than 2 and 3 put together
78	hypochondriac, the	1673	3	2	ach	fr	m	14	study/street/study- also prol. & 2 interludes; 'fatal flaw' evident in title
79	henry iv	1922	3	2	herc	it	m	13	ABA
80	rules of the game, the	1919	3	2	trist	it	m	13	ABB;first act is different setting from 2 and 3
81	under the blue sky	2000	3	3	r&j	en	m	6	3 duets with 6 diff. chrctrs. Stories (on common subject) connect
82	when we dead awaken	1899	3	3	nor	m	m	6	ABC ibsen's last play; all scenes external, each moves further towards mountains
83	votes for women	1907	3	3	faust	am	m	15	ABC - int/ext/int with huge trafalgar square meeting scene as B
84	fefu and her friends	1977	3	5	am	am	m	8	3 act play with act 2 split into 4 sim scenes in diff places
85	queen and the rebels, the	1951	4	1	cind	it	m	11	almost continuous time/4 part narrative structure/raisonneur
86	mojo	1995	4	1	orph	en	m	6	quest to replace the lost father
87	faith healer	1979	4	1	faust	ir	m	3	monologues
88	skylight	1995	4	1	trist	en	m	3	the doorkey problem /father,son,woman triangle;

	A	B	C	D	E	F	G	H	I	J
89	hedda gabler	ibsen, henrik	1890	4	1	trist	nor	m	7	group of triangles; 36 hour duration
90	i just stopped by to see the man	jeffreys, stephen	2000	4	1	or/fa	en	m	3	orpheus/faust myths collide
91	time of fire, a	mulekwa, charles	1999	4	1	trist	ug	m	3	good stage setting
92	homecoming, the	pinter, harold	1965	4	1	circe	en	m	6	newcomer becomes the spider
93	winslow boy, the	rattigan, terence	1946	4	1	cind	en	m	11	chekhovian use of time but not space/ great first half closer
94	summerfolk	gorfi, maxim	1904	4	2		ru	m	26	all exteriors: outside dacha, dacha clearing, woods, dacha clearing
95	glengarry glenross	mamet, david	1983	4	2	circe	am	m	7	act two, unusually, is longer than act one/ multiple circe plot
96	hobson's choice	brighthouse, harold	1916	4	3	circe	en	m	12	AABC-shop/shop/cellar/living room
97	cherry orchard, the	chekhov, anton	1904	4	3	faust	ru	m	15	begins with arrival, ends with departure
98	three sisters	chekhov, anton	1901	4	3	orph	ru	m	14	each act has individual physical focus
99	soul of ch'ien-nu leaves her body,	cheng teh-hui	1300	4	3	r&j	ch	m	6	structural device of 'the wedge' - prologue works as inciting incident
100	chang boils the sea	li hao-ku	1200	4	3	r&j	chi	m	9	4 act play with many chekhovian elements in place
101	iceman cometh, the	o'neill eugene	1946	4	3	faust	am	m	19	3 diff perspectives on same bar -ends where it began/written earlier
102	seagull, the	chekhov, anton	1896	4	4	trist	ru	m	13	progressive narrowing of location: lake/patio/dining room/study
103	uncle vanya	chekhov, anton	1899	4	4	trist	ru	m	9	the act 3 crisis: last image shows how life will be for many years
104	crucible, the	milller, arthur	1952	4	4	ach	am	m	20	allegation, arrest, trial, execution
105	crazy horse	bancil, parv	1997	5	1		en	m	5	set in garage: classical unities - one place over 24 hours
106	night heron, the	butterworth, jez	2002	5	1	orph	en	m	7	post-lapsarian myth
107	country, the	crimp, martin	2000	5	1	trist	en	m	3	minimalist narrative
108	misanthrope, the	moliere, j-b	1666	5	1	ach	fr	m	11	'fatal flaw' evident in title: NB 'french scenes'
109	tartuffe	moliere, j-b	1664*	5	1	circe	fr	m	12	arranged in 'french scenes'/not performed fully in public till 1669
110	men should weep	stewart, ena lamont	1947	5	1	faust	sc	f	15	formally arranged as 3 act play
111	burn this	wilson, lanford	1987	5	1	r&j	am	m	4	doorkey question
112	government inspector, the	gogol, nikolai	1836	5	2	circe	ru	m	25	quickest initiating incident- in first line
113	voysey inheritance, the	granville barker, harley	1912	5	2	faust	en	m	18	note speed with which initial situation is set up
114	month in the country, a	turgenev, ivan	1850*	5	3	trist	ru	m	13	room-garden room ,hallway,room - ait. locations/ not performed till 1872
115	sizwe bansi is dead	fugard/kani/ntshona	1972	5	4	faust	sa	m	3	fluid sense of time and space/assumption of dead man's identity
116	miser, the	moliere, j-b	1668	5	1*	ach	fr	m	13	'fatal flaw' evident in title; setting only given as 'paris'
117	fire raisers, the	frisch, max	1958	6	1	faust	swi	m	9	2 level set-room and attic/ chorus
118	raisin in the sun, a	hansbury, lorraine	1959	6	1	faust	am	f	11	classic three part structure
119	commitments	hughes, dusty	1980	6	1	r/ls	en	m	6	"does anyone not have a key to this flat ?"
