

Nick Hern Books

Guide to Plays for Performance



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Guide to Plays for Performance

Welcome to our **Guide to Plays for Performance**! I hope this Guide will not only be a useful tool for you in helping to choose next season's play, but also a valuable companion throughout your career in the theatre.

The Guide will give you a good overview of our list with detailed information on our most-performed plays as well as new releases and acquisitions. A more comprehensive version of the Guide is available online, and you are welcome to print off any sheets that are of particular interest to you there. Towards the end of this guide you will find a detailed listing of **all** our plays for performance, including cast details. If you find a play there that you would like a closer look at, just let me know and I will be happy to send you an approval copy of the script.

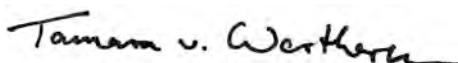
If you wish to receive our quarterly supplements, with information about the most recent acquisitions, you must let me have an email address (send to: tamara@nickhernbooks.demon.co.uk) so that I can add you to our electronic mailing list.

Check before rehearsals

May I remind you that it is essential that before rehearsals begin, you check availability with me, as inclusion in the Guide does not necessarily indicate that amateur rights have been released, and some plays may be withdrawn later on without notice.

I hope you will find an exciting and inspiring play for a future production in this Guide and look forward to hearing from you. If you have any further questions about any of our plays, or to receive our useful folder for all your loose performing rights sheets, just give me a call or send me an email with your postal address.

With warm regards



Tamara von Werthern

Performing Rights Manager

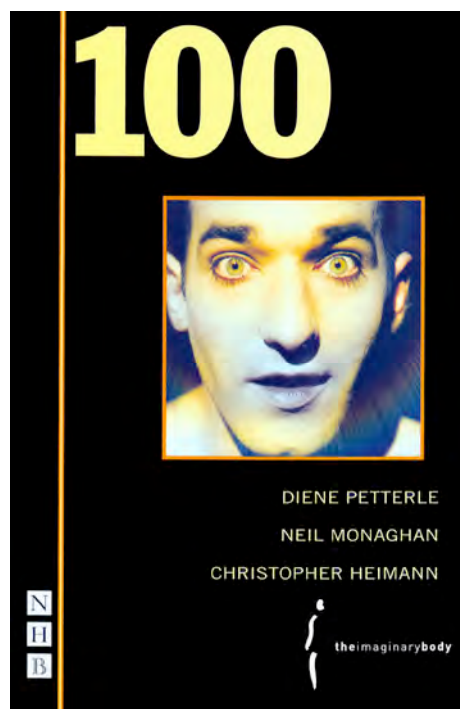
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PHYSICAL THEATRE



100

by Diene Petterle, Neil Monaghan
and Christopher Heimann

Drama/Physical Theatre (suitable for teenagers)

Cast: Min 2f; 2m; plus 1f/m

Set: Minimal (no special props or set required)

A strikingly original play combining traditional storytelling with physical theatre. Winner of a Fringe First Award in 2002. 'This play moved me more profoundly than anything I can remember seeing in the theatre.' *Scotsman*.
Premiere: Edinburgh Festival, 2002

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 737 3, £7.99

The Story

Alex, Ketu, Sophie and Nia find themselves in the "Void", where they meet an officious but mysterious guide. They are given one hour to choose one single memory from their lives which will be caught by a magical camera, whilst all others will be erased from their minds forever. Stranded here – after death – by tragedy, the four have no choice but to make some quick decisions or face eternity alone.

Extract:

KETU. It didn't flash!

SOPHIE. I'm still here. (*Panicky.*) Why? I made my choice.

KETU. Why didn't it flash?

SOPHIE. I want to go. I want to get out of here!

GUIDE. Why did you choose that particular memory?

KETU. Yes, why choose something so painful?

SOPHIE. Because...at that moment...I knew who I was.

GUIDE. Did you? Really?

SOPHIE. If I couldn't be beautiful I could be strong.

It was a complete turning point. I decided then and there to make a success of my life no matter what.

The GUIDE weighs this up. He is not overly impressed.

What? (*Angry.*) Who are you to judge me? Who do you think you are?

NIA. Yes, who are you?

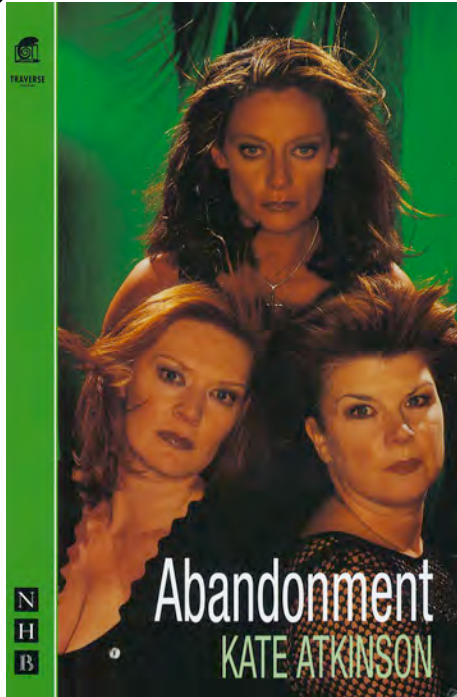
GUIDE. That...is a very good question. (*Brightly to the group.*) Now if you'd like to think a little harder...I really don't want to miss our deadline...(*Laughing to himself.*) Deadline!

Try these –

- ☞ *Food* by Joel Horwood and Christopher Heimann (2f 3m, or more)
- ☞ *His Dark Materials* by Nicholas Wright from the novels by Philip Pullman (large cast, minimum 25)
- ☞ *Arabian Nights* by Dominic Cooke (4f 5m, or more)
- ☞ *Animal Farm* by Ian Wooldridge after George Orwell (large mixed cast, minimum 6)
- ☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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ABANDONMENT

by Kate Atkinson

Family Drama (with ghost!)

Cast: 5f (3 aged 40, 1 aged 60+, 1 aged 20s-30s);
2m (aged 30s-40s)

Set: single interior (living-room of a flat in a converted
Victorian mansion, with piano)

A play about family rivalries, love and intrigue, by the award-winning author of the novel *Behind the Scenes at the Museum*. Interweaving past and present in a single location, it reminds us that the past is never as far away as we think. 'Witty, intelligent and absorbing... terrific comic dialogue' *Scotsman*. Premiere: Traverse Theatre, Edinburgh 2000

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 601 7, £8.99

The Story

Elizabeth – forty, childless, recently separated – just wants to be alone. Her new house, a converted Victorian mansion, is alive with history, woodworm and dry rot. But worse than that, she is besieged by invaders of the human kind – and all are determined to make their mark. And a former inhabitant of the house, disturbed from her resting-place by Elizabeth's arrival, stirs long-forgotten memories of intrigue, adultery and murder.

Extract:

INA. How can you say you hate children?

KITTY. I hate children, I hate children, I hate children.
It's easy. Try it. It should come naturally to you.

INA. Women were made to have babies. You may both
be very clever, I know you're both very clever and I
know I'm very stupid and I've never burnt my bra –

KITTY. Oh for Christ's sake –

ELIZABETH. Wash your mouth out, Katherine.

INA. All I'm saying is that it would be nice if both of you
had a man.

ELIZABETH. The same one?

INA. Don't be silly. You can make fun but one day you're
going to be old women and all alone in the world.

INA. I'm a widow, that's different. You never
introduce me to any of your young men.

ELIZABETH. Introduce? I bet you can't name the
last man you slept with.

KITTY. ...

INA. Anyway, there's more to love than sex.

KITTY. There's more to sex than love.

INA. I never enjoyed the physical side of love,
nonetheless, Daddy and I –

CALLUM *enters from the bedroom.*

Goodness, you've got a man in your bedroom,
Elizabeth.

Try these –

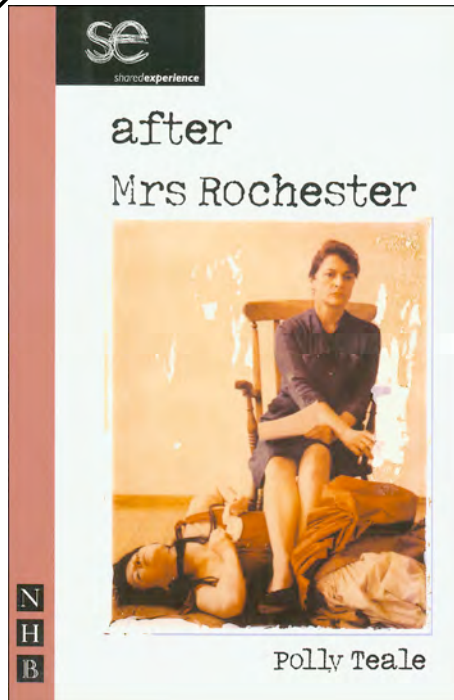
- ☞ *We Happy Few* by Imogen Stubbs (8f 2m)
- ☞ *Three Women and a Piano Tuner* by Helen Cooper (3f 1m)
- ☞ *Perfect Days* by Liz Lochhead (3f 3m)
- ☞ *Midden* by Morna Regan (5f)

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Strong
Female Roles

LITERARY ADAPTATION



AFTER MRS ROCHESTER

by Polly Teale

Biographical Drama

Cast: 6-16f; 2-12m (wide age range)

Set: minimal (flexible domestic space)

The hit show from Polly Teale and Shared Experience based on the tortured and passionate life of Jean Rhys, author of the 'prequel to *Jane Eyre*. 'A revelation, a rare feat of theatrical imagining...A knock-out.' *Evening Standard*. Premiere: Royal Theatre, Northampton, and Shared Experience on tour, 2003

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 745 8, £8.99

The Story

Centring around Rhys' turbulent relationship with her daughter, the play intercuts between life and fiction with the writer permanently accompanied by her most famous character, Bertha Mason, to whom she first gave voice in *Wide Sargasso Sea*. Bertha, Rochester's first wife in *Jane Eyre*, is onstage throughout as Jean's alter ego, this dramatisation of Rhys' life gives full vent to her obsession with the "mad woman in the attic".

Extract:

DAUGHTER. I went to the village. The woman in the shop said she hadn't seen you for weeks.

JEAN. No. I've been...

DAUGHTER. What?

JEAN. Busy.

DAUGHTER. Will you open the door.

JEAN. Writing.

BERTHA *rolls and murmurs*.

BERTHA (*half audible*). Dream of escaping. In my dream I know. The passages never lead anywhere. Doors will always be shut. I know because I've been there before.

DAUGHTER. I can't hear you.

BERTHA. Passages never lead anywhere. Doors shut. Been there before.

DAUGHTER. What?

BERTHA. Been there before.

JEAN (*to BERTHA*). Be quiet.

DAUGHTER. Mother.

JEAN. Not now. Later.

DAUGHTER. What?

JEAN. I told you I'm working. Got a deadline. The new book.

Try these –

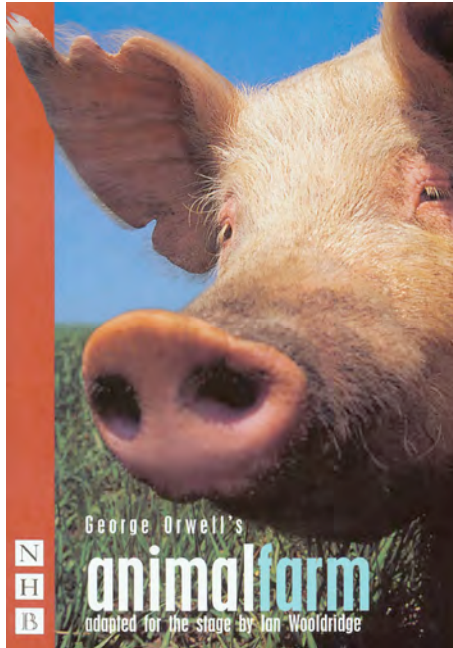
- 📖 *Jane Eyre* adapted by Polly Teale from the novel by Charlotte Brontë (5f 3m)
- 📖 *The Mill on the Floss* adapted by Helen Edmundson from the novel by George Eliot (4f 4m, or more)
- 📖 *Brontë* by Polly Teale (5f 2m, or more)
- 📖 *Northanger Abbey* adapted by Tim Luscombe from the novel by Jane Austen (5f 4m, or more)
- 📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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Large Cast

IDEAL FOR YOUNGER PERFORMERS



George Orwell's
ANIMAL FARM
adapted by Ian Wooldridge

Drama (suitable for young actors and audiences)

Cast: 6-13 speaking roles (plus extras, large cast possible)

Set: minimal requirements

George Orwell's 1945 satire on the perils of Stalinism has proved long-lived as a parable about totalitarianism anywhere. Ian Wooldridge's dramatisation sticks closely to the original and retains both its affection for the animals and the incisiveness of its message. 'Dare I say it... as good as the book' *Guardian*.
Premiere: Citizens Theatre, Glasgow, 1982

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 789 2, £7.99

The Story

At Mr Jones' farm, Old Major gathers together his animal friends to tell them about his wonderful dream, where animals live free from the tyranny of the humans. When Old Major dies, and Jones forgets to feed the animals, the pigs put into effect their plan for rebellion – and 'four legs good, two legs bad' seems to work for a while on Animal Farm... until some of the animals become more equal than others.

Extract:

BOXER. What happened at the meeting?

MOLLIE. Why weren't you there?

BOXER. I was working hard at getting the harvest in. I forgot about the meeting and didn't realise you had all gone.

MOLLIE. Well, that's a pity. You'll just have to try and be on time in future.

CLOVER. Mollie...

STORYTELLER. Clover the mare – Boxer's workmate.

BOXER. So, tell me what happened. Did Comrade Napoleon speak?

MOLLIE. No, Squealer did.

BOXER. And what did he say? Oh, please, you must tell me.

CLOVER. Mollie asked about the milk and the apples, which the pigs are keeping for themselves.

MOLLIE. And the lumps of sugar from the farmhouse.

CLOVER. And Squealer said the pigs need those things to help them run the farm better.

BOXER. Is that true?

CLOVER. No, of course it isn't. It's absolute rubbish.

Try these –

- 📖 *Arabian Nights* by Dominic Cooke (4f 5m, or more)
- 📖 *Coram Boy* by Helen Edmundson from the novel by Jamila Gavin (3f 10m)
- 📖 *His Dark Materials* by Nicholas Wright from the novels by Philip Pullman (large cast, min 25)
- 📖 *Beauty and the Beast* by Laurence Boswell (4f 5m)
- 📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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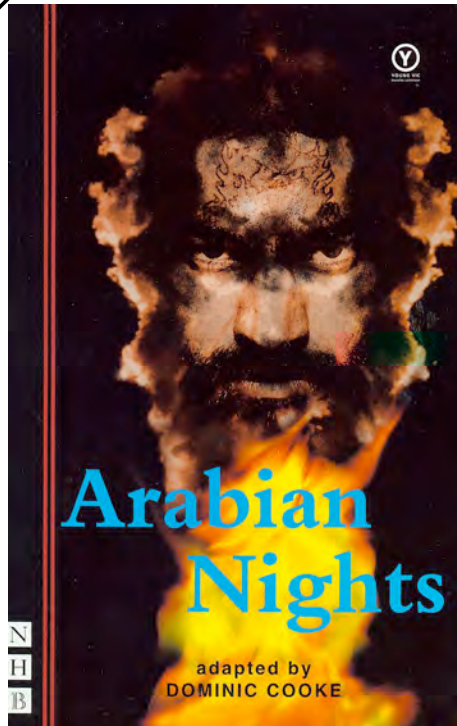


NICK HERN BOOKS The Best for Plays - Theatrebooks - Screenplays

Large Cast

MUSIC AND ADVENTURE

Top 20
Most Performed



ARABIAN NIGHTS

by Dominic Cooke

Fairytale (suitable for young performers and audiences)

Cast: 4-23f; 5-31m (well suited to both larger or smaller groups)

Set: an empty space

A simple and delightfully inventive re-telling of six of the stories from the Arabian Nights, first presented by the Young Vic Theatre as one of their renowned Christmas shows. 'The best demonstration all year of the living power of theatre' *Observer*. May be performed with or without the music score by Gary Yershon. Premiere: Young Vic, 1999

Fee: £64 (£96 with music), plus VAT, per performance

Script: ISBN 978 1 85459 461 7, £8.99

The Story

Wedding night in the palace of King Shahrayar. By morning the new Queen Shahrazad is to be put to death, like a thousand young brides before her. But she has one gift that could save her – the gift of storytelling. As the stories come alive onstage, a rich array of characters including Ali Baba, Sinbad the Sailor and Princess Parizade pursue their adventures in strange and magical worlds populated by giant beasts, talking birds and crafty thieves. Will her silver-tongued storytelling save her life?

Extract:

SHAHRAYAR. I have no more time to listen to your sister's prattling. Executioner!

SHAHRAZAD. What a shame, for tonight I would have told you the intriguing hilarious tale of...

The Executioner grabs her and leads her out.

SHAHRAYAR. One word. Before you go. (*They stop.*) What was the name of the story you were going to tell me?

SHAHRAZAD. The Story of the Little Beggar.

SHAHRAYAR. What sort of story is it?

SHAHRAZAD. One to put a smile on a King's face.

SHAHRAYAR. Laughter died with my first wife.

SHAHRAZAD. The King in this story finds laughter where he least expects to find it.

Pause.

SHAHRAYAR. I have a mind to hear it. You shall tell me tonight.

Try these –

- ☞ *Beauty and the Beast* by Laurence Boswell (4f 5m, or more)
- ☞ *Sleeping Beauty* by Rufus Norris (4f 6m, or more)
- ☞ *Animal Farm* by George Orwell adapt. Ian Wooldridge (6-14 actors, m or f)
- ☞ *His Dark Materials* by Nicholas Wright from the novels by Philip Pullman (25 actors minimum)
- ☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

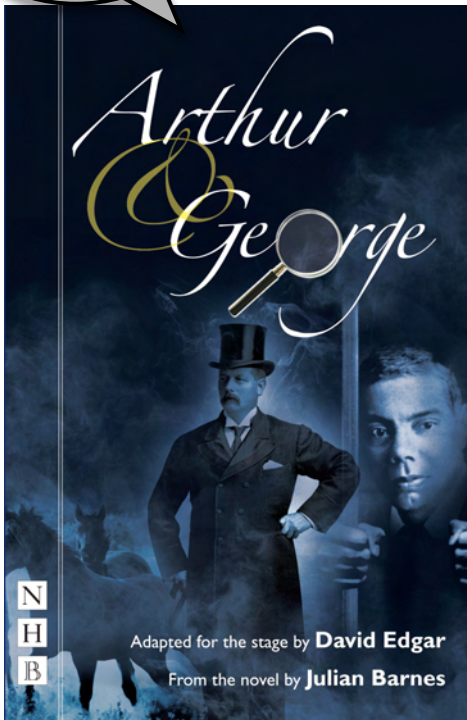
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NICK HERN BOOKS The Best for Plays - Theatrebooks - Screenplays

Strong
Male
Roles

DETECTIVE THRILLER



ARTHUR & GEORGE

by David Edgar, adapted from the novel by Julian Barnes

Literary Adaptation

Cast: 2f 6m (with doubling)

Set: Flexible

A detective thriller based on the true story of Sir Arthur Conan Doyle solving the riddle of the false imprisonment of George Edalji in true Sherlock-Holmes style. 'Involves you in the whodunnit aspect of the case while serving the finer intellectual textures of the novel.' *Daily Telegraph*

Premiere: Birmingham Repertory Theatre, 2010

Fee: enquire about availability

Scripts: ISBN 978 1 84842 096 0, £8.99

The Story

In 1903, the young Birmingham solicitor George Edalji, son of an Anglican vicar of Parsee descent and a Scottish mother, was found guilty of the terrible crime of horse mutilation and sentenced to seven years' imprisonment. Desperate to prove his innocence, he recruited Sir Arthur Conan Doyle, creator of Sherlock Holmes, to help solve his mysterious case and win him a pardon. The story, which is based on fact, raises many questions about guilt and innocence, identity, nationality and race. It is also an edge-of-the-seat theatrical "whodunnit" thriller.

Extract:

CAMPBELL. Mr Edalji, do you like animals?

GEORGE. Well, I am very fond of my sister's cat.

CAMPBELL. Your sister, yes. Did you know that someone's threatened to slice up twenty young girls in your village?

GEORGE. Oh, yes?

CAMPBELL (*reads from letter*). 'There will be merry times at Wyrley in November, when they start on little girls, for there will be twenty wenches like the horses before next March.' (*Slight pause.*) You don't seem very shocked by that.

GEORGE *says nothing.*

Why did you say you weren't surprised when we arrested you?

UPTON. Perhaps you think it's because your father's a Hindoo.

GEORGE. My father is actually a Parsee.

CAMPBELL. Your boots have mud on them.

GEORGE. As I say, I live, for my sins, in the country.

CAMPBELL. Your coat has horse hairs on it. You were not surprised to be arrested.

GEORGE. Inspector, you are implying that my statement proves your allegations, which is palpably untrue. Please don't insult my intelligence.

Try these:

☞ *Albert Speer* by David Edgar (6f 20m or more)

☞ *Dr Jekyll & Mr Hyde* by Robert Louis Stevenson, adapted by David Edgar (3f 6m or more)

☞ *Kes* by Barry Hines, adapted by Lawrence Till (2f 8m, or more)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 02/06/10

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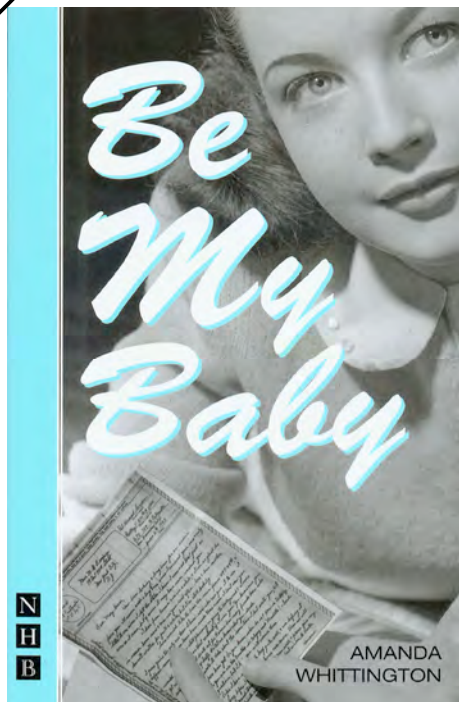
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Strong
Female Roles

MOTHER-DAUGHTER STORY

TOP 20
Most Performed



BE MY BABY

by Amanda Whittington

Drama (suitable for young performers and audiences)

Cast: 6f (ages 17, 19, 2 aged 20, 2 aged 30s-50s)

Set: simple multipurpose interior (bedroom/dormitory/study) with minimal furnishings

Set in a Mother-and-Baby Home in the 60s, this is the moving story of young unmarried mothers sent away to have their babies in secret. A wonderful ensemble piece for younger female actors, with songs from the period by The Ronettes, The Dixie Cups and the Shangri-La's. 'You don't have to be young, female or unmarried to find it intensely touching' *The Times*.
Premiere: Soho Theatre Company 1998

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 887 5, £8.99

The Story

A Mother-and-Baby Home in the north of England, 1964. Mary Adams, aged 19, unmarried and seven months pregnant, arrives with a stack of records and her teddy bear. She's been forcibly sent there by a mother who's intent on keeping up appearances. Along with the other girls in the home, Mary has to cope with both the shame heaped on her by society and with the realisation that she will have to give the baby up for adoption.