120	duet for one	kempinski, tom	1980	6	1	circe	en	m	2	each scene a different therapy session
121	oedipus rex	sophocles	420	6	1	faust	gr	m	8	note compression of time
122	posh	wade, laura	2010	6	2	r/ls	en	f	14	main action bookended by scenes in club
123	chicken soup with barley	wesker, arnold	1960	6	2	herc	en	m	10	20 year time span, each 'act' a decade
124	waste	granville barker, harley	1907	6	3	orph	en	m	16	classic scene of politicians doing a deal in Act 3
125	bingo	bond, edward	1973	6	5	faust	en	m	12	'cool, analytical feel/ 1&2 in garden but 6 month gap brings contrast
126	yerma	lorca, federico garcia	1934	6	6	ach	sp	m	24	'fatal flaw' - infertility
127	terrorism	presnyakov brothers	2003	6	6		ru	m	25	disjunctive scenes
128	steaming	dunn, nell	1981	7	1		en	f	7	'public bath setting
129	valued friends	jeffreys, stephen	1989	7	1	faust	en	m	6	set changes in each scene to progress the narrative
130	caretaker, the	pinter, harold	1960	7	1	trist	en	m	3	duration=2 weeks/ published as 3 act play
131	antigone	sophocles	441	7	1	herc	gr	m	8	illusion of continuous time created by interspersed choruses
132	blood wedding	lorca, federico garcia	1933	7	7	r&j	sp	m	12	1-room painted yellow 2-room painted pink -nb colours in all SD's

A	B	C	D	E	F	G	H	I	J
133 death and the maiden	dorffman, atiel	1992	8	2 /trist	chl	m	3	all set in beach house except last scene, 'epilogue' in a concert hall	
134 sea, the	bond, edward	1973	8	4 /orph	en	m	14	scene from Orpheus is play within play	
135 play with repeats	crimp, martin	1989	8	6 /herc	en	m	11	subjunctive action - hero given chance to repeat scenes in life	
136 serjant musgrave's dance	arden, john	1959	8	7 /faust	en	m	15	use of colour in imagery - black/red/white as in english folk song	
137 true west	shepard, sam	1980	9	1 /r/ls	am	m	4	'rival brothers' play-each attempts the work of other: toasters scene	
138 fences	wilson, august	1987	9	1 /herc	am	m	7	example of variation achieved through mood and constellation structure	
139 top girls	churchill, caryl	1982	9	5 /faust	en	f	16	anachronology - real order is 231; 3 part play in 3 styles-surreal/real/nat	
140 midsummer night's dream, a	shakespeare, william	1595	9	6 /r&j	en	m	21	perfect symmetry: court/city/wood/city/court illustrates 3 part shape	
141 betrayal	pinter, harold	1978	9	7 /trist	en	m	4	time runs backwards	
142 balcony, the	genet, jean	1956	9	9	fr	m	17	chandelier remains in each scene:the rest is 3 'blood-red' screens	
143 beautiful thing	harvey, jonathan	1993	10	1 /r&j	en	m	5	composite set of walkway of flats and bedroom	
144 cloud nine	churchill, caryl	1979	10	8 /trist	en	f	13	act 2 is 100 years after act1, but only 25yrs for characters	
145 pravda	hare, d & brenton,h	1985	10	9 /herc	en	m	30	good use of locations e.g. dog track, news office, frankfurt exhibition hall	
146 streetcar named desire, a	williams, tennessee	1947	11	1 /trist	am	m	12	multiple space set - a section of the building	
147 man of mode, the	etherage, george	1676	11	6 /trist	en	m	17	central pall-mall scene as 'liminal space'	
148 blue kettle	churchill, caryl	1997	11	7 /orph	en	f	8	virus gradually enters language	
149 victory	barker, howard	1983	11	10 /orph	en	m	35	quest to recover body of husband	
150 blasted	kane, sarah	1995	12	1 /r&j	en	f	3	closed time and space disrupted/ last 'scene' contains 8 'mini-scenes'	
151 hang of the gaol	barker, howard	1978	12	3 /circe	en	m	11	shell of prison/moors/odd scene in living room	
152 mother courage	brecht, bertolt	1941	12	12 /herc	ger	m	25	despite radical protestations, BB follows conventional 3 part structure	
153 closer	marber, patrick	1997	12	12 /trist	en	m	4	internet scenes are in 'simultaneous space'	
154 winter's tale, the	shakespeare, william	1610	12	12 /orph	en	m	20	16 year time gap	
155 bacchae, the	euripides	-407	13	1 /circe	gr	m	5		
156 hush	de angelis, april	1992	13	2 /orph	en	f	6	problem of multi-scene play with alternating sets	
157 entertainer, the	osborne, john	1957	13	2 /herc	en	m	7	like music-hall bill - scenes as 'numbers'/ alternates house & stage	
158 saved	bond, edward	1965	13	5 /herc	en	m	10	recurring settings/ physical description of characters/ oedipus myth	
159 shopping and fucking	ravenhill, mark	1996	13	6	en	m	5	flat and bedsit are 'base' settings to which we return from 'specials'	
160 fuente ovejuna	de vega carpio, lope	1619	14	1 /circe	sp	m	21	villagers become collective protagonist: use of undifferentiated space	
161 rise and fall of little voice, the	cartwright, jim	1992	14	2 /ach	en	m	7	reversal of 'fatal flaw' - protagonist has one gift-singing/ home=composite set	
162 vultures, the	tendulkar, vijay	1970	14	1*	trist	ind	7	rare successful use of composite set	
163 educating rita	russell, willie	1980	15	1 /r&j	en	m	2	platonic relationship	
164 portia coughlan	carr, marina	1996	15	3 /orph	ir	f	11	use of water imagery; ghost; room/bar/river, sim. space	
165 disappeared	nagy, phyllis	1995	15	7 /orph	am	f	8	repeated locations-last 6 scenes are revisited/specific music note	
166 roberto zucco	koltcs, bernard-marie	1989	15	9 /herc	fr	m	30	anti-hero as serial killer	
167 othello	shakespeare, william	1604	15	11 /circe	en	m	13	the classic 'spider and fly' play	
168 galileo	brecht, bertolt	1943	15	14 /herc	ger	m	50	classic sound effect of the bell which announces Galileo's recanting	
169 lights, the	korder, howard	1993	15	14	am	m	33	first&last scn in dept.store; scene include arcade, top of build; 24 hours	
170 mary queen of scots got her hco*	lockhead, liz	1987	15	15	sc	f	10	'head chopped off' use of chorus character 'la corbie'	
171 pope's wedding, the	bond, edward	1962	16	7 /circe	en	m	12	at start exteriors dominate, at end interiors	
172 knuckle	hare, david	1974	16	7 /orph	en	m	9	connecting monologues/3locations account for 12 scns, 4 one-offs	
173 macrune's guevara	spurling, john	1969	17	1 /herc	en	m	43	play scenes in any order, omit or repeat; identity switches / metatheatre	
174 attempts on her life	crimp, martin	1997	17	? /herc	en	m	?	attack on the whole concept of 'character'; unassigned dialogue	
175 my mother said I never should	keatley, charlotte	1987	18	8	en	f	4	'there are no sofas in this play' whole of '2' is 1 scene/wasteground	
176 fear	bond, edward	1971	18	12 /orph	en	m	54	note end of Bond's prologue on 3 part structure - dialectical logic	

	A	B	C	D	E	F	G	H	I	J
177	merchant of venice, the	shakespeare, william	1596	20	8	faust	en	m	19	three strands of the plot linked by the idea of 'making a contract'
178	ronde, la	schnitzler, arthur	1902	20	10	r&j	aus	m	10	structure= series of sexual duets which form a chain; pre&post coital scenes
179	hamlet	shakespeare, william	1600	20	11	herc	en	m	22	interrupted rituals - play, burial, duel
180	ice cream	churchill, caryl	1989	20	17	faust	en	f	23	act1= UK, 2= US, 1 year gap/ minimalist story/chrs get away with murder
181	destiny	edgar, david	1976	20	18	faust	en	m	23	resists 'snapshot' technique by placing first in 1947, rest in 1970's
182	early morning	bond, edward	1968	21	12	r/vs	en	m	15	use of realism moving into surrealism
183	dr. faustus	marlowe, christopher	1590?	21	?	faust	en	m	35	great part one and part three but no middle; exact settings unclear
184	stallerhof	kroetz, franz xaver	1972	22	12	r&j	ger	m	4	use of micro-scenes
185	our country's good	wertenbaker, timbriake	1988	22	19	orph	bsq	f	22	individual stories subsumed in story of the whole group
186	as you like it	shakespeare, william	1599	22	7*	r&j	en	m	21	idea of the forest as 'liminal zone'; S doesn't distinguish forest locations
187	wedding story, a	lavery, bryony	2001	23	1	r&j	en	f	5	each scene has a title
188	edmond	mamet, david	1982	23	20	herc	am	m	26	classic hero quest structure; speed of 1st scene; end imitates beginning
189	absence of war, the	hare, david	1993	23	21	herc	en	m	17	use of connecting monologues given by diff. Characters
190	epsom downs	brenton, howard	1977	24	1	mti	en	m	42	multi-narrative play
191	richard11	shakespeare, william	1592	25	16	herc	en	m	37	opening speech is the 'I want' (8, 15) number
192	strip, the	nagy, phyllis	1995	25	19		am	f	10	overlapping scenes give continuous action in "fluid landscape with sphinx"
193	4.48 psychosis	kane, sarah	2000	26	1		en	f	3	unassigned dialogue, almost no stage directions; written in 26 sections
194	king lear	shakespeare, william	1605	26	19	orph	en	m	20	first scene exemplifies 3 levels of suspense
195	heart's desire	churchill, caryl	1997	27	1	orph	en	f	10	recurring situation is interrupted, repeated and given variations
196	alchemist, the	jonson, ben	1610	27	1	circe	en	m	12	"perfect plot" - Dr. Johnson; unities of place and time observed
197	macbeth	shakespeare, william	1605	28	20	ach	en	m	28	classic 3 part story
198	coriolanus	shakespeare, william	1607	29	23	herc	en	m	19	protagonist well equipped for task but fails
199	woyzeck	buchner, georg	1837*	29	29	trist	ger	m	20	supposedly first hero from lower classes; (not staged till 1913)
200	danton's death	buchner, georg	1835*	31	27	r/vs	ger	m	30	short, disjointed scenes - perhaps first modernist play (not staged till 1902)
201	marat/sade	weiss, peter	1964	33	1		ger	m	25	meta-theatre concept
202	equus	shaffer, peter	1973	35	mti	circe	en	m	9	connecting monologues to audience gives sense of continuous time
203	peer gynt	ibsen, henrik	1876	38	mti	herc	nor	m	46	published 1867; rare example of play dramatising a whole life
204	mnemonic	theatre de complicité	1999	38	var	orph	eur	mf	15	double story with time jumps and meta theatre