Extract:

MARY. I've got a steady boyfriend.

QUEENIE. Buy you all them love songs, did he?

MARY. He likes to surprise me.

QUEENIE. You can say that again.

MARY. I've got all their 45s, The Ronettes. I hope they don't put one out while I'm in here.

QUEENIE. Could have been me, this. Top of the hit parade.

MARY. Can you sing?

QUEENIE. Met a bloke who said I'd got what it takes. Then what I'd got, he took. I'm Queenie.

QUEENIE offers her cigarette to MARY.

MARY. Are you allowed? What about Matron?

QUEENIE. You're not scared of the holy cow, are you?

MARY. She might come up.

QUEENIE. So what if she does?

MARY. I don't want to get into trouble.

QUEENIE. Bit late for that, duck. Let's hear it.

QUEENIE offers the record to MARY.

MARY. Shouldn't we ask permission?

QUEENIE goes to the Dansette, puts on 'Be My Baby' and grins at MARY, who can't help but smile back.

Try these -

☞ *Kindertransport* by Diane Samuels (5f 1m)

☞ *We Happy Few* by Imogen Stubbs (8f 2m)

☞ *The House of Bernarda Alba* by Lorca, in a version by Rona Munro (9f)

☞ *Midden* by Morna Regan (5f)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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BEAUTY & THE BEAST

by Laurence Boswell

Fairy Tale (suitable for young performers & audiences)

Cast: 4-10f; 5-6m (named roles), plus extras

Set: flexible staging, minimal requirements

An enchanting and imaginative version of the classic fairytale, devised for the RSC, taking us on a breathtaking journey from the formal grandeur of 18th-century Paris to the bewitching splendour of the Beast's Palace. 'It is hard to imagine a more hauntingly beautiful children's show' *Daily Telegraph*. May be performed with or without the original music by Mick Sands. Premiere: RSC, Stratford, 2003

Fee: £64 (£96 with music), plus VAT, per performance

Scripts: ISBN 978 1 85459 769 4, £8.99

The Story

Beauty leaves her safe and familiar domestic world to fulfil her father's promise to the Beast. Her journey takes her into a world of great riches and splendid treasures; a world of terrifying nightmares and secret desires; a world dominated by the fearsome and tragic Beast. Slowly Beauty discovers the mysteries of passion, imagination and love...

Extract:

BEAUTY. I asked for the rose. I'll go to the palace.

BOYS. No!

JEAN LOUIS. I won't let you, Beauty. What father would?

BEAUTY. My fate!

BEAUTY. To save your life! What daughter wouldn't!

VERONIQUE. Well, that seems like a reasonable solution!

JEAN LOUIS. You can't sacrifice yourself for me...

MARIE CLARE. Absolutely!

BEAUTY. If I marry Beast I'll be the wife of a rich and powerful man, the mistress of a magical palace!

VERONIQUE. And think about this, Beast Girl, when the glamorous wedding is over and the guests have all gone home, this cannibal is sure to eat you up and when you're chewed and cracked and squirted out the other end...

JEAN LOUIS. Beauty?!!

BEAUTY. It's my duty.

BOYS. No!

VERONIQUE and MARIE CLARE. Err!

BEAUTY. My destiny!

VERONIQUE. We'll have Papa all to ourselves!

Try these –

- 📖 *Sleeping Beauty* by Rufus Norris (4f 6m minimum, large cast possible)
 - 📖 *Cinderella* by Stuart Paterson (4f 4m, or more)
 - 📖 *Snow Queen* by Stuart Paterson (5f 4m, or more)
 - 📖 *His Dark Materials* by Nicholas Wright from the novels by Philip Pullman (large cast, 25 minimum)
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Strong
Female Roles

MODERN CLASSIC



BLOOD WEDDING

by Federico García Lorca
in a version by Tanya Ronder

Drama/Tragedy

Cast: 8f; 5m

Set: Simple set

Lorca's powerful story of doomed love, torment and lust, in a lyrical and beautiful new version. 'has the punch and power of what remains an astonishingly bold and often beautiful modern tragedy.' *Times*.
Premiere: Almeida Theatre, London, 2005

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 855 4, £8.99

The Story

An ancient family feud has been causing senseless bloodshed for generations. It has torn Leonardo from his beloved, a member of the clan of his own family's sworn enemies. Now his young lover is to become a Bride, her Groom an impeccable young man whose father and older brother were murdered by Leonardo's kin. But, though since married to the Bride's cousin, Leonardo cannot forget her. Desolate, he kidnaps the Bride on the eve of her wedding, escaping with her into the forest – fatally pursued by the Groom, his Mother, the Moon, and Death himself...

Extract [Setting – Leonardo's house]:

GIRL. I saw him at the shop today.

MOTHER-IN-LAW. Who, the groom?

GIRL. With his mother. I saw what they got for the wedding, they got these stockings that are like –

LEONARDO. We don't give a damn what they got for the wedding.

WIFE. Leonardo.

GIRL. I'm sorry, I thought you'd like to.

MOTHER-IN-LAW. Ignore him.

GIRL. Go now. I think I'd better go now. (*She goes.*)

MOTHER-IN-LAW. Happy? To be so objectionable?

LEONARDO. Who asked your opinion?

MOTHER-IN-LAW. Fine.

WIFE. What's wrong with you? Your brain's like a hailstorm. I don't know what's happening inside your head.

(*Quietly.*) Please don't do this to me.

LEONARDO. Leave it.

WIFE. No. Will you just look at me? Tell me what you're thinking.

LEONARDO. I just want some peace.

WIFE. Where are you going? Leonardo?

LEONARDO. Stop asking me questions, will you!

MOTHER-IN-LAW (*to her daughter*). That's enough!

Try these –

📖 *The House of Bernarda Alba* Federico García Lorca, in a version by Rona Munro (9f)

📖 *Macbeth* by Eugène Ionesco, in a version by Tanya Ronder (4f 14m, or more)

📖 *Peribanez* by Lope de Vega, in a version by Tanya Ronder (3f 10m, or more)

📖 *Celestina* by Fernando de Rojas, in a translation by John Clifford (5f 5m)

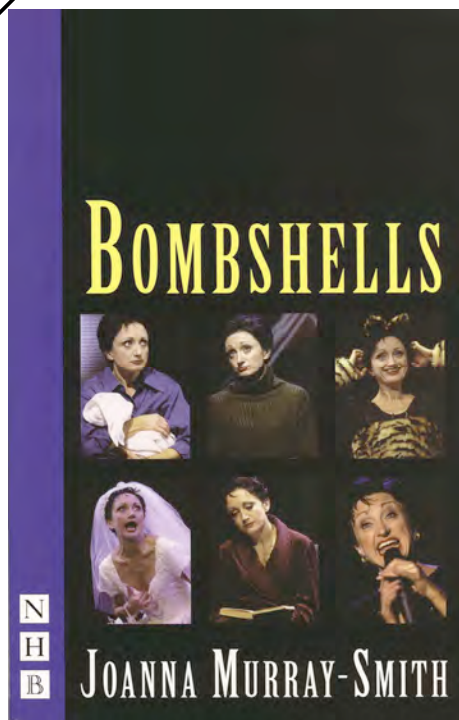
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NICK HERN BOOKS The Best for Plays - Theatrebooks - Screenplays



BOMBHELLS

by Joanna Murray-Smith

Comedy/Drama

Cast: 1-6f

Set: Minimal set

Written as a tour de force for a single female performer, *Bombshells* is a series of six funny, poignant, dazzling monologues about the stresses of modern life for six very different modern women – offering up to six females a multitude of performance possibilities. 'Little gems, as observant as anything in Alan Bennett's *Talking Heads*... Beautifully judged in their mixture of comedy and depression.'

Guardian. Premiere: Australia 2001; Edinburgh Fringe Festival and West End, 2004

Fee: £64, plus VAT, per performance
(enquire about pricing for individual monologues)

Scripts: ISBN 978 1 85459 850 9, £7.99

The Story

Meryl Davenport is a mother on the edge: frazzled and failing at motherhood, she hurtles through her day fuelled by middle-class guilt and COFFEE! Tiggy Entwhistle is a timid northern housewife delivering a lecture on her beloved cacti – but it's her runaway husband that's proving the really prickly problem. Mary O'Donnell is a feisty teenage starlet competing in a local talent contest, firing her adolescent scorn at her unfortunate rivals. Theresa McTerry is a blushing bride-to-be, but is suddenly realising her choice of husband is almost as terrible as her decision to buy those orange culottes. Winsome Webster is a widow who's discovering that sexual fulfillment begins at 64 – when you've got a younger man. Zoe Struthers is a cocky cabaret artist on the comeback trail – but her baggage is really holding up her journey.

Extract:

MERYL LOUISE DAVENPORT. No time for this! No time for this! Am I crazy? Washing, drying, phone ringing! Put baby to bed, need anti-depressants, got to have anti-depressants, can't take them, breast-feeding, need them, can't take them, want to feel happier but baby would be drugged now, get cancer, can't do it, want to do it, selfish mother, wrong priorities. Vacuum, vacuum, don't move the furniture, can't be bothered, bad housekeeper, not even working, no excuse, need a coffee, need a coffee, proper coffee, promised I'd pay the gas bill, Barry's got enough to do, he's so nice to me, have

to make things easier on him, look at me, look at me, I've let myself go, should go to the gym, should have some pride – need pride, *must* get it: castor sugar, chicken fillets, *pride*. Got to clean car – got to water garden – fridge is filthy, need a coffee – need a coffee. OKAY THAT'S IT. NEED A COFFEE! Wake the baby, baby in car, selfish mother, selfish yuppie mother thinks her own *caffé latte* is more important than the baby's patterns, baby not in pattern, my fault, other babies have a pattern, other mothers don't wake their baby for a *caffé latte*, they have babies in patterns!

Try these –

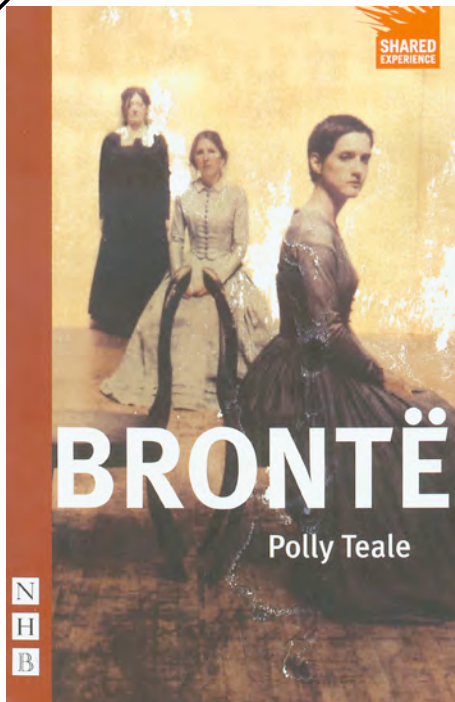
📖 *Unsuspecting Susan* by Stewart Permutt (1f)

📖 *The Guid Sisters* by Michel Tremblay, translated by Bill Findlay and Martin Bowman (15f)

📖 *Midden* by Morna Regan (5f)

👉 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 9/11/07

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BRONTË by Polly Teale

Biographical Drama

Cast: 4-5f (all aged 20s-30s); 5-7m (4 aged 30s, 2 aged 40s, 1 aged 50-60)

Set: Multipurpose set

A compelling literary detective story about how three Victorian spinsters created some of the most erotically-charged literature of all time. 'Teale dramatises the point where inner and outer worlds collide, so we feel the contrast between the daily life of the women and the passionate nature of their writing' *Financial Times*. Premiere: Lyric Theatre, Hammersmith 2005.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 882 0, £8.99

The Story

It is 1845. Branwell Brontë returns to the parsonage in Haworth in disgrace, having lost his job as a tutor after an affair with the mistress of his employer. As he descends into alcoholism and insanity, his sisters, Charlotte, Anne and Emily, go on writing their extraordinary novels, scenes from which punctuate the play, illuminating their lives...

Extract:

CHARLOTTE. We need to make up a bed and the fire in Branwell's room. He and Anne are to be home tonight. They are coming home.

EMILY. I know.

CHARLOTTE. You know?

EMILY. Anne wrote to me two days ago.

CHARLOTTE. Why did you not tell me?

EMILY. I thought I had to tell you today.

CHARLOTTE. Why today? Why not two days ago so that we could make them welcome?

EMILY. I did not want to worry you.

CHARLOTTE. Worry me! You shall worry me when you do not tell me until it is too late to prepare a

decent meal or air their beds.

EMILY. The beds are made and soup prepared for supper.

CHARLOTTE. Why didn't you tell me?

EMILY. Because. Because I didn't want to alarm you. Not until it is known what has...

CHARLOTTE. What?

EMILY. There is some story. I do not yet know the details.

CHARLOTTE. A story. What story?

EMILY. He is dismissed, and Anne has given notice. They will not return.

CHARLOTTE. What has he done?

Try these -

- 📖 *Jane Eyre* by Polly Teale from the novel by Charlotte Brontë (5f 3m, or more)
- 📖 *Emma* by Martin Millar and Doon MacKichan from the novel by Jane Austen (6f 2m, or more)
- 📖 *After Mrs Rochester* by Polly Teale (6f 2m, or more)
- 📖 *The Mill on the Floss* by Helen Edmundson from the novel by George Eliot (4f 4m, or more)
- 👉 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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Chaucer's CANTERBURY TALES

adapted for the stage by Mike Poulton

Comedy/Drama – adapted into two full-length plays (can be performed separately)

Cast: 5-48f (speaking roles); 15-101m (speaking roles); plus extras

Set: open, simple staging

Each of the famous tales – dramatised with vigorous inventiveness – is acted out by the pilgrims themselves as they make their way to Canterbury. 'The show is an ensemble triumph in which everyone has his or her moment in the sun' *Guardian*. Premiere: Swan Theatre, Stratford-upon-Avon, 2005; UK Tour and West End 2006

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 883 7, £9.99

The Story

Under the sardonic eye of Chaucer himself, each pilgrim recounts a tale to entertain their companions on the road to Canterbury. These tales are as different as their tellers and in turn hilarious, touching, bawdy, sad, truthful and reflective. The tales are acted out and are told in the following order by the Knight, the Miller, the Reeve, the Cook, the Man of Law, the Shipman, the Prioress, the Nun's Priest, Sir Thopas, the Pardoner, the Physician, the Wife of Bath, the Friar, the Clerk of Oxenford, the Merchant, the Squire, the Franklin and the Manciple.

Extract:

HOST. Now let us see who shall the first tale tell –
He who refuses – he must pay for all –
So we'll draw straws. My Lady Prioress –
Draw first –

PRIORESS. Moi? O no sir – I'm sure to pluck the
shortest.

(DOG yaps.) Calme tu, p'tee! Calme tu!

HOST. Come on, Come on! Pluck! Pluck!

PRIORESS. God send me a long one!

HOST. Sir Clerk leave off your bashfulness
Why do you look so glum and taciturn?
All – high and low – must take each one his turn.

MONK. I – er – I wouldn't mind telling the first tale –
I could declaim in manner tragical
How some of high degree from heights did fall.

HOST. No, sir, no. Just take the luck of the draw –

MONK. Then...O give me a straw –

CHAUCER. The outcome was the draw fell to the
knight
For which full blithe and glad was every wyght
He said –

KNIGHT. It falls to me to start the game
I welcome this short straw in Jesu's name.

Applause.

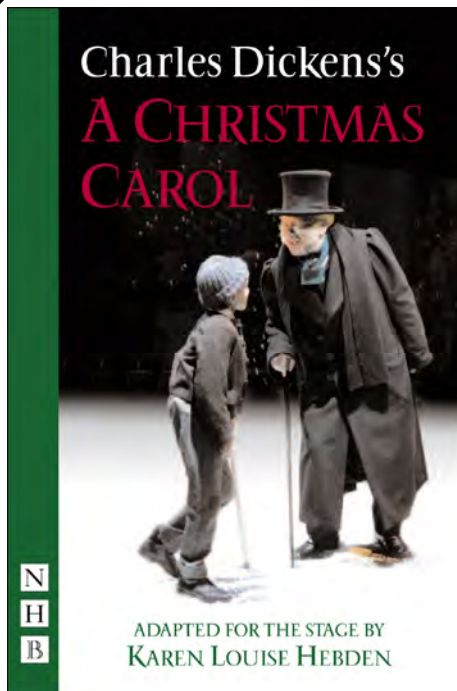
Try these –

- 📖 *The Libertine* by Stephen Jeffreys (5f 7m, doubling possible)
 - 📖 *His Dark Materials* by Nicholas Wright from the novels by Philip Pullman (large cast, minimum 25)
 - 📖 *Arabian Nights* by Dominic Cooke (4f 5m, or more)
 - 📖 *Beauty and the Beast* by Laurence Boswell (4f 5m, or more)
- 📧 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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Large Cast

A CHRISTMAS CRACKER!



Charles Dickens's **A CHRISTMAS CAROL**

adapted by Karen Louise Hebden

Drama/Literary Adaptation

Cast: 2-8f; 6-13m; 3 boys; 3 girls; plus extras
(large cast possible)

Set: flexible staging

An acclaimed stage adaptation of Dickens's most famous story, more faithful to the original than any other published version. It also makes skilful and moving use of traditional carols to underscore the action, and contains full production notes. 'A show that's as warming as a glass of mulled wine on a winter's day.' *Daily Mail*. Premiere: Derby Playhouse, 2003; revived 2005 and 2006

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 987 2, £8.99

The Story

It's Christmas, a time of celebration and rejoicing for all men – except Ebenezer Scrooge, that is. Scrooge is a miserly, cold-hearted skinflint; dismissing the holiday as a 'humbug', all he cares about is collecting the rent and pinching the pennies. But this Christmas Eve, Scrooge receives a most unwelcome visit from Jacob Marley, his old business partner – who's been dead for seven years. Marley warns the disbelieving Scrooge that his tightfisted ways are forging his doom in the afterlife. Before the night is out, he will receive three more unwelcome visitors: three spirits intent on showing Scrooge the folly of his miserable ways... before it's too late.

Extract [Setting – Scrooge's counting house]:

STORYTELLER. Scrooge's nephew, Fred, creeps into the counting house as he wishes to surprise his uncle. (*Takes on the role of FRED and bursts in on SCROOGE.*)

FRED. A merry Christmas, Uncle! God save you!

SCROOGE. Bah! Humbug!

FRED. Christmas a humbug, Uncle. You don't mean it.

SCROOGE. I do mean it, Sir! 'Merry Christmas'? What right have you to be merry – you're poor!

FRED. Come then. What right have you to be dismal? You're rich – merry Christmas!

SCROOGE. Damn your 'merry Christmas'!

FRED. Don't be cross, Uncle. It's Christmas Eve!

SCROOGE. What else can I be, when I live in such a world of fools as this? 'Merry Christmas'! Out on 'merry Christmas': what's Christmas time to you, but a time for paying bills without money; a time for finding yourself a year older and not an hour richer; a time for balancing your books and finding all you have is debt. If I had my way, every idiot who goes about with 'merry Christmas' on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart.

FRED. Uncle!

SCROOGE. Nephew! Keep Christmas in your own way, and let me keep it in mine.

FRED. But you don't keep it.

Try these –

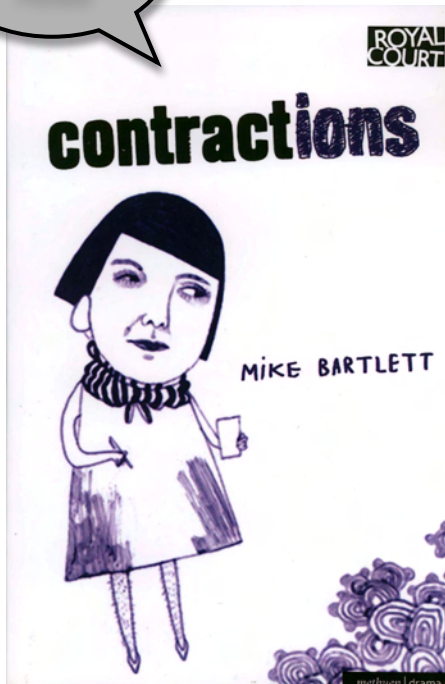
- 📖 Dickens's *Great Expectations* adapted by Nick Ormerod and Declan Donnellan (6f 12m, or more)
- 📖 *Coram Boy* by Helen Edmundson from the novel by Jamila Gavin (3f 10m, or more)
- 📖 *Arabian Nights* by Dominic Cooke (4f 5m, or more)
- 📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 9/8/07

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Strong
Female
Roles

WUNDERKIND MIKE BARTLETT



CONTRACTIONS

by Mike Bartlett

Drama

Cast: 2f (1 over forty, 1 twenty-five to thirty-five)

Set: Simple

An ink-black comedy about the boundaries between work and play. 'I was left full of admiration for this dramatist's combination of power and precision... this is dramatic writing of a very high order indeed.' *Daily Telegraph*

Premiere: Royal Court Theatre, 2008

Scripts: ISBN 978 1 40810 868 0 (Methuen), £8.99

COCK

Cast: 1f 3m

Set: Very simple, bare stage

When John takes a break from his boyfriend, he accidentally meets the girl of his dreams. A candid look at one man's sexuality and the difficulties that arise when you realise you have a choice 'But that's what it is, isn't it? The ultimate bitch fight.'

Premiere: Royal Court Theatre, 2009

Scripts: ISBN 978 1 40812 743 8 (Methuen), £9.99 (check availability)

MY CHILD

Cast: 5f 4m, 1 child

Set: Simple

A father finds himself phased out of his son's life. The play throws us into a violent world where good intentions count for very little, and offers an incisive, honest look at what it means to be a good parent. 'A real man is strong. A real man is driven. A real man provides.'