205	volpone	jonson, ben	1606	39	3	ach	en	m	18	'fatal flaw' - greed
206	chimerica	kirkwood, lucy	2013	39	24	circe	en	f	epic play using social media; shopping bag motif	
207	scenes from the big picture	mccafferty, owen	2003	41	16		ir	m	21	24 hours in the life of Belfast; multi-narrative
208	anthony and cleopatra	shakespeare, william	1606	42	28	r&j	en	m	36	shakespeare's most extravagant use of scenes
209	shakespeare the sadist	bauer, wolfgang	1970	49	1		aus	m	4	cinema length scenes support cinematic references
210	love and information	churchill, caryl	2012	50	50		en	f	100	multiple character play in which scenes connect through theme not narrative
211	tissue	page, louise	1978	50	?	ach	en	m	3	no stage directions, not even place indicators
212	cement	muller, heiner	1973				ger	m		inundation technique

	A	B	C	D	E	F	G	H	I	J
1	crucible, the	miller, arthur	1952	4	4	ach	am	m	20	allegation, arrest, trial, execution
2	hypochondriac, the	moliere, j-b	1673	3	2	ach	fr	m	14	study/street/study- also prol. 'Epij. & 2 interludes: "fatal flaw' evident in title
3	macbeth	shakespeare, william	1605	28	20	ach	en	m	28	classic 3 part story
4	misanthrope, the	moliere, j-b	1666	5	1	ach	fr	m	11	'fatal flaw' evident in title; NB 'french scenes'
5	miser, the	moliere, j-b	1668	5	1*	ach	fr	m	13	'fatal flaw' evident in title; setting only given as 'paris'
6	rise and fall of little voice, the	cartwright, jim	1992	14	2	ach	en	m	7	'reversal of 'fatal flaw' - protagonist has one gift-singing/ home=composite set
7	tissue	page, louise	1978	50	?	ach	en	m	3	no stage directions, not even place indicators
8	volpone	jonson, ben	1606	39	3	ach	en	m	18	'fatal flaw' - greed
9	yerma	lorca, federico garcia	1934	6	6	ach	sp	m	24	'fatal flaw' - infertility
10	loot	orton, joe	1966	2	1	cind'	en	m	6	closed time/closed space; evil is triumphant - the only good char. is jailed
11	napoli milionaria	de fillipo, eduardo	1945	3	1	cind	it	m	24	set is transformed by re-decoration in act 2
12	queen and the rebels, the	betti, ugo	1951	4	1	cind	it	m	11	almost continuous time/4 part narrative structure/raisonneur
13	winslow boy, the	rattigan, terence	1946	4	1	cind	en	m	11	chekhovian use of time but not space/ great first half closer
14	alchemist, the	jonson, ben	1610	27	1	circ	en	m	12	" perfect plot" - Dr. Johnson; unities of place and time observed
15	bacchae, the	euripides	-407	13	1	circ	gr	m	5	
16	blackbird	harrower, david	2005	1	1	circ	sc	m	3	pressure cooker play in which room remains a mystery
17	chimerica	kirkwood, lucy	2013	39	24	circ	en	f		epic play using social media; shopping bag motif
18	democracy	frayn, michael	2003	1	1ml'	circ	en	m	10	abolition of space through use of spy reporting what he sees to controller
19	duet for one	kempinski, tom	1980	6	1	circ	en	m	2	each scene a different therapy session
20	equus	shaffer, peter	1973	35	ml'	circ	en	m	9	connecting monologues to audience gives sense of continuous time
21	fuate ovejuna	de vega carpio, lope	1619	14	1	circ	sp	m	21	villagers become collective protagonist: use of undifferentiated space
22	gagarin way	gregory burke	2001	1	1	circ	sc	m	4	hostage drama - particular variant of circe story
23	glengarry glenross	mamet, david	1993	4	2	circ	am	m	7	act two, unusually, is longer than act one/ multiple circe plot
24	gotcha	keefe, barry	1977	1	1	circ	en	m	4	hostage drama; middle part of trilogy
25	government insector, the	gogol, nikolai	1836	5	2	circ	ru	m	25	quickest initiating incident- in first line
26	hang of the gaol	barker, howard	1978	12	3	circ	en	m	11	shell of prison/moors/odd scene in living room
27	hobson's choice	brighthouse, harold	1916	4	3	circ	en	m	12	AABC:shop/shop/cellar/living room
28	homecoming, the	pinter, harold	1965	4	1	circ	en	m	6	newcomer becomes the spider
29	hysteria	johnson, terry	1993	3	1	circ	en	m	4	off-the-wall-logic of dream sequence near end/end=beginning
30	inspector calls, an	priestley, jb	1946	3	1	circ	en	m	7	continuous time/ climax at end of each act
31	king herod explains	o'brien, conor cruise	1969	1	1	circ	ir	m	1	audience implicated by setting/ occasion for monologue
32	master class	pownall, david	1983	2	1	circ	en	m	4	classic first half closer (smashing records)
33	mr. kolpert	gieselmann, david	2000	1	1	circ	ger	m	5	'acte gratuite - gratuitous killing c.f.Rope
34	no man's land	pinter, harold	1975	2	1	circ	en	m	4	a night and a morning/off-the-wall logic in start to act 2
35	oleanna	mamet, david	1992	2	1	circ	am	m	2	less powerful person is the 'spider'
36	othello	shakespeare, william	1604	15	11	circ	en	m	13	the classic 'spider and fly' play
37	pope's wedding, the	bond, edward	1962	16	7	circ	en	m	12	at start exteriors dominate at end interiors
38	rat in the skull	hutchinson, ron	1984	1	1	circ	ir	m	4	compressed structure/ double circe-spider becomes fly for new spider