Premiere: Royal Court Theatre, 2007

Scripts: ISBN 978 0 71368 804 7 (Methuen), £8.99

And Coming Soon: EARTHQUAKES IN LONDON

Premiere: The National Theatre, London, August 2010, directed by Rupert Goold

Fee for each of these plays: £64, plus VAT, per performance

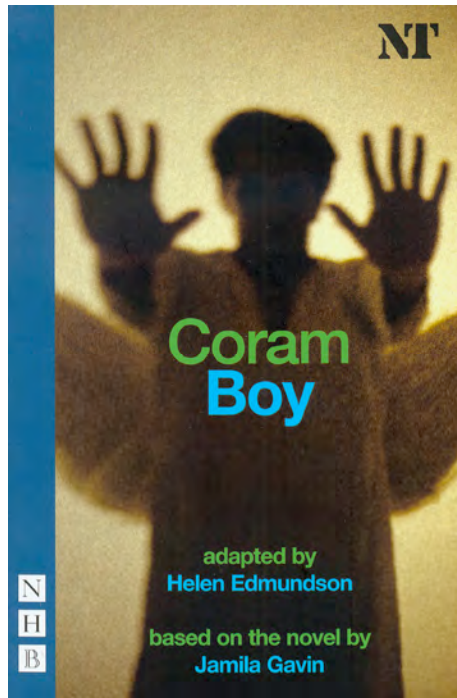
The plays are published by Methuen, but cast sets can be ordered directly from us

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Large Cast

NEW ACQUISITION



CORAM BOY

adapted by **Helen Edmundson**
from the novel by **Jamila Gavin**

Historical Drama (suitable for audiences aged 12 and over)

Cast: 10f; 7m; plus 3 boys (can be played by women) and extras (large cast possible)

Set: open, simple staging

A heartbreaking tale of orphans, angels, murder and music – dramatised from the award-winning novel set in 18th-century England. 'Gripping, terrifying, beautiful and moving... transforms this superb children's novel into a thrilling piece of theatre' *Daily Telegraph*. May be performed with or without the original music. Premiere: National Theatre, Olivier, 2005; revived 2007-2007

Fee: £64 (£80 with music), plus VAT, per performance

Scripts: ISBN 978 1 85459 894 3, £8.99

The Story

In 18th-century Gloucestershire, the evil Otis Gardner preys on unmarried mothers, promising to take their babies (and their money) to Thomas Coram's hospital for foundling children. Instead, he buries the babies and pockets the loot. But his downfall is set in train when his half-witted son Meshak falls in love with a young girl, Melissa, and rescues the unwanted son she has had with a disgraced aristocrat. The child is brought up in Coram's hospital, and proves to have inherited the startling musical gifts of his father – gifts that ultimately bring about his father's redemption and a heartbreaking family reunion.

Extract:

DR SMITH. One moment, Mr Ashbrook. Where is our newcomer?

BOYS. Here, Sir. He's here, Sir.

THOMAS. Here, Sir.

DR SMITH. Thomas, isn't it?

THOMAS. Yes, Sir. Thomas Ledbury, Sir.

DR SMITH. You can read music, Thomas Ledbury?

THOMAS. I'm trying to read the music, Sir. I'll be fine once I've heard the whole tune. Only it's so split up. And it's not very catchy.






DR SMITH. Do you know who wrote this rather sublime anthem?

THOMAS. Mr Handel, I think, Sir.

DR SMITH. George Frederic Handel, the most gifted composer alive today. Would you like me to write to Mr Handel and ask him to send us something more 'catchy'?

Pause. Everyone is looking at THOMAS.

THOMAS. More catchy? Well, yes please, Sir. That would certainly help.

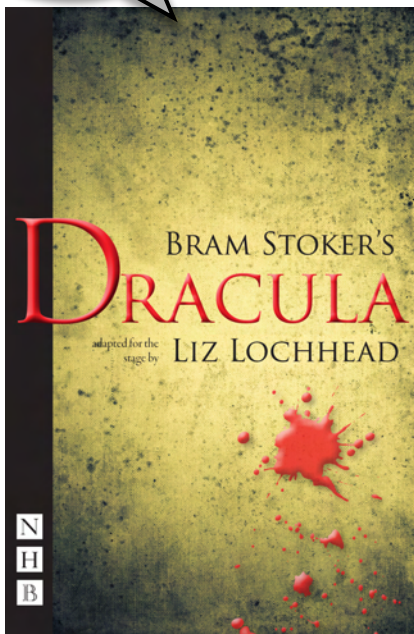
-  *The Mill on the Floss* by Helen Edmundson from the novel by George Eliot (4f 4m)
-  *His Dark Materials* by Nicholas Wright from the novels by Philip Pullman (large cast, minimum 25)
-  *Be My Baby* by Amanda Whittington (6f)
-  *Beauty and the Beast* by Laurence Boswell (4f 5m)
-  Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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Strong
Female
Roles

CLASSIC THRILLER



DRACULA

by Bram Stoker, adapted by Liz Lochhead

Classic Adaptation

Cast: 4f 5m, doubling (ages range from 18 – 65)

Set: Flexible

Ideal for schools and drama groups, this *Dracula* is all the more chilling for the respect it shows for Stoker's original nightmare creation. 'Still, what really attracted me to the story was Rule One for becoming a vampire-victim: "First of all you have to invite him in."' *Liz Lochhead*

Premiere: Royal Lyceum Theatre, 1985

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 84842 029 8, £8.99

The Story

Jonathan and Mina are in love and engaged to be married, but before the wedding, Jonathan has business in a country far away. Count Dracula has bought Jonathan's family castle next to Dr Seward's asylum, and is on his way across the sea to take up his dark reign therein. Back in England, mad Renfield is eating flies in his cell, mumbling about trying not to let Him in. Lucy, Mina's sister, is getting paler every day, as her nightmares and sleepwalking continue. Dr Seward, who is in love with Lucy, desperately calls his rival Van Helsing to help him, as he can't solve the mystery of her disease. Van Helsing packs garlic and his crucifix, and sets off for England...

Extract:

FLORRIE. Last night though! Such a storm! What stories people do tell! Down at the dairy this mornin' everybody was all agog about that ship. Nonsense and superstition. Nobbut one dead man lashed to the wheel! Hands stiff round a crucifix, its chain wound so tight said it were cut clean through to white wristbone. And in his pocket, writin'. Writin' 'bout how ship was haunted. One by one sailors jess... overboard or eaten. Must've gone mad on long voyage with lack of vitals! But oh... oh what a storm, eh? Mother and father of a tempest.

Enter a strange, calm LUCY.

LUCY. And the air this morning is so sweet you'd think it'd never get dark again.

MINA. But that black dog...

FLORRIE. What black dog, Miss Mina?

LUCY. I saw it! As the boat struck the shore it leapt. From down under the hold to dry land in a single bound and off over the north cliffs like black wind.

FLORRIE. Miss Lucy, you all right! You does look pale.

Try these:

- ☞ *Blood and Ice* by Liz Lochhead (3f 2m)
- ☞ *Dr Jekyll and Mister Hyde* by Robert Louis Stevenson, adapted by David Edgar (3f 6m, or more)
- ☞ *Thérèse Raquin* by Emile Zola, adapted by Nicholas Wright (3f 4m)
- ☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 02/06/10

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Simple
Set, Small
cast

FAMILY PLAY

EVERY ONE

Jo Clifford

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EVERY ONE

by Jo Clifford

Drama

Cast: 3f 3m

Set: Simple

A re-working of *Everyman*, the play portrays an average family with everyday concerns – raising children, growing up, growing old. Everything changes when Death comes calling to claim Mary, the wife and mother. 'Both extraordinary and everyday – a work of cathartic brilliance.' *Guardian*

Premiere: Royal Lyceum Theatre, Edinburgh, 2010

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 84842 091 5, £8.99

The Story

Mary and Joe are parents of teenagers Mazz and Kevin, and look after Mary's elderly mother. Mazz is into clothes and fashion, Kevin is into computer games, Joe is a Modern Studies teacher, Mary a tax inspector and her mother incontinent. Their house is ordinary, on the messy side, their daily life is made up of the little things: food-shopping, ironing, squabbles and reconciliations. They are happy. Ordinary happy. Until Mary dies of a stroke while doing the ironing. The others are left reeling. Their grief is keenly felt, and offset by Mary's constant presence in death. Slowly they each find their way out of the darkness, finding resources and strength within themselves.

Extract:

KEVIN. And they've dumped me in the waiting room and I don't know what to do...

JOE. And I walk in the front door and say Hello! I'm home!
But it seems like I'm the only one.

MAZZ. And I hear Dad and I wake up because I know something's wrong
Dad!
What's happened?

JOE. I don't know.
Mum's gone. Kev's gone.
Mum left the iron on

MARY. I don't recognise this person.

Her face has fallen in.

Her face is the wrong shape.

Her face is a kind of catastrophe.

There's something wrong with the cast of her eye.

There's something wrong with the shape of her mouth.

It's fallen down somehow.

Who is this person?

Who is she?

And why am I alone?

Why is there no one here?

Try these:

☞ *Everyman* by Anon (17f or m) – royalty-free

☞ *Pieces* by Hywel John (2f 1m)

☞ *What We Know* by Pamela Carter (3f 3m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 02/06/10

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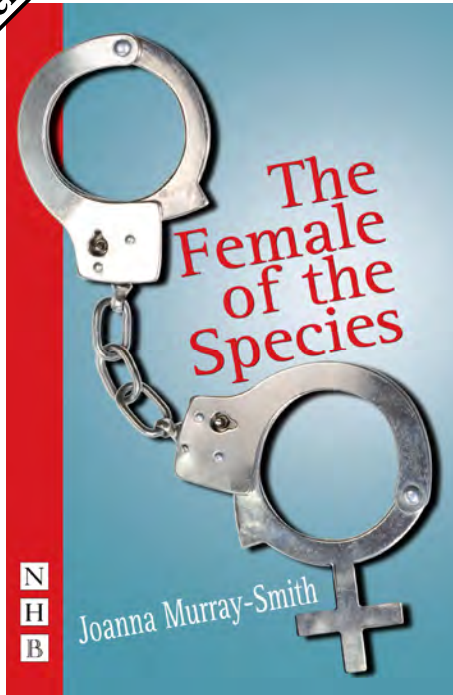
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Strong
Female Roles

SERIOUSLY FUNNY SATIRE



THE FEMALE OF THE SPECIES

by Joanna Murray-Smith

Comedy

Cast: 3f (60s, 22, 30s); 3m (early 30s, late 30s, 60s)

Set: Single interior (study/living room)

Joanna Murray-Smith's deliciously wicked comedy deftly walks the tightrope between satire and farce, proving the female of the species is not only deadlier, but funnier than the male. 'Sharp satire... a marvellous confection' *Financial Times*. Premiere: West End 2008.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 522 5, £8.99

The Story

Thirty years ago Margot Mason, pioneer of the 1970s Women's Liberation movement and fearless academic, wrote her groundbreaking work, *The Cerebral Vagina*. Numerous best-sellers and international adulation followed, but now she has writer's block. As she sits in her country house struggling with a deadline, in walks Molly Rivers, student, idealist and daughter of one of Margot's most dedicated followers. Initially flattered, Margot is less pleased when Molly handcuffs her to the desk and pulls a gun...

Extract:

TESS. For a homicidal maniac, you're awfully sweet.

MOLLY. I like children.

TESS. When all this is over, you can settle down and have a few yourself.

MOLLY. No. I can't have them.

TESS. My God! Why not?

MOLLY. Because of *your* mother! Who wrote in *The Cerebral Vagina* that procreation was genetic masturbation.

MARGOT. For God's sake, that was a hundred years ago!

TESS. What?

MOLLY. Your mother wrote that 'for every child, a great novel goes unwritten'.

TESS. She said that?

MOLLY. My mother hung on her every word. She had me and gave me away.

TESS. She gave you away!

MOLLY. At birth. Never knew her. Tried to find her. Dead.

TESS. Childless and motherless.

MOLLY. My mother died with a copy of *The Cerebral Vagina* in her hands.

TESS and MARGOT. Oh my God!

MOLLY. She worshipped your mother and so in honour of *my* mother, I took *your* mother's class at university.

MARGOT (*dismissively*). Oh mothers, mothers everywhere!

Try these –

📖 *Rabbit* by Nina Raine (3f 3m)

📖 *Happy Now?* by Lucinda Coxon (3f 4m)

📖 *Honour* by Joanna Murray-Smith (3f 1m)

👉 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at February 2009

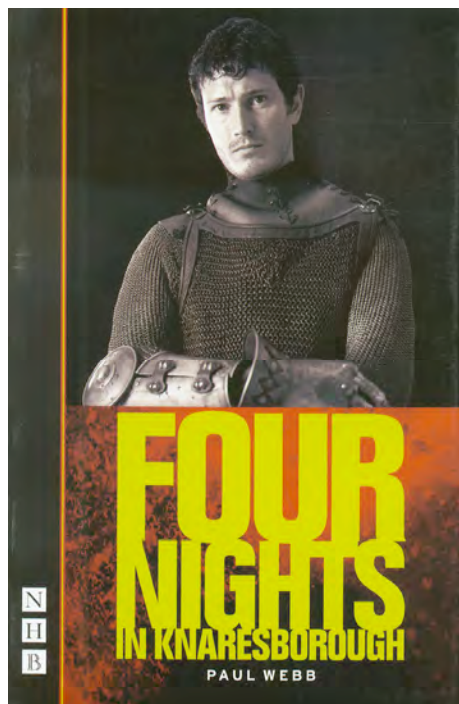
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HISTORICAL COMEDY



FOUR NIGHTS IN KNARESBOROUGH

by Paul Webb

Black Comedy/Drama

Cast: 1f (mid 20s-early 30s); 5m (1 aged early 20s, 3 aged early-mid 30s, 1 aged 50s); plus 1 boy (alternative version without boy available from NHB on request)

Set: two similar interiors (a Norman chapel and a room in Knaresborough Castle)

A fast and bloody black comedy that sheds light on four of the most ignored figures in English history – the knights who actually had to kill Thomas Becket. 'Historical drama for the Tarantino generation... often outrageously funny' *Daily Telegraph*. Premiere: Tricycle Theatre, London, 1999

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 498 3, £8.99

The Story

The four young knights who have just assassinated Thomas Becket take refuge in Knaresborough Castle hoping that the heat will die down. But they're in for a long, hard wait. A severed ear, archaic dentistry and a string of unrequited passions are just a few of the things in store for them in this anarchic but historically authentic drama.

Extract:

MORVILLE. If the blood's yours then whose is this?

MORVILLE *holds up something.*

BRITO. Whose is what?

MORVILLE. This!

BRITO. What is it?

MORVILLE. It's someone's ear!

BRITO *raises each hand in turn to his ears.*

BRITO. It's not mine. Is it yours, Traci?

TRACI *starts to chuckle, shaking his head.*

It's not his. Oh dear, dear, dear. Someone's missing an ear. *(Pause.)* Could it be our guest?

TRACI. Could be.

MORVILLE. Who are you talking about?

BRITO. We asked someone back for a chat.

FITZ. Who?

BRITO. Dunno. I think he's died on us.

MORVILLE. Died?

TRACI. The stairs were too much for him.

MORVILLE. What stairs?

BRITO. Those out there.

FITZ *lowers his sword and goes to the door. He opens it. A body slumps into the room.*

Try these –

📖 *The Libertine* by Stephen Jeffreys (5f 8m)

📖 *Mojo* by Jez Butterworth (6m)

📖 *Not A Game For Boys* by Simon Block (3m)

📖 *The Clink* by Stephen Jeffreys (4f; 5-12m)

👉 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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Good Things



N
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B

Liz Lochhead

GOOD THINGS

by **Liz Lochhead**

Romantic Comedy

Cast: 2f (1 aged 49, 1 playing 22-60s); 2m (1 aged 51, 1 playing 40s-80s)

Set: simple (1 interior, charity shop)

A poignant, hilarious play set in a charity shop, with a lot to say about finding love the second (or third or fourth) time around, whether you want it or not. 'Delightful... as funny, touching, and yet as emotionally true as anything this supremely humane writer has yet produced' *The Times*. Premiere: Tron Theatre, Glasgow, 2004

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 854 7, £8.99

The Story

Susan Love has found herself suddenly single, suitably stunned, and staring the dreaded 'Big Five-O' in the face. She and Frazer are volunteers at a quirky charity shop, and as well as the many eccentric customers, Susan is dealing with her father's second childhood, her daughter Stephi's explosive adolescence, a blind-date stalker, her petulant ex *and* his nubile young lover. So when David comes in to drop off a bag of his late wife's things, Susan barely has time to notice him, let alone how handsome he is. And how he keeps coming back...

Extract:

TONY [SUSAN's ex]. Well, tell Stephi from me that if she don't play ball with me, I won't be playing ball with her either, OK?

SUSAN (*after him, as he exits*). Oh, you and your balls, you stupid, stupid – Clear off! You're good at that.

SUSAN *sits down, weeping with anger, as*
MARJORIE [*the shop owner*] enters.

MARJORIE. Susan...

SUSAN. Leave it, Marjorie, please!

MARJORIE. Poor you, Susan, what a –

SUSAN. Don't!

MARJORIE. Unbelievable! I heard every word...

SUSAN. I was afraid you would.

MARJORIE. You're better off without him, pet.

MARJORIE's eyes widen as she catches sight of something through the window.

SUSAN. That would seem to be the general consensus.

MARJORIE. – I don't believe it! (*Making for the door.*) Oh, they're absolute 'B's – excuse my French. Hello, excuse me, that's mine! (*From off, as she goes.*) And I tried to get a ticket but the blinking machine's not working!

Try these –

- ☞ *Abandonment* by Kate Atkinson (8f 2m)
- ☞ *Three Women and a Piano Tuner* by Helen Cooper (3f 1m)
- ☞ *Perfect Days* by Liz Lochhead (3f 3m)
- ☞ *Strawberries in January* by Evelyne de Chenelière, translated by Rona Munro (3f 1m)

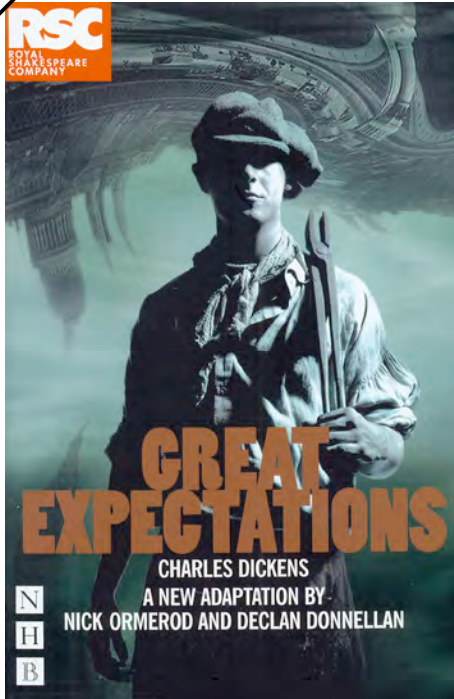
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N
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B

Large Cast

A CLASSIC FOR ENSEMBLE CAST



Charles Dickens' **GREAT EXPECTATIONS**

adapted by Nick Ormerod and Declan Donnellan

Drama (suitable for young audiences)

Cast: 6f; 12-16m; plus 2 boys, 1 girl and extras

Set: multipurpose (can be simply staged)

A gritty adaptation of Dickens' least sentimental love story, devised for the RSC by the directors of *Cheek by Jowl* – to be played by an ensemble of 20 actors. 'A wonderfully involving and eloquent adaptation... a fine example of fast, fluent ensemble story-telling... tremendous' *Independent*. Premiere: RSC, Stratford-upon-Avon, 2005

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 890 5, £8.99

The Story

Whilst at his parents' graveside, Pip is accosted by Magwitch, a convict escaped from one of the prison ships. Terrified, he is forced to help the man to get away. An unexpected invitation to the grand house of Miss Havisham forces him into the path of her beautiful, cruel niece Estella. After an anonymous benefactor grants him a small fortune, Pip turns his back on his humble life as a blacksmith's apprentice – he moves to London to become a gentleman in the hopes of winning Estella. But he has no idea of the dangers that await him there, or from quite where his salvation will come.

Extract:

MISS HAVISHAM. Let me see you play cards with this boy.

ESTELLA. With this boy! Why, he is a common labouring-boy!

MISS HAVISHAM. Well? You can break his heart.

ESTELLA. What do you play, boy?

PIP. Nothing but Beggar My Neighbour, miss.

MISS HAVISHAM. Beggar him.

CHORUS. So we sat down to cards.

ESTELLA. Two for the Queen.

PIP. Jack!

ESTELLA. He calls Knaves, Jacks, this boy. And what coarse hands he has!

CHORUS. I had never thought of being ashamed of my hands before.

CHORUS. Her contempt for me was so strong, that it became infectious and I caught it.

CHORUS. She won the game,

CHORUS. and I dealt,

CHORUS. and as was only natural, misdealt.

The cards go everywhere.

ESTELLA. Stupid common little boy!

Try these –

- 📖 *Animal Farm* by Ian Wooldridge from the novel by George Orwell (min. 6m/f)
 - 📖 *Coram Boy* by Helen Edmundson from the novel by Jamila Gavin (3f 10m)
 - 📖 *His Dark Materials* by Nicholas Wright from the novels by Philip Pullman (large cast, min 25)
 - 📖 *Beauty and the Beast* by Laurence Boswell (4f 5m)
- 📞 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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Strong
Female Roles

CANADIAN COMEDY



THE GUID SISTERS

by Michel Tremblay

translated by Bill Findlay & Martin Bowman

Drama/Comedy

Cast: 15f (range of ages)

Set: Single interior set

A Scots version of Tremblay's 1968 play *Les Belles Soeurs*, set in the kitchen of a tenement flat in 1965 Montreal. 'A sharp, merciless black comedy...the [Quebécois] dialogue translates into urban Scots as though the languages were long-lost twins.' Joyce McMillan. Premiere (this version): Tron Theatre, Glasgow, 1989. Also included in this volume are Tremblay's *Manon/Sandra* and *Albertine in Five Times*

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 118 0, £10.99

The Story

Lucky Germaine Lauzon has just won one million Green Shield trading stamps in a local lottery, and decides to invite round her sisters and some close friends to help her to paste them into books. She daydreams about the things she's always wanted, and is now able to have, while the women around her stew – after all, they each deserved to win the stamps just as much as Germaine did. When Germaine's teenage daughter, Linda, and her newly pregnant friend, Lisette, arrive, they become caught up in an almighty mother-daughter row. Then Germaine notices some of the stamps are missing – and she's not about to give them up without a fight...

Extract:

GERMAINE. I'm gaunnae dae the hoose oot fae top tae bottom. Jist a minute...Where did I put the catalogue?...Ah, here it is. See, look at all that, Thérèse. I'm gaunnae get all thae things for nothin.

THÉRÈSE. All that for nothin! That's no real. Ye mean it's no gaunnae cost ye a cent?

GERMAINE. Not a cent! Are thae competitions no jist magic!

LISETTE. That's not what Mme. Brouillette was saying just a wee while ago.

ROSE. Well, oot wi it, Mme. Brouillette. Dinnae be feart tae say what ye think. Ye were sayin a minute

ago ye didnae like thae competitions 'cause only one family wins.

MARIE-ANGE. Well, it's true. As far as I'm concerned all thae competitions an lotteries are jist a racket. They're no fair. I'm all against them.

GERMAINE. That's jist because ye've never won nothin.

MARIE-ANGE. Mebbe so, but that disnae stop them no bein fair.

GERMAINE. How d'ye mean, no fair? You're jist jealous, that's all. Well, I've nae time for jealous folk. I cannae stomach them one bit. In fact, if ye really want tae know, they give me the boke.

Try these –

- 📖 *The House of Bernarda Alba* by Federico Garcia Lorca, in a version by Rona Munro (9f)
- 📖 *Educating Agnes* by Liz Lochhead (2f, 5m)
- 📖 *Strawberries in January* by Evelyne de la Chenelière, in a version by Rona Munro (2f 2m)
- 📖 *Midden* by Morna Regan (5m)

👉 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at February 2009.

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HAPPY NOW?

by Lucinda Coxon

Drama/Comedy

Cast: 3f (2 aged 30s, 1 late-60s); 4m (3 late-30s, 1 late-40s)

Set: Several interiors

An ascerbic, truthful, and darkly comic take on contemporary suburban life – and how to survive it. 'Everything about the play rings with a horrible truth, and the writing is consistently funny and flecked with pain.' Michael Coveney. Premiere: National Theatre, London 2008.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 560 7, £8.99

The Story

Kitty is a working wife and mother, with 2.4 children, a nice house – and all the trimmings. After a chance encounter with an enigmatic suitor at a conference, she finds herself struggling more and more to balance personal freedom with family life and fidelity. Her husband Johnny seems more concerned with saving his friend's marriage than his own, her parents are looking down the barrel of oblivion, and her best friend Carl's having a crisis of his own. Kitty's got everything she ever thought she'd want, and now all she wants is a big change... But is it too late for a new start?

Extract: Kitty's kitchen, she's preparing for her daughter's birthday party

MILES. Well, I would say, for the most part, straight blokes at least, divide women into three categories – the ones they'd give anything to sleep with, the ones they'd sleep with if they were pissed...

That's enough – KITTY makes for the door.

CARL. And their mothers.

MILES. No! – the ones they'd sleep with if they were pissed as long as no one ever found out.

JOHNNY (*laughs*). Oh, for God's sake.

MILES. I'm sorry, Kitty, but if it's any consolation, you'd absolutely be in the first category.

The laughter peters out. They realise she's gone.

CARL. Oh...

JOHNNY. You guys go through, I'll...

CARL. Sure.

CARL leads MILES away. KITTY returns, fights off her apron, throws it on the floor. JOHNNY turns, sees her. After a moment:

JOHNNY. What're you doing?

KITTY. I'm wondering at what point it became acceptable for you to stand in this house on which I pay the mortgage, drinking the drinks I bought out of the glasses I washed in front of the cake I baked and talk that fucking talk. All – and I think this is a lovely touch for which I must take full credit – while I'm wearing an apron.

JOHNNY (*antagonistic*). Oh God, here it comes.

Try these –

☞ *Rabbit* by Nina Raine (3f 3m)

☞ *The Pain and the Itch* by Bruce Norris (4f 3m)

☞ *O Go My Man* by Stella Feehily (5f 3m, or more)

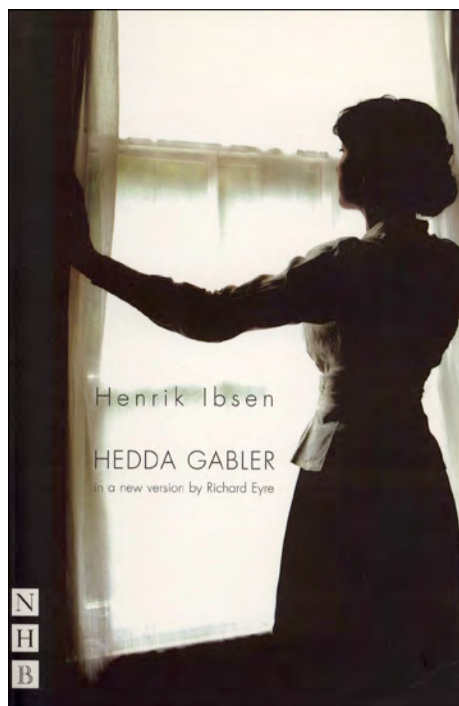
☞ *The Sexual Neuroses of Our Parents* by Lukas Bärfuss (3f 4m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at March 2008

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CLASSIC FEMINIST DRAMA



Henrik Ibsen's **HEDDA GABLER**

in a version by Richard Eyre

Classic Drama

Cast: 4f (26, 29, 55, 65); 3m (45, 2 aged 33)

Set: Single interior

Richard Eyre's high-profile adaptation of Ibsen's famous 'problem play' about a headstrong woman's determination to control those around her. 'Hedda is often regarded as the female Hamlet. But Eyre reminds us that it is a great polyphonic play as well as a commanding title-role.' *Guardian*. Premiere: Almeida Theatre, London 2005

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 842 4, £8.99

The Story

Arriving home after an extended honeymoon, Hedda Gabler struggles with an existence that is, for her, devoid of excitement and enchantment. Filled with a passion for life that cannot be confined by her marriage or 'perfect home', Hedda strives to find a way to fulfil her desires by manipulating those around her. She mercilessly bullies her old schoolfriend Thea; belittles her husband Tesman; beguiles their friend Judge Brack – but, filled with emptiness and weary with rage, Hedda is charging headlong into her own tragedy...

Extract:

HEDDA. We were at school together.

THEA. You used to pull my hair if I passed you on the stairs. You said you'd set fire to it.

HEDDA. Did I? It was a joke.

THEA. Well, I took it seriously. Silly, I know. Anyway, we've not stayed close and you were always, well, in a different world from me, I mean.

HEDDA. We called each other by our Christian names at school –

THEA. We didn't.

HEDDA. We did, and now we will again. (*Moves to THEA and kisses her cheek.*) You must call me Hedda and we'll swap secrets...

THEA (*holding HEDDA's hand*). You're so kind, I'm not used to it...

HEDDA. ...and I'll call you little Thora.

THEA. It's Thea.

HEDDA. Didn't I say Thea? (*Sympathetically.*) You haven't been much loved, Thea, have you? At home?

THEA. I've never had a home.

HEDDA. I thought not.

THEA. Never...never...never...





HEDDA. You went as his housekeeper to Mr Elvsted's, didn't you?

THEA. Governess actually, but his wife was very ill, so I had to look after the house.

HEDDA. And then you became its mistress.

THEA (*heavily*). I did.

Try these –

-  *After Mrs Rochester* by Polly Teale (6f 2m, or more)
-  *The Father* by August Strindberg, adapted by Mike Poulton (3f 5m)
-  *A Doll's House* by Henrik Ibsen, translated by Kenneth McLeish (3f 3m, or more, plus 3 children)
-  Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

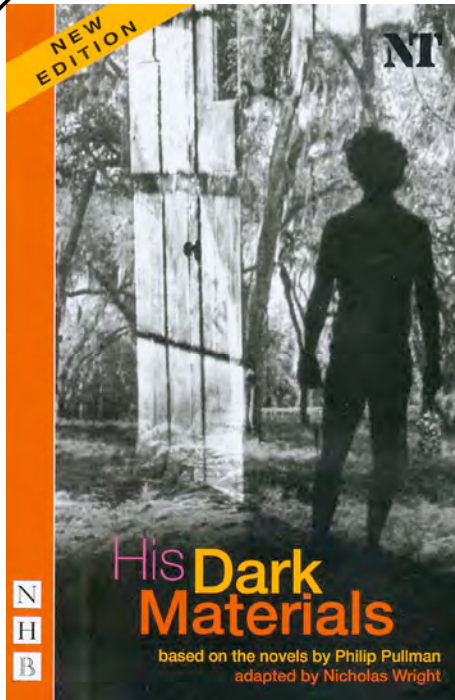
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Large Cast

EPIC ADVENTURE FOR AN ENSEMBLE

Top 20
Most Performed



Philip Pullman's
HIS DARK MATERIALS
adapted by Nicholas Wright

Drama (suitable for actors and audiences aged 12 and over)

Large mixed cast, minimum 25 (doubling possible, puppetry possible)

Set: Multiple sets

An epic **two-play dramatisation** of Pullman's best-selling trilogy. Can be staged in imaginative ways without the use of sophisticated technology. 'The magical creations of Philip Pullman soar from page to stage in what could be the most spectacular blockbuster ever' *Observer*. Premiere: National Theatre, Olivier, 2003; revived 2004-5

Fee: £96, plus VAT, both parts per performance, £64, plus VAT, for one part only

Scripts: ISBN 978 1 85459 831 8, £9.99

The Story

Lyra and Will embark on a thrilling journey through worlds familiar and unknown. Their great quest demands a savage struggle against the most dangerous enemies. They encounter fantastical creatures in parallel worlds – rebellious angels, soul-eating Spectres, child-catching Gobblers and the armoured bears and witch-clans of the Arctic. They even visit the Land of the Dead, and finally discover the secret of Dust and how it is linked to their own lives.

Extract:

WILL. So...how did you get here?

LYRA. Through the Aurora.

WILL. Rubbish!

LYRA. What about you, then?

WILL. I came through a window in the air. Near a bus shelter in Oxford.

LYRA. That's impossible.

WILL. Yeah, and walking through the Aurora, that's just normal, I suppose. Tell you what. I'll pretend to believe you, and you can pretend to believe me, and then we won't have to row, all right?

LYRA. Look, I don't mind.

WILL. You hungry?

LYRA. Yeah, a bit.

WILL. There's eggs in there. I'll cook an omelette.

He goes to the fridge.

LYRA. Boys can't cook.





WILL. Well, this boy's had to.


LYRA. In my world, servants do the cooking.

WILL. In my world, the Coke is brown.

He produces a couple of bottles of green Coke. Gives her one.

Try these –

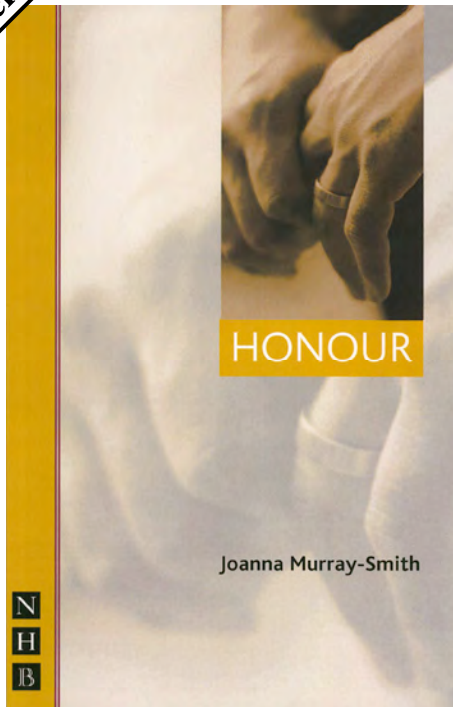
-  *Arabian Nights* by Dominic Cooke (4f 5m, or more)
-  *Coram Boy* by Helen Edmundson from the novel by Jamila Gavin (3f 10m)
-  *Animal Farm* by Ian Wooldridge after George Orwell (Mixed cast, minimum 6)
-  *Beauty and the Beast* by Laurence Boswell (4f 5m)

 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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HONOUR

by Joanna Murray-Smith

Drama

Cast: 3f (60s, 30s, 20s); 1m (60s)

Set: Minimal

A provocative, unsettling play about male infidelity as seen from the point of view of the wife, the 'other woman', and the daughter. 'Murray-Smith's considerable skill lies in charting the minute emotional shifts and the subtle power play between the four people' *Mail on Sunday*. Premiere: Melbourne, Australia 1995; National Theatre, London 2003; revived West End 2006

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 728 1, £8.99

The Story

George and Honor have been happily married for thirty-two years. She is a successful – if presently blocked – poet, he is a revered columnist. They live in agreeable understanding; that is, until Claudia, a pushy young female journalist, arrives on an assignment to 'profile' George. Simultaneously flattering George's vanity and undermining Honor's devotion to her husband, she systematically demolishes their comfortable bond. What will be the fallout for the rest of the family when this middle-class, middle-aged marriage suddenly stalls?

Extract:

HONOR. We had our darker moments but we stuck it out.

CLAUDIA. Many don't –

HONOR. I suppose they don't –

CLAUDIA. Why is that, do you think? What gave you the – the strength?

HONOR. The strength?

CLAUDIA. Whatever we call that kind of perseverance.

HONOR (*beat*). Well, because we – we *love*...

CLAUDIA. How do you know where the heart of a relationship lies? In the very best moments, in the ordinary moments, in the worst?

HONOR. In all of them – You know the worth of what you're in. You know how much misery is tolerable.

CLAUDIA. So misery is part of what we might all expect of love?

HONOR. Well, yes. Yes. I mean, that's what – that's what gives a relationship depth. That's what love is, actually. A very complex mixture of pain and pleasure –

CLAUDIA. And sexual desire –

HONOR. Of course. Although, you know – at our age – sometimes you'd really rather read the last chapter of your Anne Tyler than handcuff each other to the bed head.

Try these –

☞ *Three Women and a Piano Tuner* by Helen Cooper (3f 1m)

☞ *Abandonment* by Kate Atkinson (8f 2m)

☞ *Good Things* by Liz Lochhead (2f 2m)

☞ *Iron* by Rona Munro (3f 1m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

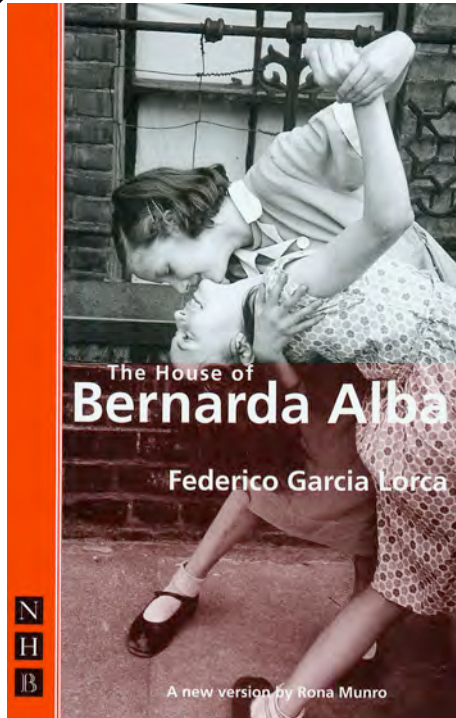
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Strong
Female Roles

ALL-FEMALE CAST

Top 20
Most Performed



THE HOUSE OF BERNARDA ALBA

by Federico García Lorca
in a version by Rona Munro

Drama

Cast: 9-10f (2 aged 50-60s, others aged 16-late 20s)

Set: single interior

Set in 1930s Spain, this is a lyrical tragedy of repressed passion, thwarted desire and a mother's tyrannical rule over her daughters – in a vigorous new translation by playwright Rona Munro. 'A tremendous piece of theatre' *Sunday Telegraph*. Premiere: Shared Experience, Young Vic and UK Tour, 1999

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 459 4, £8.99

The Story

When Bernarda Alba's husband dies she commands her daughters to lock themselves away from the world for eight years in mourning. But the tyranny of Bernarda's repressive rule can't cool the passion that smoulders darkly within the household. And one night Pepe, the eldest daughter's suitor, is seen at the window of her younger, more beautiful sister – proving that locks alone can't hold back the growing tide of desire...

Extract:

BERNARDA. There are eight years of mourning ahead of us. Not even the wind will get into this house. It'll be as if we'd bricked up every window and door. That's how it was in my father's house and my grandfather's. In the meantime I have twenty bolts of linen in the chest to cut up for sheets and bedspreads. Magdalena will embroider them.

MAGDALENA (*sarcastic*). Oh will I?

ADELA (*sourly*). If you don't want to embroider them, they won't get embroidered. Then yours will look better. Is that the idea?

MAGDALENA. I don't want to embroider any of

them. I know I'm never getting married. I'd rather carry sacks to the mill. I'd rather do anything than sit in this dark room day after day.

BERNARDA. Now you know what it means to be a woman.

MAGDALENA. Yes, we're all cursed.

BERNARDA. In here you'll do what I say. You can't go running to your father now. A needle and a thread for the women. A whip and a mule for the men. That's how it should be for a well-bred family.

Try these –

📖 *Blood Wedding* by Lorca, in a version by Tanya Ronder (8f 5m, or more)

📖 *Iron* by Rona Munro (3f 1m)

📖 *Be My Baby* by Amanda Whittington (6f)

📖 *The Guild Sisters* by Michel Tremblay, trans. B.Findlay & M.Bowman (15f)

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NICK HERN BOOKS The Best for Plays - Theatrebooks - Screenplays

AWARD-WINNING NEW DRAMA



HOW TO DISAPPEAR COMPLETELY AND NEVER BE FOUND

by Fin Kennedy

Drama

Cast: 2-7f (20s-50s); 3-15m (30s-50s); plus extras

Set: Multipurpose

The John Whiting Award-winning play about one man's desperate attempts to buck the system, and what really makes us what we are in the 21st century. 'An unsettling, dangerous play that makes you want to run away from yourself.' *Guardian*. Premiere: Sheffield Theatres 2007.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 964 3, £8.99

The Story

Charlie is a hot young executive with a casual drug habit and a timer set to self-destruct. As he careers towards breaking point, he makes the decision to vanish. A visit to a Southend seafarer fortune teller's brings him face to face with a master of the art of disappearing, along with a rapidly disintegrating past. Haunted by visitations from a pathologist who swears he is already lying flat out on her slab, Charlie begins a nightmarish journey to the very edge of existence that sees him stripped of everything that made him who he was – but can he ever run far enough?

Extract [Setting – in a pub]:

CHARLIE. Do you ever. Do you ever feel like everything's fake?

ERIC [a work colleague]. Eh?

CHARLIE. Like this place. It looks like an old pub but it wasn't here last year.

ERIC. That's branding, mate. That's why we're on the big bucks. You just gotta believe.

CHARLIE. I do believe.

ERIC. Do you? I'm not sure you do.

CHARLIE. I do.

ERIC. Questions are being asked, Charlie.

CHARLIE. It's fine.

ERIC. I mean, do you wanna throw all this away?

CHARLIE. No.

ERIC. Course you don't. Who would? We're the bollocks. We are living the dream. Everyone wants to be us. Even us. (*He laughs.*) If you can't hack the pace you know what you gotta do, don't ya?

CHARLIE. Yeah. Yeah thanks, Eric.

ERIC (*checking his watch and downing his pint*). Time's up. See you tonight, yeah? (*He goes.*)

CHARLIE. Yeah. (*He's alone and looking ill.*) You go back to work. Throw up. Put in another ten hours. Try and avoid any mirrors. (*He pops a pill and smooths his hair down.*) Then you pop another wake-up pill and go to a party.

Try these –

📖 *Protection* by Fin Kennedy (7f 4m)

📖 *One Day All This Will Come To Nothing* by Catherine Grosvenor (2f 4m)

📖 *O Go My Man* by Stella Feehily (5f 3m)

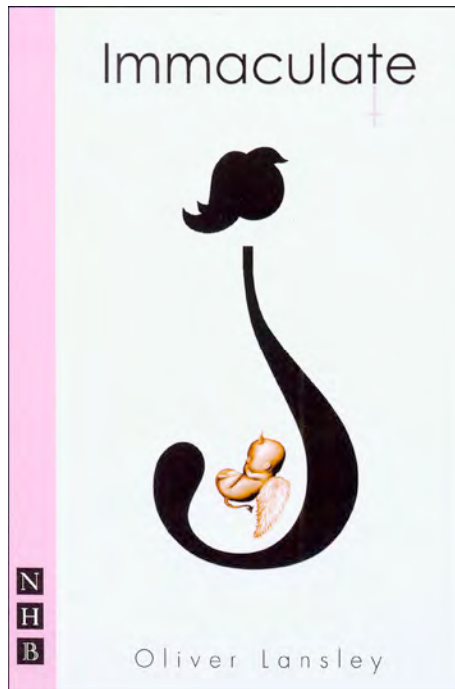
📖 *Long Time Dead* by Rona Munro (2f 3m)

👉 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 9/11/07

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CONCEPTION COMEDY



IMMACULATE

by Oliver Lansley

Comedy/Drama

Cast: 2f (20s-30s); 4m (2 aged 20s-30s, 2 aged 30s); (plus extras if possible)

Set: Single interior set

A laugh-out-loud comic variation on the virgin birth, in which a young, modern woman finds her life spiralling into farcical confusion when she wakes up one morning, unaccountably pregnant. 'Genuinely a laugh a minute, with some real strokes of comic genius' *Metro*. Premiere: Edinburgh Fringe Festival 2005.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 944 5, £8.99

The Story

Mia is young, free and single, and hasn't had sex for the last eleven and a half months. When she wakes up one morning nine months pregnant, with the Angel Gabriel on her doorstep claiming parentage, she is understandably flummoxed. So when her insensitive ex-boyfriend, Michael, decides *he's* the father, it seems like it can't get any worse. And then there's Mia's old classmate, Gary, who turns up claiming it's *his* baby. Oh yeah, and Satan himself wants in on the action too...

Extract:

GABRIEL. Look, I think there's been some mistake. I'm here for the baby?...*your* baby.

MIA (*glaring at him*). Excuse me?

GABRIEL. Your baby?

MIA (*taken aback*). Sorry, what are you trying to...?

GABRIEL (*showing MIA a scroll*). That is your name, correct?

MIA. Yes.

GABRIEL. And the details are correct, date of birth and so forth?

MIA. Yes, how did you...?

GABRIEL. Right, so then, it's one of ours.

MIA. Sorry? Ours? What? What are you talking about? Who is ours? Who are you?

GABRIEL. Oh goodness, sorry, I should introduce myself. We have a policy for this usually, as obviously it's a stressful situation but...look, I've been travelling all day...

MIA. Who are you?

GABRIEL. I'm Gabriel, I'm an angel, *the* angel. The baby...it's one of ours. (*Pause*.) Maybe you should sit down, I know it can be quite a shock.

MIA. What? So...you're telling me this baby is...

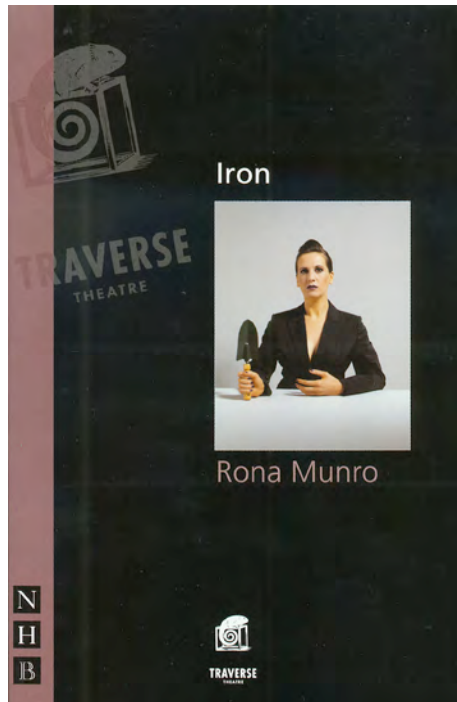
GABRIEL. One of the divine, a lamb of God, a child of creation...