39	rites	duffy, maureen	1969	1	1	circ	en	f	12	re-working of 'The Bacchae set in women's public lavatory
40	tartuffe	moliere, j-b	1664*	5	1	circ	fr	m	12	arranged in 'french scenes'/not performed fully in public till 1669
41	trifles	glaspell, susan	1916	1	1	circ	am	f	5	female characters see same as male but draw diff. conclusions
42	waiting for godot	beckett, samuel	1953	2	1	circ	ir	m	5	conventional time/place structure for unconventional play
43	who's afraid of virginia woolf?	albee, edward	1962	3	1	circ	am	m	4	"a long night's journey into day"
44	zoo story	albee, edward	1958	1	1	circ	am	m	2	45 minute play includes 15 minute monologue/ jesus&peter myth

	A	B	C	D	E	F	G	H	I	J
45	all my sons	miller, arthur	1947	3	1	faust	am	m	10	takes place in less than 24 hours
46	bingo	bond, edward	1973	6	5	faust	en	m	12	cool, analytical feel/ 1&2 in garden but 6 month gap brings contrast
47	cherry orchard, the	chekhov, anton	1904	4	3	faust	ru	m	15	begins with arrival, ends with departure
48	clibourne park	norris, bruce	2010	2	1	faust	am	m	15	50 year gap between acts 1 and 2 allows exploration of theme across time
49	destiny	edgar, david	1976	20	18	faust	en	m	23	resists 'snapshot' technique by placing first in 1947, rest in 1970's
50	dr. faustus	marlowe, christopher	1590?	21	?	faust	en	m	35	great part one and part three but no middle: exact settings unclear
51	faith healer	friel, brian	1979	4	1	faust	ir	m	3	monologues
52	fire raisers, the	frisch, max	1958	6	1	faust	swi	m	9	2 level set-room and attic/ chorus
53	ghosts	ibsen, henrik	1883	3	1	faust	nor	m	5	published 1881
54	ice cream	churchill, caryl	1989	20	17	faust	en	f	13	act1= UK, 2= US, 1year gap/ minimalist story/chrs.get away with murder
55	iceman cometh, the	o'neill eugene	1946	4	3	faust	am	m	19	3 diff perspectives on same bar -ends where it began/written earlier
56	little foxes, the	hellman, lillian	1939	3	1	faust	am	f	10	act 2 contrast through arrival of main character not departure to new place
57	men should weep	stewart, ena lamont	1947	5	1	faust	sc	f	15	formally arranged as 3 act play
58	merchant of venice, the	shakespeare, william	1596	20	8	faust	en	m	19	three strands of the plot linked by the idea of 'making a contract'
59	now or later	shinn, christopher	2008	1	1	faust	am	m	6	ninety minute pressure cooker play
60	oedipus rex	sophocles	-420	6	1	faust	gr	m	8	note compression of time
61	price, the	miller, arthur	1968	2	1	faust	am	m	4	continuous action
62	raisin in the sun, a	hansbury, lorraine	1959	6	1	faust	am	f	11	classic three part structure
63	rope	hamilton, patrick	1929	3	1	faust	en	m	8	gratuitous killing,; no interval time lapse; 'rival brothers' variant
64	serjant musgrave's dance	arden, john	1959	8	7	faust	en	m	15	use of colour in imagery -black/red/white as in english folk song
65	sizwe bansi is dead	fugard/kani/nishona	1972	5	4	faust	sa	m	3	fluid sense of time and space/assumption of dead man's identity
66	small family business, a	ayckbourn, alan	1987	2	1	faust	sp	m	17	four simultaneous settings
67	top girls	churchill, caryl	1982	9	5	faust	en	f	16	anachronology - real order is 231; 3 part play in 3 styles-surreal/real/nat
68	valued friends	jeffreys, stephen	1989	7	1	faust	en	m	6	set changes in each scene to progress the narrative
69	votes for women	robins, elizabeth	1907	3	3	faust	am	m	15	ABC - int/ext/mt with huge trafalgar square meeting scene as B
70	voysey inheritance, the	granville barker, harley	1912	5	2	faust	en	m	18	note speed with which initial situation is set up
71	absence of war, the	hare, david	1993	23	21	herc	en	m	17	use of connecting monologues given by diff. Characters
72	antigone	sophocles	-441	7	1	herc	gr	m	8	illusion of continuous time created by interspersed choruses
73	attempts on her life	crimp, martin	1997	17	?	herc	en	m	?	attack on the whole concept of 'character'; unassigned dialogue
74	chairs, the	ionesco, eugene	1951	1	1	herc	rum	m	3	conventional time/place structure for unconventional play/ off-the-wall logic
75	chicken soup with barley	wesker, arnold	1960	6	2	herc	en	m	10	20 year time span, each 'act' a decade
76	comedians	griffiths, trevor	1975	3	2	herc	en	m	11	ABA,ideological structure underpins place structure
77	coriolanus	shakespeare, william	1607	29	23	herc	en	m	19	protagonist well equipped for task but fails
78	death of a salesman	miller, arthur	1949	2	mlf	herc	am	m	13	free use of time and space, "2 acts and a requiem"
79	edmond	mamet, david	1982	23	20	herc	am	m	26	classic hero quest structure: speed of '1st scene', end imitates beginning
80	entertainer, the	osborne, john	1957	13	2	herc	en	m	7	like music-hall 'bill' - scenes as 'numbers'/ alternates house & stage
81	fences	wilson, august	1987	9	1	herc	am	m	7	example of variation achieved through mood and constellation structure