Try these -

- 📖 *Four Nights In Knaresborough* by Paul Webb (1f 5m)
- 📖 *Mr Kolpert* by David Gieselmann, translated by David Tushingham (2f 3m)
- 📖 *Passing Places* by Stephen Greenhorn (2f 5m)
- 📖 *100* by Diene Petterle, Neil Monaghan and Christopher Heimann (2f 2m plus 1m/f)
- 👉 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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IRON by Rona Munro

Drama

Cast: 3f (2 principal females aged 25 and 45, 1 aged 24); 1m (aged 53)

Set: flexible (prison cell, interview room, prison garden), can be simply staged

An intense psychological drama set in a women's prison, in which a mother and daughter try to break through the barriers of time, memory and punishment which separate them. 'An exceptionally gripping and deeply moving play... psychological drama at its best' *Telegraph*. Winner of the John Whiting Award. Premiere: Traverse Theatre, Edinburgh, 2002; Royal Court Theatre, 2003

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 703 8, £8.99

The Story

Josie is seeing her mother Fay for the first time in a while – she's never walked into a prison before, and she's been putting it off for fifteen years. Fay is serving life for murdering her husband with a kitchen knife. Her daughter needs to find out why she can't remember anything that came before that terrible night, and why her own mother would kill her father. Uncovering the memories they share is going to be more perilous than either of them can imagine...

Extract [Setting: the prison interview room]:

FAY. I've not been in here before. Not had a visit in this room before. It's a nice room isn't it? This is an eye opener this, I'm telling you. This is a day out for me. Seeing them all.

JOSIE. You got a lot of friends then?

FAY. Oh you have a laugh. You know.

Pause.

You think folk are your friends but they're not. That's how it is really.

JOSIE. What do you mean?

FAY *shrugs*.

FAY. I can't eat bananas at all.

JOSIE. Sorry?

FAY. Fruit. I can't stomach bananas. You didn't bring me in any did you?





JOSIE. I don't know. It was like a big...It was a fruit basket, you know? I think maybe a couple.


FAY. Another time you could bring me some cigarettes. Or chocolate. Cigarettes and chocolate. That'd be lovely. Get me that...If you come again I mean.

JOSIE. I will. If you want me to.

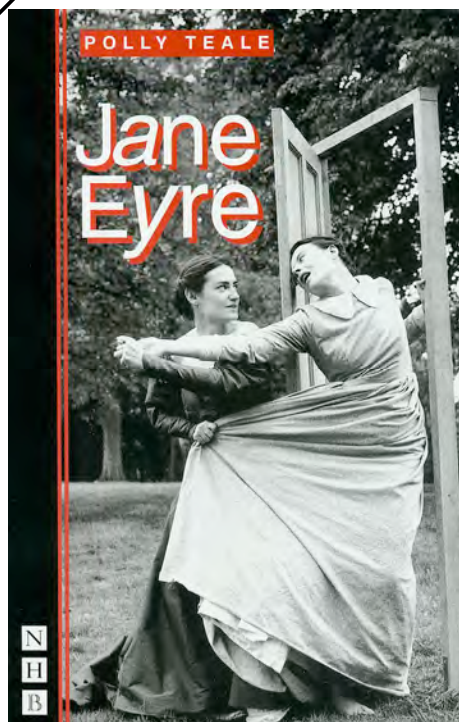
FAY. I don't mind.

Try these –

-  *Abandonment* by Kate Atkinson (5f 4m)
-  *Honour* by Joanna Murray-Smith (3f 1m)
-  *Your Turn To Clean The Stair* by Rona Munro (3f 2m)
-  *Three Women And A Piano Tuner* by Helen Cooper (3f 1m)

 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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Charlotte Brontë's
JANE EYRE
adapted by Polly Teale

Drama/Literary Adaptation

Cast: 5f-14f; 3-12m (wide age range)

Set: open playing area; a raised level with a lockable door; minimal furniture and props

A bold and theatrically inventive adaptation that puts the interior life of the novel on stage. 'Polly Teale has liberated Jane Eyre in a way that Charlotte Brontë could not. Her most inspired idea is to fuse the mad woman in the attic with Jane's younger self' *Observer*. Premiere: Shared Experience at the Young Vic, on tour and West End 1997; revived Trafalgar Studios, London 2006

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 329 0, £8.99

The Story

As a child, the orphaned Jane Eyre is taught by a succession of severe guardians to stifle her natural exuberance. A part of herself is locked away, out of view of polite society... until she arrives at Rochester's house as a governess to his young child. Soon Rochester's passionate nature reawakens Jane's hidden self, but darker secrets are stirring in the attic...

Extract:

ROCHESTER. Do you regard me as irredeemable now you know something of my past?

JANE. No, sir, (*Tentatively.*) because you are living now I think by better rules.

ROCH. But how can I clear the dark pool of memory? Can I live again without remorse and guilt?

JANE. Repentance, sir, is the cure, they say.

ROCH (*laughs mockingly*). Of course.

JANE. If from this day forward you decide to correct your thoughts and actions, you will soon have a new store of recollections. One to which you might revert with pleasure.

ROCH (*with intensity*). Yes. Indeed. I believe it to be so. It must be so.

He looks at JANE long and hard. The sky darkens. She breaks from him suddenly. She becomes very formal.

JANE. I must go, sir.

ROCH. Of course.

JANE: Good evening.

ROCH. Good evening.

JANE hurries away. As soon as she is alone she falls to her knees and speaks to God.

JANE. Forgive me, Lord. Teach me to be calm. To want nothing. Desire nothing for myself.

Try these –

- ☞ *The Mill on the Floss* adapted by Helen Edmundson from the novel by George Eliot (4f 4m, or more)
- ☞ *After Mrs Rochester* by Polly Teale (6f 2m, or more)
- ☞ *Anna Karenina* adapted by Helen Edmundson from the novel by Leo Tolstoy (3f 4m, or more)
- ☞ *Brontë* by Polly Teale (5f 2m, or more)
- ☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

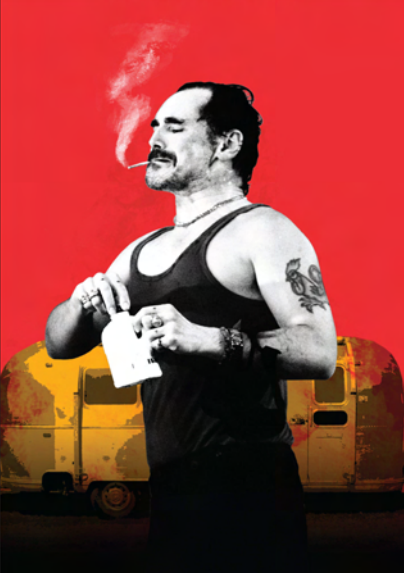
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Iconic
male lead
role

MODERN ENGLISH CLASSIC

JERUSALEM

BY JEZ BUTTERWORTH



JERUSALEM

by Jez Butterworth

Drama

Cast: 5f (3 aged 15, 2 aged 20–30), 8m (5 aged 17–28, 3 older), plus 1 boy (aged 6)

Set: Single built set (mobile home in a woodland clearing)

A comic, contemporary vision of life in England's green and pleasant land 'Unarguably one of the best dramas of the twenty-first century' *Guardian*

Premiere: Royal Court Theatre, 2009

Fee: enquire about availability

Scripts: ISBN 978 1 84842 050 2, £8.99

The Story

On St. George's Day, the morning of the local country fair, Johnny 'Rooster' Byron, local waster and Lord of Misrule, is a wanted man. The council officials want to serve him an eviction notice on the trailer in the woods which is his home, his son wants to be taken to the fair, a vengeful father who suspects him of leading his under-age daughter astray, wants to give him a serious kicking, and a motley crew of mates want his ample supply of drugs and alcohol, and to be regaled by his tales. He can spin a yarn for sure, and has kept himself afloat thus far with his menacing charm and cunning wit, and a wealth of outlandish mythical stories, but how will he dig himself out of the hole this time?

Extract:

PROFESSOR. To Titania. To Woden's Wild Hunt.

To the blossom and the May-come,
St. George, and all the lost Gods of England!
They drain their cups. Slap them down.

By the way, I saw some people in the wood.
Officials. A man and a woman. They were here
last week.

JOHNNY. They're from the Palace. The Queen
wants to commission a portrait of me to hang in
the National Gallery. In recognition for my years
of charitable service to the community.

PROFESSOR. Are you quite sure? They looked
serious. You're not in trouble, I hope, Mr Byron?

JOHNNY. You don't need to worry yourself,
Professor. Not on a beautiful morning like him.

PROFESSOR. Yes. Yes. Of course. This magic
morn. The wild green time is upon us. Summer
is begun! (*Beat.*) Well, I best be off, Mr Byron. I
can't miss the floats.

JOHNNY. Take care, Professor. If you want my
advice: stick to the cider, get some cake in you
around four. Keep your trousers on, and if you
break any bones, or piss yourself, it's over. Go
home. There's always next year.

Try these:

📖 *Parlour Song* by Jez Butterworth (1f 2m)

📖 *Night Heron, The* by Jez Butterworth (1f 6m)

📖 *Winterling, The* by Jez Butterworth (1f 4m)

📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 02/06/10

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Rudyard Kipling's THE JUNGLE BOOK

adapted by Stuart Paterson

Literary Adaptation/Comedy/Drama (suitable for young audiences and performers)

Cast: 2-8f; 6-13m; plus extras

Set: Flexible staging

A highly acclaimed and beautifully faithful stage adaptation of Kipling's jungle adventure, filled with songs, excitement, humour and poignancy for audiences of all ages and performers of all ages and abilities. 'A top-class production, a tropical cocktail of intense and comical moments, shaken and stirred with heart-stopping dangers and surprises.' *Daily Telegraph*. Premiere: Birmingham Stage Company at Birmingham Old Rep; and national tour, 2004

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 968 1, £7.99

The Story

Shere Khan the tiger is lord of the jungle, so when his man-cub dinner is rescued by the she-wolf Raksha, he is *not* happy about it. The tiny man cub, lost and alone now in the forest, is adopted by the wolves and named Mowgli, 'Little Frog'. He grows up running wild with the pack, and singing jungle songs with his friends and teachers, Baloo the bear and Bagheera the panther. But as Mowgli grows he begins to notice how different he is from his furry friends. When he starts thinking about where he came from and where he really belongs, Mowgli strikes out to find 'home' – but his journey may lead him straight into Shere Khan's hungry jaws...

Extract:

BAGHEERA. Attend to your teacher, little brother, and you need never be afraid.

MOWGLI. I have the Pack, and I have you, and Baloo. He might be slow, but he would strike a blow for me. Why should I be afraid?

BAGHEERA. Shere Khan means to kill you.

MOWGLI. Shere Khan is all tail and talk.

BALOO. Learn to listen.

MOWGLI. Why? So I can learn to be afraid? You and Raksha and Bagheera and Akela, you loved me first because I was not afraid, and I won't start now. Do you hear me, Shere Khan? I'm not afraid of you! I'm not afraid!

BAGHEERA. Someone comes.

The sinister sound of laughing.

BALOO. Stand strong!

Enter TABAQUI the jackal, laughing and shivering.

TABAQUI. So, man cub, you are not afraid?

MOWGLI. No, Jackal, not of Shere Khan or you!

TABAQUI. Well, you should be, my little ankle bone...

MOWGLI (*laughing*). You're just a thief, that's all you are, a stupid little...

TABAQUI (*rounding on MOWGLI with sudden ferocity*). We'll tear you, boy! (*With a horrid smile*.) Oh yes, we'll tear you!

Try these –

- 📖 *Kensuke's Kingdom* by Michael Morpurgo, adapted by Stuart Paterson (2f 4m)
- 📖 *Arabian Nights* by Dominic Cooke (4f 5m, or more, large cast possible)
- 📖 *His Dark Materials* by Philip Pullman, adapted by Nicholas Wright (large mixed cast, minimum 25)
- 👉 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 9/11/07

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Strong
Female Roles

DISCOVERING THE PAST

Top 20
Most Performed



KINDERTRANSPORT

by Diane Samuels

Drama

Cast: 5f (ages 9-17, 20s, 30s, 50s, 80s), 1m (any age)

Set: storage room (with flashbacks to other locations)

A touching story of family life shaped by the Kindertransport – the evacuation of Jewish children from Nazi Germany in the 1930s – with rewarding roles for a largely female cast, and a delightfully simple staging. 'The best play about the pain and passion of mother/daughter relationships' *Guardian*. Premiere: Soho Theatre 1993, West End 1996; Revived Shared Experience on tour, 2006-7

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 227 9, £8.99

The Story

Evelyn is in her fifties, an ordinary Englishwoman living in a London suburb, when her daughter Faith makes a chance discovery about her mother's past. Evelyn was once Eva Schlesinger, sent to England at the age of nine by her Jewish parents to escape the death camps of Nazi Germany. Now Faith is about to leave home too, but not before the traumatic events of Evelyn's past spill onto the stage – a child torn from her parents' arms for the sake of a new and better life...

Extract [Setting – a Train]:

OFFICER. Whose case is this?

EVA. Mine.

OFFICER. Stand up straight. Turn your label round then. It's gone the wrong way. Can't see your number.

EVA (*turning the label round. Quietly*). Sorry.

OFFICER. Speak up.

EVA. Sorry.

OFFICER. Sir! Sorry, Sir.

EVA. Sorry, Sir.

OFFICER. No one will know what to do with you if they can't see your number. Will they?

EVA. No, Sir.

OFFICER. Might have to remove you from the train. Mighn't we?

EVA. Yes, Sir.

OFFICER. D'you know it at least?

EVA. 3362, Sir.

OFFICER (*taking out a pen*). Don't want you to forget who you are now, do we?

EVA. No, Sir.

OFFICER. Let me remind you.

He draws a huge star of David on the label.

There. That should tell 'em wherever it is you're going. Best to keep them informed, eh?

EVA (*terrified*). Yes, Sir.

Try these –

- ☞ *This Is A Chair* by Caryl Churchill (7f 8m, or more)
- ☞ *Nuremberg* by Richard Norton-Taylor (Up to 13m)
- ☞ *Mother Teresa Is Dead* by Helen Edmundson (2f 2m)
- ☞ *Pentecost* by David Edgar (4f 11m)

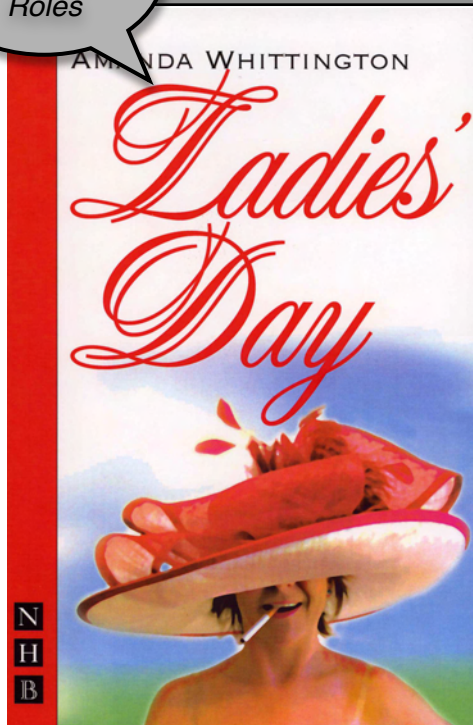
☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 13/2/09

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N
H
B

Strong
Female
Roles

AMANDA WHITTINGTON



LADIES' DAY

by Amanda Whittington

Drama

Cast: 4f 1m or 6m

Set: Simple

Work, love and life are just one long, hard slog for the fish-filleting foursome Pearl, Jan, Shelley and Linda. But their fortunes are set to change when Linda finds tickets to Ladies' Day at Royal Ascot the year it relocated to York. 'With its Yorkshire heart and soul it has all the warmth of a *Calendar Girls* or a *Full Monty*' *Yorkshire Post*

Premiere: Hull Truck Theatre, 2005

Scripts: ISBN 978 1 85459 950 6, £8.99

LADIES DOWN UNDER

Cast: 4f 2m

Set: Simple

The sequel to *Ladies' Day*, in which the foursome are celebrating their win at the races with the trip of a lifetime to Australia. While Shelley dreams of luxury and glamour, the rest of the gang decide to go native and camp out under the stars at Uluru. 'Was the sea ever that blue at home? – Not in Patrington Haven.'

Premiere: Hull Truck Theatre, 2007

Scripts: ISBN 978 1 85459 995 7, £8.99

PLAYER'S ANGELS

Cast: 4f 1m

Set: Simple

It's 1953 and all the girls want to work at John Player's, the best employer in town. Player's Angels have a good wage, a tobacco allowance and a reputation. Cyn dreams of being a beauty queen and Vee adjusts to married life. Widowed Glad and her young supervisor Bill have a secret of their own but when Glad's niece Mae comes to work at Player's, they won't keep it much longer. 'That shine. Is it – you know – French wotsit? – I've always called it elbow grease.'

Premiere: New Perspectives Theatre Company, 1999

Scripts: A cast set of the script is available in digital format, at £35 plus VAT

Fee for each of these plays: £64, plus VAT, per performance

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Strong
Female Roles

MOVING MODERN DRAMA



MINE

by Polly Teale

Drama

Cast: 5f (wide span of ages); 1m doubling (30s)

Set: Multipurpose

A touching drama about a couple's determination to adopt and the surprising consequences. 'A sensitively handled panorama of emotions about what it means to be part of a family and to want to create a new one.' *Evening Standard*. Premiere: Hampstead Theatre, London, and UK tour, 2008.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 84842 004 5, £8.99

The Story

A wealthy, successful couple have a beautiful home and a glamorous life in North London. They have everything they could wish for. Except the one thing they want most of all: a baby. But when they do finally adopt a child, the baby's troubled mother also comes into their lives, and a frightening tug-of-love ensues that makes them question what they thought was missing from their lives before and how their new baby fills the void.

Extract:

WOMAN. I'm terrified there'll be something wrong with her. And I'm afraid I won't love her enough because she isn't mine and she doesn't look like me or you or any of us and I'm too selfish just like she thinks I am.

MAN. Stop it.

WOMAN. Or worse than that.

MAN. Shshsh.

WOMAN. We fall in love with her, completely and utterly, and then they take her away. Take her back.

MAN. Listen—

WOMAN. Or later when she's older, she gets ill, or sick, sick like her mother. Messed up, miserable, wretched, because there's something in there. In the genes. Like a curse in a fairy story that you can't break no matter how much you love her, no matter

how hard you try to give her everything... to make her better... She's right. I want a perfect little girl. I want her to be beautiful and clever and gorgeous and talented and—

MAN. We don't have to... We haven't agreed. We could still...

WOMAN. What?

MAN. Say no.

WOMAN. No?

MAN. If it's not right. If it doesn't feel right.

Beat.

WOMAN. I can't believe you just said that.

MAN. You said...

WOMAN. I said I was afraid. That doesn't mean I'm going to—

Try these –

☞ *Cariad* by Sophie Stanton (3f)

☞ *Madame Bovary: Breakfast with Emma* by Gustave Flaubert, adapted by Fay Weldon (2f 3m)

☞ *Thérèse Raquin* by Émile Zola, adapted by Nicholas Wright (3f 4m)

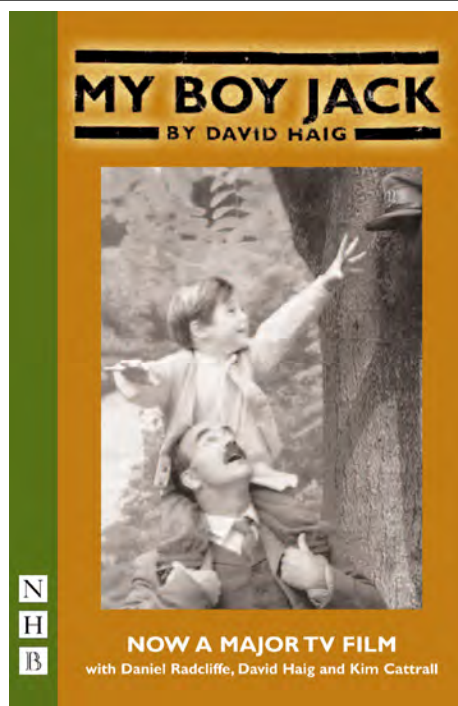
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N
H
B

POWERFUL WARTIME DRAMA



MY BOY JACK

by David Haig

Historical Drama

Cast: 2f (19, mid-40s); 5-8m (ages ranging 16-50s)

Set: Flexible staging

The tragic story of how Rudyard Kipling sent his son to his death in the First World War. This acclaimed stageplay was filmed for television in 2007, with Daniel Radcliffe as Jack and the author himself as Kipling. 'Dramatises Kipling's story beautifully. The family confrontations bristle with life.' *Financial Times*. Premiere: Hampstead Theatre, London, 1997.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 583 6, £8.99

The Story

His storytelling continues to delight millions across the world, but his own story was full of anguish and heartbreak. The year is 1913 and war with Germany is imminent. Rudyard Kipling's determination to send his severely short-sighted son to war triggers a bitter family conflict which leaves Britain's renowned patriot devastated by the warring of his own greatest passions: his love for children – above all his own – and his devotion to King and Country.

Extract:

ELSIE. Father, that's awful! You march up to one of your powerful pals, who's on the verge of conking out, and...

RUDYARD. That's enough!

ELSIE (*furious*). What was the point of those examinations? All totally humiliating for you, Jack, and they all said the same thing – your eyesight isn't good enough. It's too dangerous. Well frankly, Father, it'll be your fault if Jack is killed.

RUDYARD. Get out!

ELSIE. No, I won't.

RUDYARD. GET OUT!

ELSIE. Mother, didn't you try and stop him?

CARRIE. Yes, I did.

ELSIE. You did? But the men ploughed on regardless, did they?

RUDYARD. This is intolerable.

ELSIE (*to RUDYARD*). Why did you do it?

RUDYARD (*passionately*). You don't understand... neither of you understand what is at stake.

ELSIE. Yes, we do.

RUDYARD. I don't think so. What our country has achieved in the last 150 years is unique. We have built up, painstakingly built up, a family of nations...

ELSIE. And to preserve that you would put your son's life at risk?

RUDYARD. Not worthy of you.

ELSIE. That's in the equation, isn't it?

RUDYARD. No, it isn't.

ELSIE. You don't think for one second that Jack gives a damn about the British Empire – do they?

Try these –

📖 *Touched* by Stephen Lowe (6f 3m)

📖 *Kindertransport* by Diane Samuels (5f 1m)

📖 *Nuremberg* by Richard Taylor-Norton (13m, or more)

📌 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at March 2008

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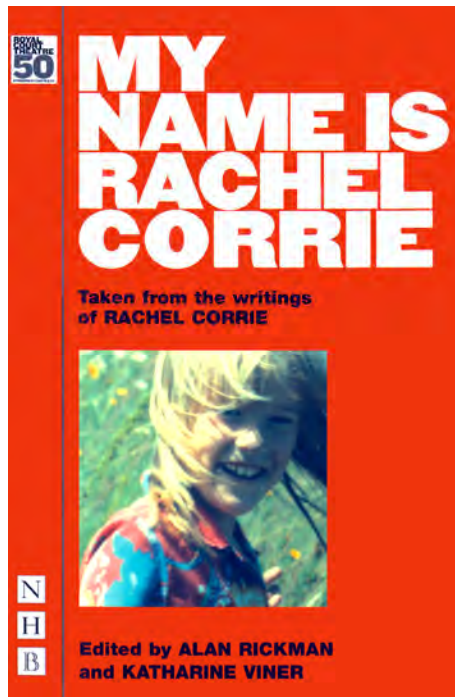
NICK HERN BOOKS

The Best for Plays - Theatrebooks - Screenplays



Strong
Female Role

MOVING REAL-LIFE DRAMA



MY NAME IS RACHEL CORRIE

from the writings of Rachel Corrie
edited by Alan Rickman & Katharine Viner

Drama

Cast: 1f

Set: Simple, flexible set

The moving account of the life and early death of a young female activist, adapted from her own writings. Best New Play, 2006 Whatsonstage.com Theatregoers' Choice Awards. 'Funny, passionate, bristling with idealism and luminously intelligent, Corrie emerges as a bona fide hero for this brutalised world of ours.' *Time Out*. Premiere: Royal Court Theatre, London, 2005; followed by West End run, national and international tours.

Fee: enquire about availability

Scripts: ISBN 978 1 85459 946 9, £8.99

The Story

Why did a 23-year old woman leave her comfortable American life to stand between an Israeli army bulldozer and a Palestinian home in the Gaza strip? Compiled from her letters, diaries and emails, *My Name Is Rachel Corrie* recounts her short life and sudden death in her own words.

Extract:

February 1st. Jenny spoke over the bullhorn, saying, 'Do not shoot. We are unarmed civilians,' naming the countries we came from and letting the IDF know our intention to retrieve the man's body.

The first response from the IDF was shouting, 'Go back.' Then they shot about 20 meters in front of us.

A white truck with a blue light rolled up and the person in the truck spoke over the loudspeaker. Told us to leave. Stated, 'You'll get the body later.'

This is my very poor drawing of the dead body we just carried. He had a big white hand poised in the air off the stretcher as if doing the crawl or throwing a baseball.

Had a dream about falling, falling to my death off of something dusty and smooth and crumbling like the cliffs in Utah, but I kept holding on, and when each new foothold or handle of rock broke, I reached out as I fell and grabbed a new one. I didn't have time to think about anything – just react as if I was playing an adrenaline-filled video game. And I heard, 'I can't die, I can't die,' again and again in my head. Seems somehow positive compared to the dreams I used to have of tumbling, thinking, 'This is it, I'm going to die.'

Try these –

- 📖 *The Eleventh Capital* by Alexandra Wood (3f 5m, or more)
- 📖 *Terrorism* by The Presnyakov Brothers (4f 5m, or more)
- 📖 *Bombshells* by Joanna Murray-Smith (1-6f)

📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at June 2008

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N
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B

Small cast
Single set

MODERN MORALITY TALE

Salt

SALT

by Fiona Peek

Drama

Cast: 2f 2m (all in their thirties)

Set: Single interior (kitchen)

A modern morality tale about the corrosive effect money can have on friendship. The play was the joint winner of the 2009 Bruntwood Playwriting Competition.

'very special... Fiona Peek gets to the core of her characters' *Whatsonstage.com*

Premiere: Royal Exchange Theatre, Manchester, 2010

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 84842 069 4, £8.99



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B

Fiona
Peek

The Story

Amy and Simon have the money and children that life has so far denied their best friends, Nick and Rachel. But when they hand the couple the cash to realise their dreams, this simple act of charity brings long-submerged resentments bubbling to the surface. Their drama plays out around a kitchen table, through a succession of dinner parties.

Extract:

RACHEL. It... it couldn't be a more difficult time.

SIMON. No.

Silence.

RACHEL. What if he doesn't want it, Simon?

SIMON. Oh... I think...

RACHEL. Now, I mean. In the circumstances. Or, I don't know. What's worse? That he assumes it's going to be like the rest? That he doesn't need to worry, because it's not going to...

Their eyes meet.

SIMON. Yes. No.

RACHEL. We'd stopped trying.

Pause.

Decided. It must have been, literally... as I was conceiving. That's it. Can't keep going through it all. Enough.

Beat.

And Nick was so relieved. He was so relieved. The thing is, Si... I knew. Almost straight away, after that conversation. That's never happened to me before. You hear of it happening. To lots of people. But never to me.

Try these:

📖 *Cling To Me Like Ivy* by Samantha Ellis (3f 3m)

📖 *Happy Now?* by Lucinda Coxon (3f 4m)

📖 *The Pain and the Itch* by Bruce Norris (4f 3m)

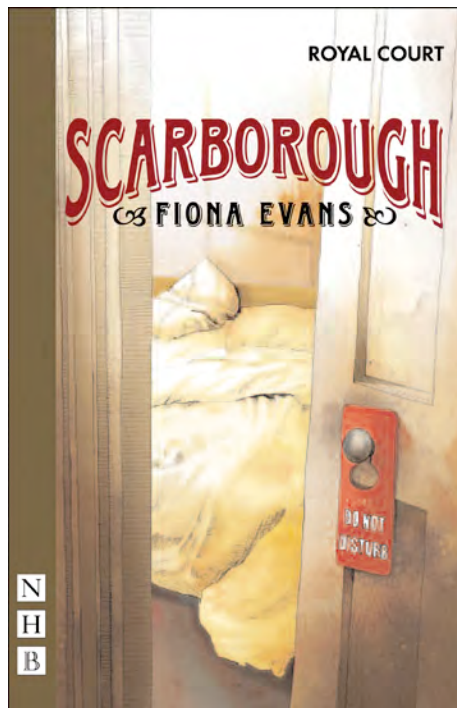
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N
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B

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DANGEROUSLY CHARGED ROMANCE



SCARBOROUGH

by Fiona Evans

Drama

Cast: 2f (15, 29); 2m (15, 29); (one part can be presented independently with 1f1m)

Set: Single interior set (B&B room)

An electrifying portrayal of a dangerously charged romance between a fifteen-year-old and their teacher. Winner of a Fringe First Award, Edinburgh 2007. 'Deeply disturbing... refreshing psychological honesty and touching humour.' *Financial Times*. Premiere: Apartment, Newcastle, 2006; Assembly Rooms, Edinburgh, 2007; revived and expanded Royal Court, London, 2008.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 545 4, £8.99

The Story

Step into a faded hotel room where a couple is having an illicit weekend away. Amidst the peeling wallpaper, they laugh, quarrel and make love, but they don't dare go out. After all, at just fifteen years old, Daz is just a child, and Lauren is his teacher. Another hotel room, another couple, another illicit weekend. It could be a mirror image. But this time, Aidan is the teacher and Beth the schoolchild lover. As the weekend wears on, each couples' everyday lives, responsibilities, and realities threaten to tear apart their already risky relationship...

Extract:

DAZ. So it's okay for you to nag me about my ex all weekend, but I can't mention your boyfriend's name – cool.

LAUREN. I was out of order, I should never...

DAZ. What's he like?

LAUREN. Daz.

DAZ. It's an easy question.

LAUREN. I don't...

DAZ. Well, I do, what the fuck's he like? Is he like me? How old is he? He's young, isn't he? How old?

LAUREN. Forty –

DAZ (*incredulous*). Forty?

LAUREN. Seven.

DAZ. Forty-seven? (*Beat.*) Forty-fucking-seven. (*Beat.*) He'll soon be dead.

LAUREN. It's not important. The age... him... both.

DAZ. If he's not important, then leave him.

LAUREN. That's not... It's not as simple as that.

DAZ. It is to me.

LAUREN. You don't understand.

DAZ. Because I'm just a kid?

LAUREN. I never said that.

DAZ. I'm old enough to shag, but not old enough to understand. Explain. Go on, you're the teacher.

LAUREN. Daz, don't...

DAZ. Don't tell me what to do, we're not in school now.

Try these –

📖 *Cotton Wool* by Ali Taylor (2f 2m)

📖 *Free Outgoing* by Anupama Chandrasekhar (3-4f 2-3m)

📖 *The Things Good Men Do* by Dan Muirden (2f 3m)

📖 *O Go My Man* by Stella Feehily (5f 3m, or more)

👉 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at February 2009

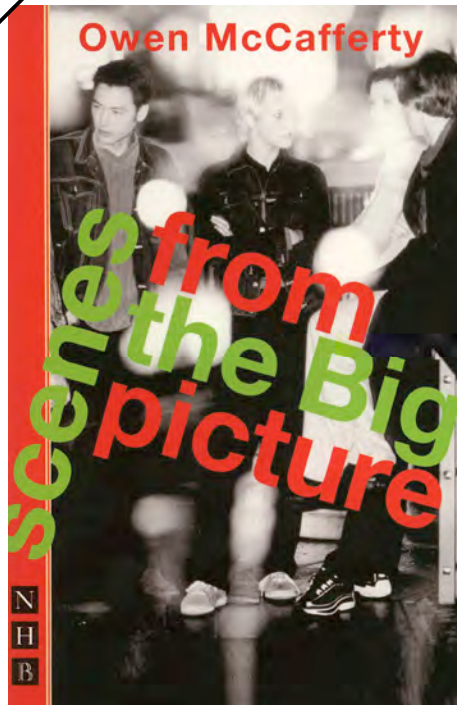
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N
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B

Large Cast

SWEEPING PANORAMA OF CITY LIFE



SCENES FROM THE BIG PICTURE

by Owen McCafferty

Drama

Cast: 7f; 14m (ranging from late teens to early 70s)

Set: multipurpose

A masterful, epic and intimate, twenty-plus-character play about the assorted citizens of Belfast, and how these individuals' lives and woes interweave to build something altogether more troubling. 'McCafferty's ability to show not just the way individual lives intersect, but the collision of private and public worlds, is striking.' *Guardian*. Premiere: National Theatre, London, 2003

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 729 8, £8.99

The Story

Belfast's various inhabitants are getting on with their lives. Theresa has a lot on her mind, what with her middle-management job at the meat factory – which is going down the pan – and a deeper, more personal tragedy at home. The Foggarty brothers, Paul and Harry, are forced together for their Da's funeral – but they're engaged in an age-old feud, and the arms cache buried in the old man's allotment isn't going to help matters. And there are others: a drug-dealer batters his doxy; a shopkeeper resorts to desperate measures to protect his business from thieves; a long-standing affair threatens to implode... Set on a hot summer's day, this is twenty-four hours that will change all these lives forever.

Extract [Setting – Dave and Theresa Black's living room]:

THERESA. we have to work dave our situation doesn't change that

DAVE. our situation changes everything

THERESA. why don't ya get ready for work

DAVE. i'm not going to work

THERESA. what about the job yer on

DAVE. fixin a few tiles on some woman's roof – what – i'm putting things into perspective here – my boy's lyin in the cold earth somewhere – he's been lyin there for fifteen years – it's time we found him

THERESA. our boy – not yers – ours

DAVE. yes – our boy

THERESA. they're lookin dave – they've been lookin for months – they've ripped the countryside up – what more is there to do

DAVE. and today's the day they're goin to stop – i think we should be doin something – makin them not stop – not stop until the find him an we can be allowed to bury him – bury him so the fuckers that shot him don't have the last say

THERESA. if the haven't found thomas by now dave the won't

DAVE. the will if the don't stop – i won't let this be the last day

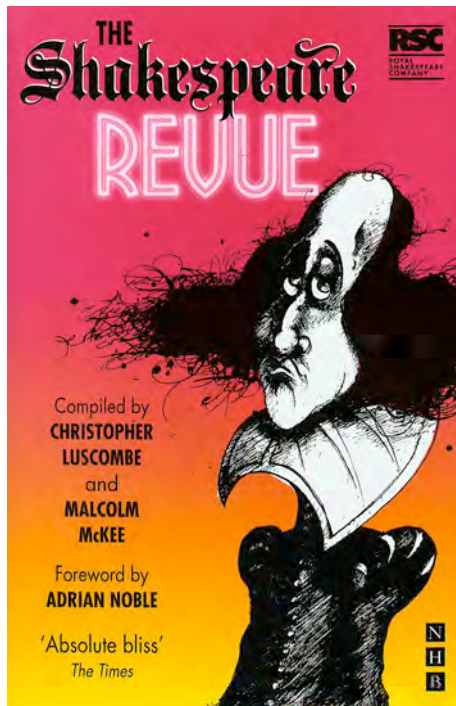
THERESA. go to work

Try these –

- 📖 *The Wexford Trilogy* (three plays) by Billy Roche (1f 6m; 2f 4m; 1f 4m)
- 📖 *Terrorism* by the Presnyakov Brothers, in a translation by Sasha Dugdale (4f 5m, or more)
- 📖 *Shoot the Crow* by Owen McCafferty (4m)
- 📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 9/8/07

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B



THE SHAKESPEARE REVUE

by Christopher Luscombe & Malcolm McKee

Musical revue

Cast: Min 2f; 2m (plus 1 pianist)

Set: Bare stage with piano

A sparkling cabaret of songs and sketches inspired by Shakespeare – devised for the Royal Shakespeare Company and performed successfully by many amateur groups. 'Absolute bliss' *Times*. First presented by the RSC in Stratford and the West End, 1994

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 259 0, £8.99
Score available for hire

The Story

An enchanting collection of witty songs and sketches about the Bard, this revue gathers together some of the finest comic material inspired by Shakespeare. Devised for and first performed at the RSC, this show has been a hit with audiences all over the world, and includes songs and sketches by Noël Coward, Stephen Sondheim, Fry & Laurie, Victoria Wood, Monty Python, Cole Porter, J.B. Priestley, Alan Bennett and many more.

Extract [from 'Shakespeare Masterclass' by Stephen Fry and Hugh Laurie]:

DIRECTOR. Shakespeare has given us time in a *conventional* sense – and time in an *abstract* sense.

ACTOR. Right, yes.

DIRECTOR. All right? Think your voice can convey that, Hugh?

ACTOR. I hope so.

DIRECTOR. I hope so too. All right. Give it a go.

ACTOR. Just the one word?

DIRECTOR. Just the one word for the moment.

ACTOR. Yep. (*He howls the word*) TIME!

DIRECTOR. Wo, wo, wo. Where do we gather from?

ACTOR. Oh, the buttocks.

DIRECTOR. Always the buttocks. Gather from the buttocks. Thank you.

ACTOR (*gathering*). Time!

DIRECTOR. All right, try it again and this time try and bring in a sense of Troy falling, a sense of ruin, of folly, of anger, of decay, of hopelessness and despair, a sense of greed –

Try these –

- ☞ *We Happy Few* by Imogen Stubbs (8f 1m)
- ☞ *On The Ceiling* by Nigel Planer (2-4m)
- ☞ *Loves of Shakespeare's Women* by Susannah York (1f or more)
- ☞ *Satin 'N' Steel* by Amanda Whittington (1f 1m)

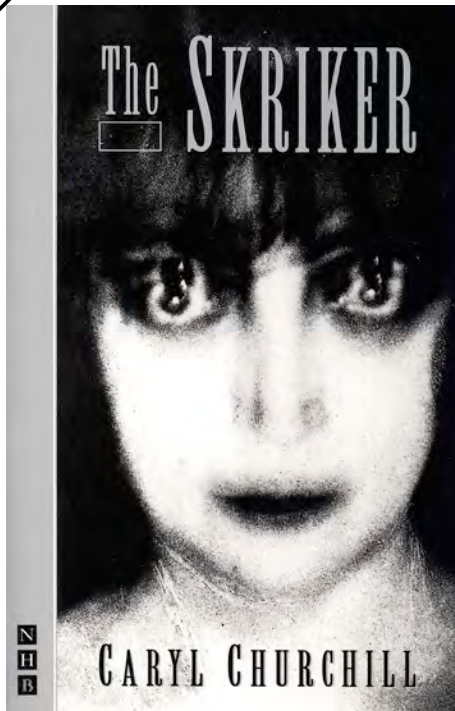
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Large Cast

MODERN MYTHICAL DRAMA



THE SKRIKER

by Caryl Churchill

Drama

Cast: 8-14f; 7-12m

Set: flexible staging

An extraordinary play by one of the UK's foremost playwrights, combining English folk tales with modern urban life in a physically and verbally stunning creation. 'Unwholesome, hypnotic and born in the dark...spellbinding.' *Independent on Sunday*. Premiere: National Theatre, London, 1994

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 275 0, £8.99

The Story

The Skriker of English legend is 'a shapeshifter and death portent, ancient and damaged'. In the play we follow in its search for love and revenge, as it pursues two young women to London, changing its shape at every new encounter. Along with the Skriker come Rawheadandbloodybones, the Kelpie, the Green Lady, Black Dog and more, till the whole country is swarming with enticing and angry creatures that have burst from the underworld.

Extract [Setting – a bar]:

SKRIKER. Anyone would think you were frightened of me. I'm frightened of you. But I want to be friends.

LILY. Why am I frightening you?

SKRIKER. Lily, I'll level with you, ok? You ready for this? I am an ancient fairy, hundreds of years old as you people would work it out. That's what I am, one of many, not a major spirit but a spirit.

LILY. And why are you here?

SKRIKER. I am here to do good. I am good. You look as if you doubt that.

LILY. No, of course not.

SKRIKER. I am a good fairy.

LILY. You do good magic?

SKRIKER. That's exactly what I do.

LILY. And you'll do it for me?

SKRIKER. Where do you think your money comes from?





LILY. I'm not ungrateful.

SKRIKER. You're the one I've chosen out of everyone in the world.

LILY. Why?

SKRIKER. Because you're beautiful and good. Don't you think you are? Yes everyone sometimes thinks they're beautiful and good and deserve better than this and so they do. Are you telling me I made a mistake? I'd be sorry to think I'd made a mistake.

Try these –

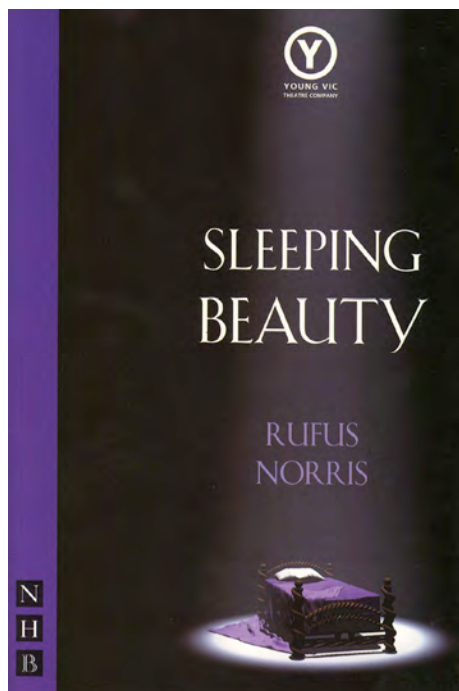
-  *The Indian Boy* by Rona Munro (3f 6m)
-  *His Dark Materials* by Philip Pullman, adapted by Nicholas Wright (Large mixed cast, minimum 25)
-  *Sleeping Beauty* by Rufus Norris (4f 6m, plus extras)
-  Apply to the Performing Rights Manager before rehearsals begin. Prices correct February 2009

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N
H
B

SOMETHING WICKED THIS WAY COMES...

Top 20
Most Performed



SLEEPING BEAUTY

by Rufus Norris

Fairy Tale (suitable for young performers & audiences)

Cast: 4f; 6m (named roles), plus various extras

Set: multipurpose

The classic tale of Sleeping Beauty's curse; told through the eyes of the fairy who cursed her and continuing on after the conventional fairytale ending. 'Mixes the mythic and the macabre – what makes the show so dazzling is Norris's ability to appeal to children and adults alike.' *Guardian*. Can be performed with or without the original music by Richard Chew. Premiere: Young Vic, London, 2003

Fee: £64 (£96 with music), plus VAT, per perf.

Scripts: ISBN 978 1 85459 742 7, £8.99

The Story

Goody is a good fairy – one of the best. But when she gives Queen Beauty the daughter she's always wished for, and isn't invited to the naming-day celebration, she curses the baby Princess and all those around her. When she's had a chance to calm down, Goody starts to feel guilty and tries to reverse the hex. But, of course, the curse is fulfilled: Beauty pricks her finger on a spindle and the whole castle falls into a hundred-year sleep – to be woken when a plucky young Prince kisses Beauty and breaks the spell. With her guilt finally eased, Goody sits back to wait for a happily-ever-after...but the Prince's mother is an ogre with a taste for human flesh, and she's determined to get her lovely new grandchildren round – for lunch.

Extract:

BEAUTY. It's so boring to be locked up in this dreary palace all day, every day. Why can't I go out, just once? The forest looks just so dark, so twisty and alive, and I am nearly sixteen you know.

KING. Not until tomorrow, my love, and even then.

QUEEN. Listen to me, young lady. There's many things you don't know about, and many you don't want to know about.

BEAUTY. I do, I do...

QUEEN. You've everything you want here, everything you need.

BEAUTY. Boring, boring, boring.

QUEEN. That's enough of that.

BEAUTY. But.

QUEEN. No, utterly no. It's a word you seem to have trouble understanding, so you need us to guide you –

BEAUTY. – and give me lectures.

KING. Rules are not lectures. A world without order is a world of fear, where –

BEAUTY. – where joy is a stranger and danger is near, I know, I know. Why does everything have to be so safe? Why can't anything exciting happen?

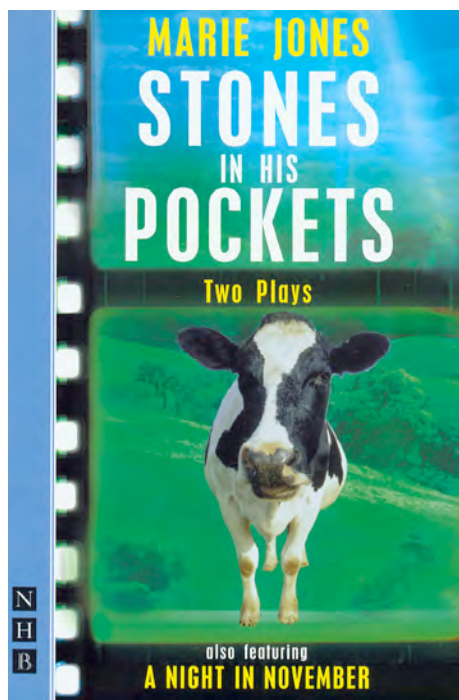
Try these –

- 📖 *Arabian Nights* by Dominic Cooke (4f 5m minimum, large cast possible)
- 📖 *Beauty and the Beast* by Laurence Boswell (4f 5m minimum, large cast possible)
- 📖 *Cinderella* by Stuart Paterson (4f 4m doubling, play for young audiences)
- 📖 *His Dark Materials* by Nicholas Wright from the novels by Philip Pullman (large cast, 25 minimum)
- 📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 9/8/07

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COMEDY FOR VERSATILE PERFORMERS



STONES IN HIS POCKETS

by Marie Jones

Comedy

Cast: 2m (playing a range of ages)

Set: flexible (various locations, can be simply staged)

An award-winning, long-running, much-revived hit comedy about the filming of a Hollywood epic in rural Ireland. 'An unalloyed source of joy, laughter, tears and delight' *Daily Mail*. Winner of London Evening Standard and Olivier Awards for Best Comedy. Premiere: Lyric Theatre, Belfast 1999; Transferred Edinburgh Festival and West End 2000-2004; Revived Duchess Theatre, London 2006

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 494 5, £8.99

The Story

County Kerry, Ireland, where the locals are awaiting their chance to add the 'local colour' to the latest Hollywood movie to be filmed in the vicinity. But for Charlie and Jake, a pair of extras, the whole thing means more than just the *craic* and a swift forty quid. They tell the story by acting out all the roles themselves – including the control freak director, the sexy siren playing the lead and her adoring public.