82	galileo	brecht, bertolt	1943	15	14	herc	ger	m	50	classic sound effect of the bell which announces Galileo's recanting
83	good	taylor, c.p.	1981	2	mlf	herc	sc	m	14	characters all inhabit the acting space all the time - simultaneous space
84	hamlet	shakespeare, william	1600	20	11	herc	en	m	22	interrupted rituals - play, burial, duel
85	happy days	beckett, samuel	1961	2	1	herc	ir	m	2	portagonist buried up to waist in act 2 burned up to neck
86	henry iv	pirandello, luigi	1922	3	2	herc	it	m	13	ABA
87	inadmissible evidence	osborne, john	1964	2	1	herc	en	m	8	"the location where a dream takes place"
88	jerusalem	butterworth, jez	2010	3	1	herc	en	m	14	compratively rare modern version of the hero who cannot be kept down

	A	B	C	D	E	F	G	H	I	J
89	macrone's guevara	spurling, john	1969	17	1 /herc		en	m	43	play scenes in any order, omit or repeat; identity switches / metatheatre
90	mother courage	brecht, bertolt	1941	12	12 /herc		ger	m	25	despite radical protestations, BB follows conventional 3 part structure
91	otherwise engaged	gray, simon	1975	2	1 /herc		en	m	7	the passive protagonist- his objective is to listen to a newly-bought record
92	peer gynt	ibsen, henrik	1876	38	mit /herc		nor	m	46	published 1867; rare example of play dramatising a whole life
93	play with repeats	crimp, martin	1989	8	6 /herc		en	m	11	subjunctive action - hero given chance to repeat scenes in life
94	pravda	hare, d & brenton, h	1985	10	9 /herc		en	m	30	good use of locations e.g. dog track, news office, frankfurt exhibition hall
95	richard 111	shakespeare, william	1592	25	16 /herc		en	m	37	opening speech is the 'i want' (8.15) number
96	roberto zucco	koltes, bernard-marie	1989	15	9 /herc		fr	m	30	anti-hero as serial killer
97	saved	bond, edward	1965	13	5 /herc		en	m	10	recurring settings/ physical description of characters/ oedipus myth
98	epsom downs	brenton, howard	1977	24	1 /mit		en	m	42	multi-narrative play
99	i just stopped by to see the man	jeffreys, stephen	2000	4	1 /or/ta		en	m	3	orpheus/faust myths collide
100	afore night come	rudkin, david	1962	2	1 /orph		en	m	14	sacrifice myth
101	before breakfast	o'neill eugene	1916	1	1 /orph		am	m	1	monologue spoken to offstage character who has committed suicide
102	blue kettle	churchill, caryl	1997	11	7 /orph		en	f	8	virus gradually enters language
103	buried child	shepard, sam	1978	3	1 /orph		us	m	7	surface realism contrasts with symbolism of corn growing outside
104	cerceau	slavkin, victor	1985	3	1 /orph		ru	m	7	arrival/departure riff; each act in different style
105	disappeared	nagy, phyllis	1995	15	7 /orph		am	f	8	repeated locations-last 6 scenes are revisited/specific music note
106	endgame	beckett, samuel	1957	1	1 /orph		ir	m	4	closed time/closed space in which time/space run down almost to zero
107	heart's desire	churchill, caryl	1997	27	1 /orph		en	f	10	recurring situation is interrupted, repeated and given variations
108	hush	de angelis, april	1992	13	2 /orph		en	f	6	problem of multi-scene play with alternating sets
109	juno and the paycock	o'casey, sean	1924	3	1 /orph		ir	m	19	duration=2 months/ one hour break in act 3
110	king lear	shakespeare, william	1605	26	19 /orph		en	m	20	first scene exemplifies 3 levels of suspense
111	knuckle	hare, david	1974	16	7 /orph		en	m	9	connecting monologues/3locations account for 12 scns, 4 one-offs
112	krapp's last tape	beckett, samuel	1960	1	1 /orph		ir	m	1	monologue
113	lear	bond, edward	1971	18	12 /orph		en	m	54	note end of Bond's prologue on 3 part structure - dialectical logic
114	mnemonic	theatre de complicité	1999	38	var /orph		eur	mf	15	double story with time jumps and meta theatre
115	mojo	butterworth, jez	1995	4	1 /orph		en	m	6	quest to replace the lost father
116	my night with reg	elyot, kevin	1994	3	1 /orph		en	m	6	time jumps between acts-feels like 4 act play with missing act
117	night heron, the	butterworth, jez	2002	5	1 /orph		en	m	7	post-lapsarian myth
118	night, mother	norman, masha	1982	1	1 /orph		am	f	2	opening directions; onstage clocks should run throughout and be visible
119	our country's good	wertenbaker timberlake	1988	22	19 /orph		bsq	f	22	individual stories subsumed in story of the whole group
120	portia coughlan	carr, marina	1996	15	3 /orph		ir	f	11	use of water imagery; ghost; room/bar/river; sim. space
121	riders to the sea	synge, jm	1904	1	1 /orph		ir	m	4	continuous time (if a little improbable)
122	rutherford and son	sowerby, gita	1912	3	1 /orph		en	f	8	acts 1 & 2 in the evening, act 3 the following morning
123	salonika	page, louise	1982	3	1 /orph		en	f	5	non-gothic ghost/break in realism/closed place-disrupted time
124	sea, the	bond, edward	1973	8	4 /orph		en	m	14	scene from Orpheus is play within play