Extract:

CHARLIE. Have you done this before?

JAKE. No but most of the town have, there was another big movie a few years back...last time they loved the glamour and the attention with a few bob thrown in...this time it's the money and the money and the money...sad.

CHARLIE. Sad?...now hold on a minute...somebody making twice what they made last year is not sad...you miffed cuz you didn't get a part last time...not luk Irish enough.

JAKE. Nah I was in the States.

CHARLIE. What did you do there?

JAKE. This and that...you know a bit of this and

that...worked a few bars, waited a few tables.

CHARLIE. Not make your fortune.

JAKE (*sarcastically*). No, came back here to be a film star.

CHARLIE. Tell ye what, this is the life.

JAKE. A background bog man...dead glamorous.

CHARLIE. You have to start somewhere, if you keep your nose clean there could be a nice wee part in mine...could you handle a sub machine gun...?

JAKE *mimes sub machine gun action*.

Don't call me, I'll call you.

Try these –

- ☞ *On The Ceiling* by Nigel Planer (2-4m)
- ☞ *The Weir* by Conor McPherson (1f 4m)
- ☞ *Dead Dad Dog* by John McKay (2m)
- ☞ *Shoot the Crow* by Owen McCafferty (4m)

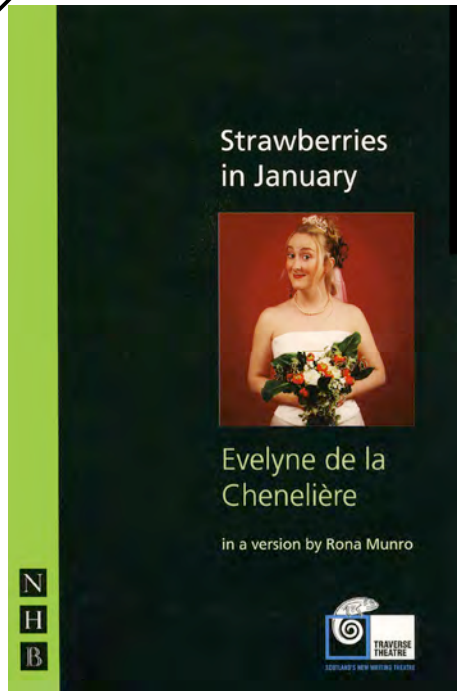
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Strong
Female Roles

TWO COUPLES IN A TIZZ



STRAWBERRIES IN JANUARY

by Evelyne de la Chenelière
in a version by Rona Munro

Romantic Comedy

Cast: 2f (20s-30s) ; 2m (20s-30s)

Set: Flexible staging

A biting, heart-warming comedy about four romantically challenged singletons who stumble through a modern city in search of love, translated from Evelyne de la Chenelière's original Québec French. 'Makes delightful use of the traditional rom-com formula to consider more thoughtful questions about how real life seldom lives up to the movies.' *Guardian*. Premiere: (this translation) Traverse Theatre, Edinburgh 2006

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 954 4, £8.99

The Story

Do you ever wish love could be more like the movies? François does. A café-owner-slash-frustrated-screenwriter, he uses every event as inspiration. He casts Sophie, his ex-flatmate-turned-lover-turned-friend, opposite Robert, a café-regular-slash-university-professor. Outside the city, Sophie's estranged childhood friend, Lea, is a B&B-owner-slash-single-mother. A surprising, passionate encounter provokes her to seek out Sophie for a long-overdue reunion. But these four lives are a lot more cinematic than any of them could have dreamed, as their stories collide and interweave with intriguing serendipity.

Extract [Setting – François' café]:

SOPHIE. I know, conventionally I'm not supposed to be the one who asks but you prefer the unconventional so I'm asking you to marry me in the spring. Or outside, next winter, because it's conventional to get married in spring.

ROBERT. She just came out with it like that?

FRANÇOIS. Yeah.

ROBERT. So what did you say?

FRANÇOIS. I didn't say anything.

SOPHIE. You're not saying anything?

FRANÇOIS. I knew it was the moment when I would have kissed her or something...

SOPHIE. That was the moment when you would have kissed me or something so I don't really know what to say now.

ROBERT. Why didn't you kiss her!?

FRANÇOIS. But I couldn't even begin to feel worthy of this gift she was offering me... (To SOPHIE.) I'm just a bit surprised.

SOPHIE. I tried this out, in front of the mirror this morning to see how it came over and I thought it was quite moving?

ROBERT. Yes. It's very moving.

FRANÇOIS. Yes. It's very moving.

Try these –

☞ *Good Things* by Liz Lochhead (2f 2m)

☞ *How Love Is Spelt* by Chloë Moss (3f 3m)

☞ *The Guid Sisters* by Michel Tremblay, translated by Findlay & Bowman (15f)

☞ *O Go My Man* by Stella Feehily (5f 3m, or more)

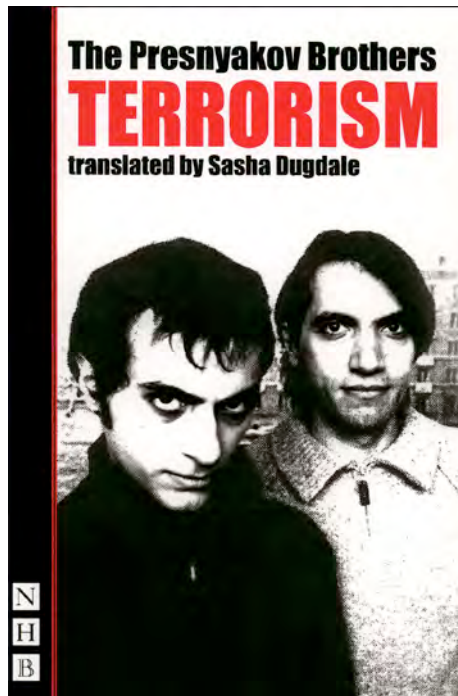
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REBELLIOUS RUSSIAN DRAMA



The Presnyakov Brothers' **TERRORISM**

translated by Sasha Dugdale

Drama

Cast: 4-8f; 5-14m

Set: multipurpose

An extraordinary, fragmented, disturbing play about the state of modern Russia by two Siberian-born brothers. 'A bitter, funny, penetrating look at the toxic effects of living with fear... *Terrorism* shrugs off more ideas in quarter of an hour's wit than most political debating plays do in an evening.' *Observer*. Premiere: Royal Court Theatre, London 2003

Fee: £64, plus VAT, per perf.

Scripts: ISBN 978 1 85459 731 1, £8.99

The Story

A series of seemingly unconnected scenes about the ordinary frustrations of everyday life: a bomb scare at the airport; a suicide at an office; a man ties up his lover; an old woman muses on murder; the rescue services photograph severed limbs at a gas explosion, just for kicks. But with so much ambiguity, who are the terrorists and who are their victims? In a world where mistrust and dysfunction are the norm, we will all become a little of both...

Extract [at an airport. The passengers sit around on their luggage]:

PASSENGER. Do you know what's going on?

FIRST PASSENGER. Of course...there's a bomb alert at the airport.

PASSENGER. Why...I mean, someone must have been arriving or about to leave, someone very...Someone they'd want to attack...a politician or a scientist?

FIRST PASSENGER (*to* SECOND PASSENGER). Are you a politician?

SECOND PASSENGER. No.

FIRST PASSENGER. A scientist?

SECOND PASSENGER. No.

FIRST PASSENGER. Strange. You're the only person here who looks anything like a politician or a scientist.

SECOND PASSENGER. Why?

FIRST PASSENGER. Are you worth attacking?

SECOND PASSENGER. No idea...

FIRST PASSENGER. I mean, could they have planted bombs in an airport because of you?

SECOND PASSENGER (*nervily*). What makes you think there are bombs planted in the airport?

FIRST PASSENGER (*with irony*). I'm guessing.

PASSENGER. In fact, it's what that soldier just said.

FIRST *and* SECOND PASSENGER (*together*). The soldier said that?

PASSENGER. Yes, he just told me.

Try these –

📖 *Playing the Victim* by the Presnyakov Brothers, in a translation by Sasha Dugdale (2f 4m)

📖 *A Single Act* by Jane Bodie (2f 2m)

📖 *Plasticine* by Vassily Sigarev, trans. Sasha Dugdale (5f 6m, or more)

📌 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

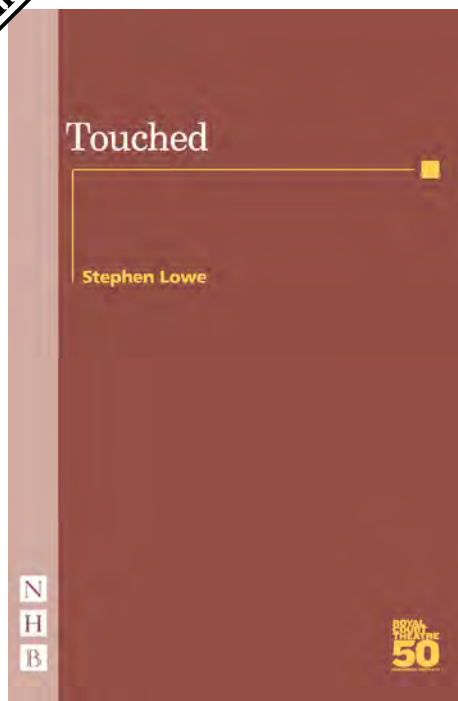
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Strong
Female Roles

THE PRE-DAWN OF THE POST-WAR ERA



TOUCHED by Stephen Lowe

Drama

Cast: 6f (1 aged 17, 2 aged 20s, 1 aged 30s, 1 aged 50s); 3m (1 aged 17, 1 aged 30s, 1 aged 50s); plus 1 girl (aged 8)

Set: Multilocation set (can be simply staged)

A revered modern classic about life in the closing days of World War II, following the fortunes of a group of working-class women in a Nottingham suburb in the days between VE Day and VJ Day. 'It is a beautifully written piece effortlessly linking the private and public worlds' *Guardian*. Premiere: Nottingham Playhouse 1977; Royal Court, London 1981, revived there 2006

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 925 4, £8.99

The Story

A family of women and their neighbours gather around their radio as Churchill announces Victory in Europe. Sandra is waiting for her husband to come home, but he can expect some unwelcome news – in his long absence she has found herself in the family way. When her 'touched' young admirer, Johnny, claims fatherhood, her mother and sisters, Betty and Joan, do everything they can to convince her not to keep it. But she's already lost one child, and her loneliness has driven her much further than the boy next door. Because Sandra's been doing much more than her fair share for the war effort, too...

Extract [Setting: in the garden]:

[*They have just listened to Churchill's announcement on the radio. The group sit silent, unmoving.*]

SANDRA. It's over.

JOAN. All bar the shouting.

SANDRA. I don't believe it. (*Head down.*)

JOAN. Now then, duck.

BETTY. What do you say?

JOAN (*after a silence, eventually*). Lighting up time.

SANDRA. Here. I saved these special.

She gives cigarettes to MARY and JOAN.

JOHNNY. Can I have one?

SANDRA. Course you can.

JOAN. Starting bad habits, eh?

They light up. BETTY begins to cry quietly.

SANDRA (*passing her a hanky, gently*). And you without a hanky. Little Miss Proper. Slipping up.

JOAN. First fag of freedom.

MARY. I were gasping. [*The noise of celebration: sirens, shouting.*] Listen to them bells. Dreaded them of a night. In case they'd come. But it's a noise worth hearing, now.

JOAN. Come on then, let's make some noise. We'll show them buggers we're not dead yet.

Try these –

📖 *We Happy Few* by Imogen Stubbs (8f 2m)

📖 *Midden* by Morna Regan (5f)

📖 *The House Of Bernarda Alba* by Federico Garcia Lorca, trans. Rona Munro (9f)

📖 *Jane Eyre* by Polly Teale from the novel by Charlotte Brontë (Min. 5f 3m)

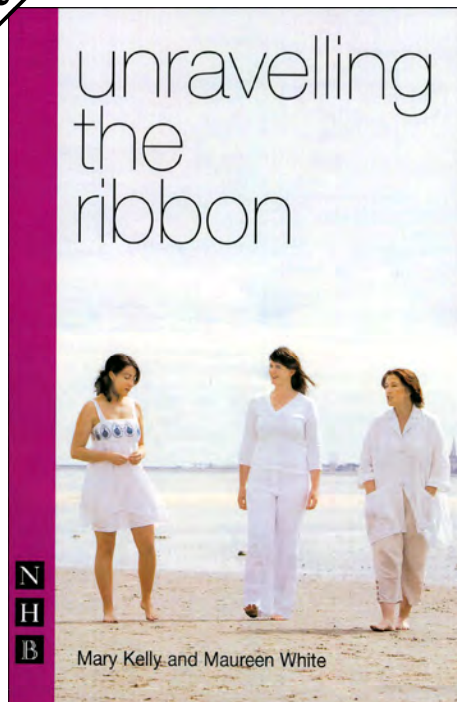
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N
H
B

Strong
Female Roles

TOUCHING IRISH COMEDY



UNRAVELLING THE RIBBON

by Mary Kelly & Maureen White

Comedy/Drama

Cast: 3f (11, 34, 50s)

Set: Simple staging

A moving – and frequently hilarious – story of the friendship and survival of three women whose lives are touched by breast cancer. 'Told with a warmth and humour that leaves you constantly welling up with either laughter or tears' *Metro*. Premiere: Gúna Nua & Plan B at Project Arts Centre, Dublin, 2007.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 571 3, £8.99

The Story

Rose is thirty-four and lives on a farm with her husband and two children. She worries she may have married too young. Lola is fifty-something and wants to sell her home. Nobody ever calls and she has stopped opening her post. Lyndsey is eleven and her best friend has stopped sitting beside her in art class. When breast cancer impacts on their lives, everything starts to unravel – Rose's marriage falls apart, Lola gets arrested, and Lyndsey can't get the salon-perfect results she wants without those high performance hair straighteners...

Extract:

LYNDSLEY. I've actually started playing with Malcolm [her brother]. There is nothing to do around here except for jobs. Mammy is no fun and I know that nobody is any fun when they're sick but most people are only sick for a week. Doireann [her aunt] isn't very good at maths so she's not really helping me with my homework. I wish everything could go back to the way it was when Sophie was my best friend and Mammy could do more than just play boardgames.

ROSE. I'm losing hair and it makes me feel sicker than the chemo. I make sure it's all off the pillow before Mike wakes up. If nobody else sees it then it's not happening. So I've taken to peering over the top of my magazine and spying on the wigs and choices of headscarf. I decided on headscarf

myself when Doireann [her sister] brought me pictures of an eight-hundred euro red wig that's the exact same style and colour as her own hair. She wanted to buy it for me. I had to say something so I told her I decided on a headscarf, 'twas just a knee-jerk reaction to get her off my back. The women in the chemo salon have gorgeous wigs, so real and flattering.

LOLA. I no longer feel like an Amazonian warrior. I took the house off the market six weeks ago because there is still so much to clear. It is time-consuming but only because some days I cannot face it. I say I'm afraid of nothing, but when it gets down to the nitty-gritty, deciding what to do with everything down to a shopping receipt, I'm terrified. Am I going to drown in this house?

Try these –

☞ *Cariad* by Sophie Stanton (3f)

☞ *Bombshells* by Joanna Murray-Smith (1-6f)

☞ *Girls and Dolls* by Lisa McGee (2-4f)

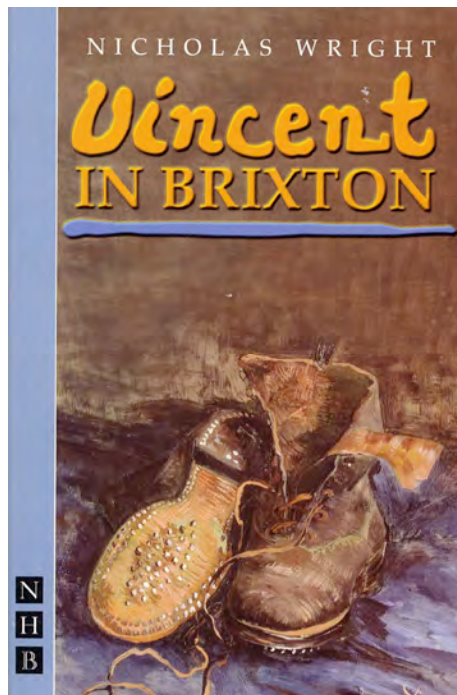
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N
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B

A PORTRAIT OF THE ARTIST



VINCENT IN BRIXTON by Nicholas Wright

Drama

Cast: 3f (2 aged 18, 40s); 2m (both early 20s)

Set: Single interior

A sprightly yet moving dramatisation of Vincent van Gogh's time in Brixton during the 1870's, when he was still only an apprentice art dealer. Winner of the Olivier Award for Best New Play 2002. 'Not only avoids the usual lust-for-lifery but offers a wholly believable portrait of the disruptive nature of artistic talent.' *Guardian*. Premiere: National Theatre, London 2002; then West End

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 665 9, £8.99

The Story

It is 1873, and a brash twenty-year-old Dutchman, an awkward art dealer looking for lodgings, arrives at the house of Ursula Loyer, a widowed schoolteacher. The young Vincent van Gogh is an artist yet to find his vocation; he befriends the house's other lodger, would-be artist Sam, and falls for Ursula's daughter. On realising her lasting devotion to Sam, Vincent develops an intense affinity with his landlady. Their shared depressive passion was to seize Ursula completely, and set into motion the tragic destiny of one of the world's most famous artists...

Extract:

URSULA. Mr Vincent, do you still love my daughter?

VINCENT. Yes.

URSULA. Are you quite certain of that?

VINCENT. Of course.

URSULA. Then I think you should move. Move out.
As we agreed.

VINCENT. I've kept my promise. I've said nothing to her, nothing!

URSULA. No I know you haven't.

VINCENT. It isn't a nice position, being the rejected lover who hasn't even had the chance to be rejected.

URSULA. That's why I think we ought to end the situation.

VINCENT. But you've never once said that. Never till now. Why's that? You haven't an answer.

URSULA. In fact I do.

VINCENT. What is it?

URSULA. It's that I cannot believe you're anything like as much in love as you imagine.

VINCENT. Why not?

URSULA. Because...well, if your feelings are as strong as you said they were, I don't see how you could suppress them. It isn't in your nature.

VINCENT. So you know my nature?

URSULA. I think so.

VINCENT. You've never said *that* before.

URSULA. I haven't needed to.

Try these –

📖 *Honour* by Joanna Murray-Smith (3f 1m)

📖 *The Sugar Wife* by Elizabeth Kuti (3f 2m)

📖 *Iron* by Rona Munro (3f 1m)

👉 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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Strong
Female Roles

ALL-FEMALE WARTIME COMEDY

Top 20
Most Performed



WE HAPPY FEW by Imogen Stubbs

Comedy/Drama

Cast: 8-13f; 2-7m; plus extras (range of ages from late teens upwards)

Set: multiple locations

Based on the real-life Osiris Players, the story of a seven-woman amateur dramatics troupe travels the country's school-halls and village greens during the Second World War. 'By far and away the funniest and saddest backstage play for half a century' *Daily Express*. Premiere: West End, 2004

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 813 4, £8.99

The Story

While the men are fighting Hitler and the bombs are blitzing London, these hopelessly mismatched individuals from entirely different social backgrounds embark on a crazy adventure. Crammed into the back of their battered 1920s Rolls-Royce, a 'girls only' theatre company has come together to take the plays of Shakespeare around culture-starved Britain. In amongst the played-out Shakespeare, they are forced to discover what life is like without men, and, eventually, how they must survive when they only have each other.

Extract [Setting – a conversation at a post-performance party]:

HETTY. Well, actually, I'm putting together an acting company to take Shakespeare to people throughout Britain who, now that the theatres are dark, have no access to our great culture whatsoever.

LEONARD. Ah! That's different! Take sweetness and light to the raw unkindled masses. 'To be or not to be, that is the question'? And this is the answer – 'Bugger off!'

HETTY. Tell me...do you act yourself?

LEONARD. Do I look like a Nancy-boy?

HETTY. I'm so sorry, I just assumed that's why you were wearing that appalling wig...

LEONARD (*starts to leave*). I think I'd better go...

HETTY. I think you had...before you disappear up your capacious arse into the uncharted regions of your own inadequacy...matey.

FLORA (*as LEONARD exits furiously*). Oh Hetty...how brave...

HETTY. You and I could be making a real contribution.

FLORA. You mean you're serious about a theatre company? But all the men will be busy...

HETTY. Then we'll just have to use the 'unoccupied' classes.

FLORA. Only women?

HETTY. Why not? I'm damned if I'm going to spend this war making chutney and knitting pom-pom hats.

Try these –

☞ *The House Of Bernard Alba* by Federico Garcia Lorca, trans. Rona Munro (9f)

☞ *After Mrs Rochester* by Polly Teale (6f 2m, doubling)

☞ *Midden* by Morna Regan (5f)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

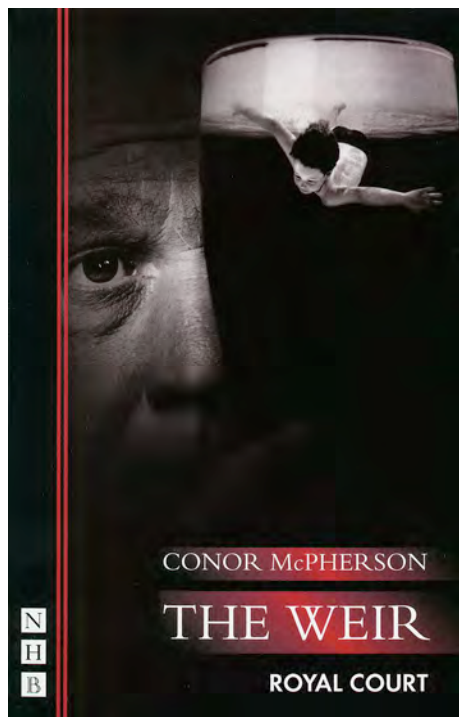
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SPELLBINDING SUSPENSE

Top 20
Most Performed



THE WEIR

by **Conor McPherson**

Drama

Cast: 1f (30s); 4m (30s, 40s, late 40s, 50s)

Set: single interior, a small bar in rural Ireland

A bewitching drama that combines superbly chilling tales of the supernatural with the hilarious banter of a small community in the heart of rural Ireland. The writing is beautifully observed, witty and touching in equal measure. 'A spellbinder that transfixes you... No praise in fact is too high' *Guardian*. Olivier, Evening Standard & Critics' Circle Awards. Premiere: Royal Court 1997, then West End and Broadway.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 643 7, £7.99

The Story

A bar in a remote part of Ireland. The local lads Finbar, Jim, Jack, and Brendan the barman are swapping spooky stories to impress a young woman from Dublin, recently moved into a deserted house nearby. As the drink flows and the stories become increasingly frightening, it's clear that Valerie has something on her mind. She has a tale to tell that'll stop them all dead in their tracks...