125	self-portrait	yeger, sheila	1987	2	1 /orph		en	f	11	inset scenes create a double structure
126	shadow of the glen, the	synge, jm	1903	1	1 /orph		ir	m	4	continuous time/ reviving corpse
127	talking in tongues	pinnoch, winsome	1991	2	2 /orph		en	f	6	act one England interior: act two caribbean exterior
128	three sisters	chekhov, anton	1901	4	3 /orph		ru	m	14	each act has individual physical focus
129	victory	barker, howard	1983	11	10 /orph		en	m	35	quest to recover body of husband
130	waste	granville barker, harley	1907	6	3 /orph		en	m	16	classic scene of politicians doing a deal in Act 3
131	weir, the	mcperson, conor	1997	1	1 /orph		ir	m	5	real time
132	winter's tale, the	shakespeare, william	1610	12	12 /orph		en	m	20	16 year time gap

	A	B	C	D	E	F	G	H	I	J
133	anthony and cleopatra	shakespeare, william	1606	42	28	r&j	en	m	36	shakespeare's most extravagant use of scenes
134	as you like it	shakespeare, william	1599	22	7*	r&j	en	m	21	idea of the forest as 'liminal zone'; S doesn't distinguish forest locations
135	beautiful thing	harvey, jonathan	1993	10	1	r&j	en	m	5	composite set of walkway of flats and bedroom
136	blasted	kane, sarah	1995	12	1	r&j	en	f	3	closed time and space disrupted/ last 'scene' contains 8 'mini-scenes'
137	blood wedding	lorca, federico garcia	1933	7	7	r&j	sp	m	12	1-room painted yellow 2-room painted pink -nb colours in all SD's
138	burn this	wilson, lanford	1987	5	1	r&j	am	m	4	doorkey question
139	chang boils the sea	li hao-ku	1200	4	3	r&j	chi	m	9	4 act play with many chekhovian elements in place
140	crave	kane, sarah	1998	1	1	r&j	en	f	4	no settings, no stage directions
141	educating rita	russell, willie	1980	15	1	r&j	en	m	2	platonic relationship
142	midsummer night's dream, a	shakespeare, william	1595	9	6	r&j	en	m	21	perfect symmetry: court/city/wood/court illustrates 3 part shape
143	ronde, la	schnitzler, arthur	1902	20	10	r&j	aus	m	10	structure= series of sexual duets which form a chain; pre&post coital scenes
144	soul of ch'ien-nu leaves her body, t	cheng teh-hui	1300	4	3	r&j	ch	m	6	structural device of 'the wedge' - prologue works as inciting incident
145	stallerhof	kreutz, franz xaver	1972	22	12	r&j	ger	m	4	use of micro-scenes
146	trafford tanzi	luckham, claire	1980	2	1	r&j	en	f	6	domestic drama set in wrestling ring
147	under the blue sky	eldridge, david	2000	3	3	r&j	en	m	6	3 duets with 6 diff. chrctrs. Stories (on common subject) connect
148	wedding story, a	lavery, bryony	2001	23	1	r&j	en	f	5	each scene has a title
149	boys in the band, the	crowley, matt	1968	2	1	rvis	am	m	9	continuous time: party format: second half utilises 'game' format
150	changing room, the	storey, david	1971	3	1	rvis	en	m	22	act structure follows event structure (a rugby league match)
151	commitments	hughes, dusty	1980	6	1	rvis	en	m	6	"does anyone not have a key to this flat?"
152	danton's death	buchner, georg	1835*	31	27	rvis	ger	m	30	short, disjointed scenes - perhaps first modernist play (not staged till 1902)
153	early morning	bond, edward	1968	2	12	rvis	en	m	15	use of realism moving into surrealism
154	essex girls	prichard, rebecca	1994	2	2	rvis	en	f	3	characters are waiting for lavatory door to be unlocked
155	long&the short&the tall, the	hall, willis	1959	2	1	rvis	en	m	8	duration=a few hours/deserted store hut in the Malayan jungle
156	maids, the	genet, jean	1947	1	1	rvis	fr	m	3	conventional time/place structure for unconventional play
157	posh	wade, laura	2010	6	2	rvis	en	f	14	main action bookended by scenes in club
158	true west	shepard, sam	1980	9	1	rvis	am	m	4	'rival brothers' play-each attempts the work of other: toasters scene
159	american buffalo	mamet, david	1977	2	1	trist	am	m	3	real time / use of immediate exterior
160	betrayal	pinter, harold	1978	9	7	trist	en	m	4	time runs backwards
161	blue/orange	penhall, joe	2000	3	1	trist	en	m	3	distinctive take on 'triangle' story
162	caretaker, the	pinter, harold	1960	7	1	trist	en	m	3	duration=2 weeks/ published as 3 act play
163	closer	marber, patrick	1997	12	12	trist	en	m	4	internet scenes are in 'simultaneous space'
164	cloud nine	churchill, caryl	1979	10	8	trist	en	f	13	act 2 is 100 years after act1, but only 25yrs for characters
165	copenhagen	frayn, michael	1998	2	m/f	trist	en	m	3	there are no stage directions at all; multiple time levels
166	country, the	crimp, martin	2000	5	1	trist	en	m	3	minimalist narrative
167	death and the maiden	dorffman, ariel	1992	8	2	trist	chl	m	3	all set in beach house except last scene, 'epilogue' in a concert hall
168	flea in her ear, a	feydeau, georges	1907	3	2	trist	fr	m	15	ABA; world of act 2 intrudes into setting of act 3
169	front page, the	hecht/macarthur	1928	3	1	trist	am	m	the 'lover' is the editor	
170	hedda gabler	ibsen, henrik	1890	4	1	trist	nor	m	7	group of triangles; 36 hour duration
171	in camera	sartre, jean-paul	1944	1	1	trist	fr	m	4	conventional time/place structure for unconventional play
172	man of mode, the	etheridge, george	1676	11	6	trist	en	m	17	central pall-mall scene as 'liminal space'
173	month in the country, a	turgenev, ivan	1850*	5	3	trist	ru	m	13	room,garden room,hallway,room - alt. locations/ not performed till 1872
174	old times	pinter, harold	1971	2	2	trist	en	m	3	act 2 furniture same as 1 but reversed/ compression of time/space
175	play	beckett, samuel	1963	1	1	trist	ir	m	3	repetition of whole play
176	rules of the game, the	pirandello, luigi	1919	3	2	trist	it	m	13	ABB;first act is different setting from 2 and 3

	A	B	C	D	E	F	G	H	I	J
177	seagull, the	chekhov, anton	1896	4	4	trist	ru	m	13	progressive narrowing of location: lake/patio/dining room/study
178	skylight	hare, david	1995	4	1	trist	en	m	3	the doorway problem /father, son woman triangle;
179	speed-the-plough	mamet, david	1988	3	2	trist	am	m	3	ABA;act1 longer than 2 and 3 put together
180	streetcar named desire, a	williams, tennessee	1947	11	1	trist	am	m	12	multiple space set - a section of the building
181	stronger, the	strandberg,august	1890	1	1	trist	swe	m	2	monologue in which listener remains silent while speaker makes discovery
182	time of fire, a	mulekwa, charles	1999	4	1	trist	ug	m	3	good stage setting
183	uncle vanya	chekhov, anton	1899	4	4	trist	ru	m	9	the act 3 crisis: last image shows how life will be for many years
184	vultures, the	tendulkar, vijay	1970	14	1*	trist	ind	m	7	rare successful use of composite set
185	woyzeck	buchner, georg	1837*	29	29	trist	ger	m	20	supposedly first hero from lower classes; (not staged till 1913)
186	4.48 psychosis	kane, sarah	2000	26	1		en	f	3	unassigned dialogue, almost no stage directions; written in 26 sections
187	balcony, the	genet, jean	1956	9	9		fr	m	17	chandelier remains in each scene;the rest is 3 'blood-red' screens
188	cement	muller, heiner	1973				ger	m		inundation technique
189	contractor, the	storey, david	1969	3	1		en	m	12	construction of marquee transforms space second by second
190	crazy horse	bancil, parv	1997	5	1		en	m	5	set in garage; classical unities - one place over 24 hours
191	fefu and her friends	fornes, maria irene	1977	3	5		am	m	8	3 act play with act 2 split into 4 sim scenes in diff places
192	insignificance	johnson, terry	1982	2	1		en	m	5	marilyn monroe explains relativity to einstein, not the other way round
193	iron mistress	de angelis, april	1989	2	mlt		en	f	2	identity switch - daughter becomes the wild woman 'shanny pinns'
194	jock thamson's bairns	lockhead, liz	1991	1	mlt		sc	f	22	use of existing ritual (burn's supper) as blueprint for action
195	kitchen, the	wesker, arnold	1959	3	1		en	m	29	middle act (described as interlude)shows rest in midst of work
196	lights, the	korder, howard	1993	15	14		am	m	33	first&last scn in dept.store: scene include arcade, top of build; 24 hours
197	love and information	churchill, caryl	2012	50	50		en	f	100	multiple character play in which scenes connect through theme not narrative
198	marat/sade	weiss, peter	1964	33	1		ger	m	25	meta-theatre concept
199	mary queen of scots got her hco*	lockhead, liz	1987	15	15		sc	f	10	*head chopped off/ use of chorus character 'la corbie'
200	moon in the yellow river	johnston, denis	1931	3	2		ir	m	10	ABA - living room-armoury-living room/ duration= several hours
201	my mother said i never should	keatley, charlotte	1987	18	8		en	f	4	there are no sofas in this play/ whole of '2' is 1 scene/wasteground
202	offending the audience	handke, peter	1966	1	1		aus	m	4	cast abuse punters
203	scenes from the big picture	mccafferty, owen	2003	41	16		ir	m	21	24 hours in the life of Belfast: multi-narrative
204	shakespeare the sadist	bauer, wolfgang	1970	49	1		aus	m	4	cinema length scenes support cinematic references
205	shopping and fucking	raventhill, mark	1996	13	6		en	m	5	flat and bedsit are 'base' settings to which we return from 'specials'
206	steaming	dunn, nell	1981	7	1		en	f	7	public bath setting
207	stoning mary	tucker green, debbie	2005	1	16		en	f	11	alienation effect of white actors in roles normally taken by black people
208	strip, the	nagy, phyllis	1995	25	19		am	f	10	overlapping scenes give continuous action in "fluid landscape with sphinx"
209	summerfolk	gorki, maxim	1904	4	2		ru	m	26	all exteriors: outside dacha, dacha clearing, woods, dacha clearing
210	terrorism	presnyakov brothers	2003	6	6		ru	m	25	disjunctive scenes
211	when we dead awaken	ibsen, henrik	1899	3	3		nor	m	6	ABC ibsen's last play; all scenes external, each moves further towards mountains
212	women laughing	wall, michael	1992	2	2		en	m	4	act1-barbecue, act2 - mental institution