Extract:

FINBAR. Are you alright, Valerie? (*Little laugh.*)

VALERIE. No, I'm fine. Just, actually, is the ladies out this way?

BRENDAN. Ah. Jays, I'll tell you what, Valerie, this is very embarrassing but the ladies is busted. And with the... I'm getting it fixed for the Germans like, but I haven't done it yet.

FINBAR. Ah, you're a terrible man, Brendan.

BRENDAN. No, I'll bring you in the house, come on.

JACK. Don't worry Valerie, if you're not back in ten minutes we'll come and get you, okay?

BRENDAN. Jaysus. Give it a rest. Come on Valerie, I'll put the lights on for you. Out this way.

FINBAR. Bye now.

VALERIE. Bye.

BRENDAN, *a little awkwardly, shepherds VALERIE out the back.* Pause.

JACK. Yep.

Short pause.

FINBAR. Jaysus. That's some fucking story. To be telling a girl, like. Perverts out in the country. For fuck's sake.

JACK. Like your story had nothing in it.

FINBAR. Ah that was only old headers in it.

JACK. But you brought the whole thing up. With the fairies. With the fairies! She's in that house.

FINBAR. I forgot it was that house. It was an honest mistake.

Try these –

📖 *Shining City* by Conor McPherson (1f 3m)

📖 *The Seafarer* by Conor McPherson (5m)

📖 *Poor Beast in the Rain* by Billy Roche (2f 4m)

📖 *Take Me Away* by Gerald Murphy (4m)

📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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N
H
B

SCANDALOUSLY FUNNY COMEDY



WHIPPING IT UP

by Steve Thompson

Comedy/Farce

Cast: 2f (27,43); 4m (34, 36,45,65)

Set: Single interior

A fast-moving, quick-witted satirical farce set in the Whips' office at Westminster, with more twists and double-bluffs than a poker game between conmen. 'A vitriolic political comedy that makes the average alligator pond look like a health spa.' *Sunday Times*. Premiere: Bush Theatre, London, 2006; West End, 2007.

Fee: £64, plus VAT, per performance

Scripts: ISBN 978 1 85459 957 7, £8.99

The Story

It's a week before Christmas, and the new Tory government is facing dissent over its latest Bill. With a majority of only three, the Whips' office is out in full force, and they'll stop at nothing to keep the strays in line. But they're in for a long night: boy scouts are rioting in Whitehall, the PM's golfing with the President, five Tory rebels are on the loose and the Chief Whip's playing at Santa – could this be the beginnings of a leadership challenge?

Extract:

TIM [Junior Whip]. We're gonna need everyone on side.

ALASTAIR [Deputy Chief Whip]. Chief can do Allendorf – the PM can sweep up the stragglers.

TIM. When he makes it back.

ALASTAIR. I beg your pardon?

TIM. When the PM returns from his trip.

ALASTAIR. Which is likely to be...?

TIM. There was a delay.

ALASTAIR. Don't tell me.

TIM. The President's golf cart ran over his toe. Put things back a bit. Quick X-ray; bandage... you know.

ALASTAIR. So: he's going to miss the vote.

TIM. Well, maybe.

ALASTAIR (*under his breath*). Man's a bloody liability.

TIM. The Leader of the Opposition is honour bound to pair if he's late back.

ALASTAIR. And that makes it rosy?

TIM. No, but...

ALASTAIR. I don't care about his vote, Tim. I object to taking our side out to bat without him. OK, let's use the opportunity. Careful how you sell it. Say 'Undisclosed location'. PM's with the President at an undisclosed location. Then they might think we're off to war ... Iran or somewhere.

Try these –

☞ *All Mouth* by Jonathan Lewis & Miranda Foster (1f 4m)

☞ *Immaculate* by Oliver Lansley (2f 4m)

☞ *The Walworth Farce* by Enda Walsh (1f 3m)

☞ *Happy Now?* by Lucinda Coxon (3f 4m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at March 2008

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N
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B

Strong
Female
Roles

ADAPTATIONS OF CLASSICS

ANNA KARENINA by Leo Tolstoy, adapted by Helen Edmundson

Cast: 3f 4m, doubling

Set: Minimal

A hugely successful adaptation of Tolstoy's story of a woman whose life is destroyed by an adulterous affair. Anna's story is intertwined and contrasted with that of Levin, an idealistic young man, for whom love and passion represent salvation and peace. **Winner of the Time Out Award for Outstanding Theatrical Event of 1992.**

Premiere: Shared Experience at Theatre Royal, Winchester, 1992

Scripts: ISBN 978 1 85459 286 6, £8.99

EMMA by Jane Austen, adapted by Doon MacKichan and Martin Millar

Cast: 6f 2m, doubling

Set: Minimal

It is night and an exhausted Jane Austen sleeps over the recently completed manuscript of her novel *Emma*. Her four nieces steal in and decide to act out the text... 'Ebullient and mischievous' *The Times*

Premiere: Edinburgh Festival, 1999

Scripts: ISBN 978 1 85459 499 0, £8.99

FAR FROM THE MADDING CROWD by Thomas Hardy,

adapted by Mark Healy

Cast: 4-5f 6-8m, doubling

Set: Minimal

Having inherited her father's farm, the spirited young Bathsheba finds herself pursued by three would-be lovers: a constant shepherd, an obsessive landowner and a reckless sergeant. 'Dynamic drama' *Guardian*

Premiere: English Touring Theatre, 2008

Scripts: ISBN 978 1 84842 027 4, £8.99

THERESE RAQUIN by Emile Zola, adapted by Nicholas Wright

Cast: 3f 4m

Set: Single interior set

Stifled by an oppressive mother-in-law and a sickly husband, Therese falls passionately for another man. Their feverish affair drives the lovers to a crime of desperation, which will haunt them remorselessly.

'Outstandingly well-written and acute new version' *Observer*

Premiere: National Theatre, London, 2006

Scripts: ISBN 978 1 85459 958 2, £8.99

Fee for each of these plays: £64, plus VAT, per performance

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Catch the
Zeitgeist

NEW WRITING

DUCK by Stella Feehily

Cast: 3f 3m, doubling

Set: Flexible staging

Cat and Sophie are teenagers on the brink, growing up in the face of everything a city like Dublin can throw at them. But girls just wanna have fun.

Premiere: Out of Joint, Traverse, Edinburgh & Royal Court, London, 2003

Scripts: ISBN 978 1 85459 752 3, £8.99

MR KOLPERT by David Gieselmann, translated by David Tushingham

Cast: 2f 3m

Set: Single interior set

Ralph and Sarah are bored. They invite friends round for pizza. To spice things up Ralph pretends there's a dead body in their trunk – Mr Kolpert from work.

Premiere: Royal Court Theatre, London, 2000

Scripts: ISBN 978 1 85459 490 7, £8.99

THE PAIN AND THE ITCH by Bruce Norris

Cast: 4f 3m

Set: Single interior set

A cosy family dinner for six. But someone is leaving bite marks in the avocados, and little Kayla has an itch. A hilarious social satire about liberal hypocrisy.

Premiere: Steppenwolf, Chicago, 2005, Royal Court Theatre, London, 2007

Scripts: ISBN 978 1 84842 584 3, £8.99

RABBIT by Nina Raine

Cast: 3f 3m

Set: Multipurpose set

It's Bella's 29th birthday. Friends and former lovers meet for a drink to celebrate. But as the Bloody Marys flow, the bar becomes a battlefield...

Premiere: Old Red Lion, London, & Trafalgar Studios, West End, 2006

Scripts: ISBN 978 1 85459 935 6, £8.99

THE THINGS GOOD MEN DO by Dan Muiden

Cast: 2f 3m

Set: Multipurpose set

Good men behaving badly in a dark comedy about twenty-somethings in London.

Premiere: Old Red Lion, London, 2007

Scripts: ISBN 978 1 85459 994 0, £8.99

Fee for each of these plays: £64, plus VAT, per performance

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PLAYS FOR PERFORMANCE: MONOLOGUES 1

SINGULAR MALE VOICES

ISBN 978 1 85459 760 1, £8.99

Brazil by Ronan O'Donnell

Drama 1m (teenage/20s), minimal set
Somewhere in the not-so-distant future, America is at war with Europe and Doddy's home town in central Scotland is turning into a giant rubbish dump. A bleak dystopia shot through with energy and wit.

Premiere: Latchmere, London 2003

Playing Time: approx. 60 mins

Cold Comfort by Owen McCafferty

Drama 1m (late 30s/early 40s), minimal set
A working-class Irishman returns home to Belfast from London for a last, drunken conversation with his recently deceased father. Lyrical, hard-hitting and packing a real emotional punch.

Premiere: Old Museum Arts Centre, Belfast 2005

Playing Time: approx. 60 mins

Mongoose by Peter Harness

Drama 1m (late middle-aged), minimal set
Mongoose was Ted's noisy, magical, imaginary friend whose pranks turn nastier the more abusive Ted's father becomes. A dark yet beguiling fairytale.

Premiere: Southwark Playhouse 2003

Playing Time: approx. 60 mins



SINGULAR FEMALE VOICES

ISBN 978 1 85459 917 9, £8.99

Jordan by Moira Buffini and Anna Reynolds

Drama 1f (20s), minimal set
The true story of a woman who kills her baby to save him from his abusive father. Poignant and affecting drama.

Premiere: Lillian Baylis Theatre, London 1992

Playing Time: approx. 60 mins

The Lost Art of Keeping a Secret by Catherine Johnson

Drama 1f (30-40), minimal set
The alternating stories of two women (played by the same actress), both of whom 'lose' their sons: one murdered, the other a runaway. Vivid and unforgettable.

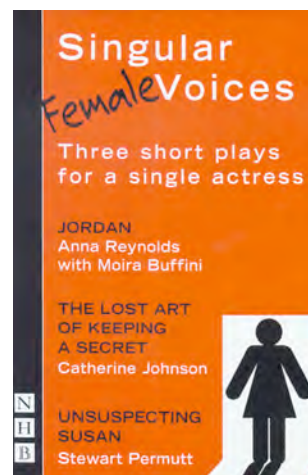
Playing Time: approx. 60 mins

Unsuspecting Susan by Stewart Permutt

Comedy/Drama 1f (late 50s), minimal set
Susan's son, Stuart, lives an ordinary life of am dram and bell-ringing – until he converts to Islam. A play for our times, first performed in London and New York by Celia Imrie.

Premiere: Kings Head Theatre, London 2003

Playing Time: approx. 60 mins



Fee: £45 plus VAT each, per performance

Try these for some great audition and exam monologues –

☞ *Blood Wedding* by Lorca, in a version by Tanya Ronder (f)

☞ *Girls and Dolls* by Lisa McGee (f)

☞ *Orestes* by Helen Edmundson (f/m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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PLAYS FOR PERFORMANCE: MONOLOGUES 2

CONOR MCPHERSON: FOUR PLAYS

ISBN 978 1 85459 442 6, £9.99

The Good Thief

Drama 1m, no set necessary
A 45-minute monologue following the misfortunes of a petty Irish criminal, whose conscience beats him up when he becomes involved in a bungled kidnap. From the author of *The Weir*.

Premiere: City Arts Centre, Dublin 1994

Playing Time: approx. 45 mins

Fee: £45, plus VAT, per performance

Rum and Vodka

Comedy/Drama 1m (20s), no set necessary
A young Irishman with a drink problem tells of three momentous days in his life, when his drab existence is obliterated in a binge that threatens to engulf him entirely.

Premiere: University College, Dublin 1992

Playing Time: approx. 45 mins

Fee: £45, plus VAT, per performance

St Nicholas

Comedy/Drama 1m (late 50s), bare stage
A cynical drama critic falls for a beautiful young actress, and into the clutches of her vampire friends. An eccentric, teasing yarn.

Premiere: Bush Theatre 1997

Playing Time: approx. 90 mins

Fee: £64, plus VAT, per performance

This Lime Tree Bower

Comedy/Drama Comprises monologues for 3m (17, 30s, 20s), no set necessary
Three young men from a small Dublin seaside town tell us the story of one eventful week. A touching and gripping tale.

Premiere: Crypt Arts Centre, Dublin 1995

Playing Time: approx. 90 mins

Fee: £64, plus VAT, per performance

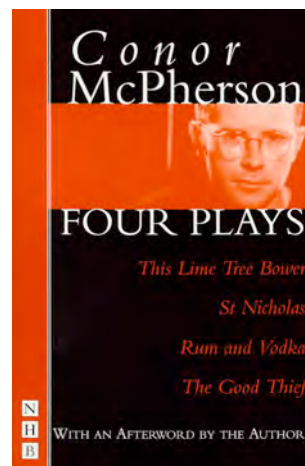
***Resident Alien* by Tim Fountain**

Comedy 1m (90s or younger), single interior set
England's most famous ex-pat wit is waiting in his filthy East Village apartment to tell you how to be happy. An affectionate tribute to Quentin Crisp.

Premiere: Bush Theatre 1999

Playing Time: approx. 90 mins

Fee: £64, plus VAT, per performance ISBN 978 1 85459 657 4, £7.99



Try these other monologues—

- ☞ *Misterman* by Enda Walsh (1m)
- ☞ *A Night in November* by Marie Jones (1m)
- ☞ *Saturday at the Commodore* by Rona Munro (1f)
- ☞ *Port Authority* by Conor McPherson (comprises monologues for 3m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 14/5/07

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PLAYS FOR PERFORMANCE: TWO-HANDERS 1

BEDBOUND by Enda Walsh

Drama

1f (young) 1m (50s), built set

A father and a daughter sharing a bed, each talking frantically but for terrifyingly different reasons. A nightmarish vision of a father-daughter relationship gone wrong. 'Holds the attention magnetically' *Irish Times*

Premiere: Dublin Theatre Festival 2000

Fee: £64, plus VAT, per performance

ISBN 978 1 85459 640 6, £7.99



J.P. Miller's DAYS OF WINE AND ROSES in a stage version by Owen McCafferty

Drama

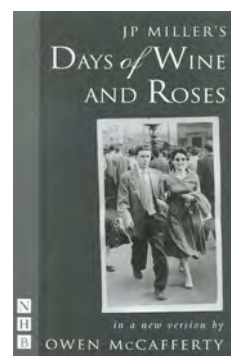
1f (mid-20s) 1m (mid-20s), minimal set

Donal and Mona, strangers in an unfamiliar city, fall in love with life, each other and the drink. A heart-rending tale of love and alcohol. 'Unfolds patiently, relentlessly; the damage it shows goes deep' *Observer*

Premiere: Donmar Warehouse 2005

Fee: £64, plus VAT, per performance

ISBN 978 1 85459 858 5, £8.99



DISCO PIGS by Enda Walsh

Comedy/Drama

1f 1m (both 17), no set required

Two seventeen-year-olds invent a whole world – and language – of their own, sharing everything from pop songs to orgasms. A wildly inventive tale full of exuberant sound and energy. 'This electric two-hander is phenomenal' *Sunday Times (Ireland)*

Premiere: Triskel Arts Centre, Cork 1996

Fee: £64, plus VAT, per performance

ISBN 978 1 85459 398 6, £8.99



HOWIE THE ROOKIE by Mark O'Rowe

Drama

2m (late teens), no set necessary

A white-knuckle ride through a nightmare Dublin, where enemies and allies are interchangeable. A brutal and mythic account brought together by interlinked monologues. 'Grabs you by the collar and head-butts you into submission' *Sunday Times*

Premiere: Bush Theatre 1999

Fee: £64, plus VAT, per performance

ISBN 978 1 85459 422 8, £8.99



Try these for some great audition and exam two-handers –

☞ *Girls and Dolls* by Lisa McGee (2f)

☞ *Passing Places* by Stephen Greenhorn (2m)

☞ *The Father* by August Strindberg, adapted by Mike Poulton (1f 1m)

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PLAYS FOR PERFORMANCE: TWO-HANDERS 2

MOJO MICKYBO by Owen McCafferty

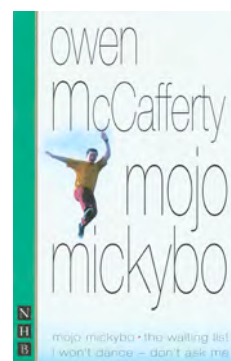
Drama

2m (preferably 30s/40s but younger is possible), minimal set
Mojo and Mickybo relive the summer of 1970 when they were growing up in Belfast, playing headers, building huts and re-enacting cowboy movies. An unsentimental portrayal of innocence betrayed by communal hatred. 'Truly magical theatre' *Scotsman*

Premiere: Andrews Lane Studio, Dublin 1988

Fee: £64, plus VAT, per performance

ISBN 978 1 85459 701 4, £8.99



NOTES ON FALLING LEAVES by Ayub Khan-Din

Drama

1f (50s) 1m (20s), minimal set

As his mother fades away, a son returns to the house where he grew up. Foggy memories and sharp reminders in a broken relationship. 'Overwhelming in its emotional impact' *Daily Telegraph*

Premiere: Royal Court Theatre 2004

Fee: £45 plus VAT, per performance

ISBN 978 1 85459 804 2, £6.99



SATIN 'N' STEEL by Amanda Whittington

Comedy/Drama with Music

1f (30s) 1m (40s), multiple sets (can be staged simply)

A karaoke competition brings together a seasoned pro and a sparkling beginner with their sights set on the big time. A warm-hearted story of not-quite-making-it. 'Packed with hope, emotion, love, jealousy and sadness' *British Theatre Guide*

Premiere: Nottingham Playhouse and Bolton Octagon, 2005

Fee: £64, plus VAT, per performance

ISBN 978 1 85459 865 3, £8.99



THE SMALL THINGS by Enda Walsh

Drama

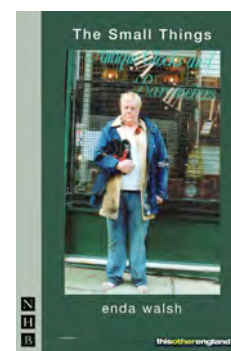
2m (preferably 30s/40s but younger is possible), minimal set

A chat about the small things disguises a story of horrifying brutality. An alarming and terrifying fable of enforced silence, exploring language and our need for words to survive. 'This is a small play about the big things and the writing is harrowingly precise and poetic' *Guardian*.





Premiere: Paines Plough at the Menier Chocolate Factory, London 2005


Fee: £64 plus VAT, per performance

ISBN 978 1 85459 843 1, £8.99



Try these other two-handers –

-  *Stones in his Pockets* by Marie Jones (2m)
-  *Making Noise Quietly* by Robert Holman (1f 1m)
-  *The Night Shift* by Mark Murphy (1f 1m)
-  *On the Ceiling* by Nigel Planer (2m)

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THE CHERRY ORCHARD

Anton Chekhov, trans. Stephen Mulrine

Cast: 5f; 7m, plus extras

Set: Multipurpose set

Chekhov's classic tragicomedy. Madame Ranevskaya and her daughter, Anya, return from Paris to find the family estate up for sale to cover their debts. Although local merchant Lopakhin suggests cutting down the orchard to make some money by building holiday homes instead, the family reject the idea because of their sentimental attachment to the place – and make ready to pack up and leave...

Script: ISBN 978 1 85459 412 9, £3.99



HEDDA GABLER

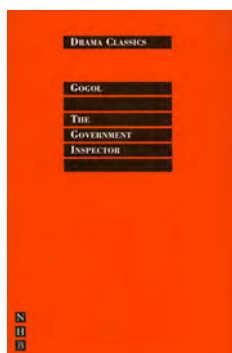
Henrik Ibsen, trans. Kenneth McLeish

Cast: 3f; 2m

Set: Single interior

Ibsen's famous 'problem play'. Arriving home after an extended honeymoon, Hedda Gabler struggles with an existence that is, for her, devoid of excitement. Filled with a passion for life that cannot be confined by her marriage or 'perfect home', Hedda strives to find a way to fulfil her desires by intimidating and manipulating those around her...

Script: ISBN 978 1 85459 184 5, £3.99



THE GOVERNMENT INSPECTOR

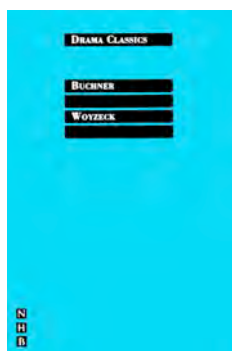
Nikolai Gogol, trans. Stephen Mulrine

Cast: 5f; 20m

Set: Multipurpose set

A classic satire of bureaucracy, first performed in Russia in 1876. A small, corrupt Russian town receives a letter informing them of the imminent visit of a government inspector travelling incognito. When a passing civil servant is mistaken for the inspector, everyone bends over backwards to impress the stranger – and chaos ensues...

Script: ISBN 978 1 85459 174 6, £3.99



WOYZECK

Georg Büchner, trans. Gregory Motton

Cast: 4f; 13m, plus extras

Set: Multipurpose set

A disturbing modern classic, based on a real-life murder trial that took place in Germany in the 1820s. Woyzeck, a rifleman assigned as an orderly, is a troubled young man, playing different roles with each of the different people around him. To his captain, he's a marvel; to his doctor, a curiosity; to his wife and child, a cold-blooded killer...

Script: ISBN 978 1 85459 183 8, £3.99



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| 9781854594983 | Four Nights in Knaresborough | Paul Webb | 1f 5m (plus 1 boy, optional) |
| 9781854596512 | As the Beast Sleeps | Gary Mitchell | 1f 6m |
| 9781854595737 | Faustus | Rupert Goold | 1f 6m |
| 9781848420649 | Fixer | Lydia Adetunji | 1f 6m |
| 9781854594716 | Handful of Stars, A | Billy Roche | 1f 6m |
| 9781854599742 | Memory | Jonathan Lichtenstein | 1f 6m |
| 9781854596994 | Night Heron, The | Jez Butterworth | 1f 6m |
| 9781854594730 | One Fine Day | Nicholas Wright | 1f 6m |
| 9781559363037 | Two Trains Running | August Wilson | 1f 6m |
| 9781854592705 | Going Concern, A | Stephen Jeffreys | 1f 7m |
| 9781854594112 | Bacchae | Euripides | 1f 7m (plus chorus and extras) |
| 9781854596109 | Oedipus | Sophocles | 1f 7m (plus chorus and extras) |
| 9781854596482 | Jitney | August Wilson | 1f 8m |
| 9781848422384 | Normal Heart, The | Larry Kramer | 1f 8m |
| 9781854598868 | Paul | Howard Brenton | 1f 8m (plus extras) |
| 9781848420977 | Egyptian Products | Laila Soliman | 1-2f 2-3m |
| 9781854597601 | Brazil | Ronan O'Donnell | 1m |
| 9781854597601 | Cold Comfort | Owen McCafferty | 1m |
| 9781854594426 | Good Thief, The | Conor McPherson | 1m |
| 9781854597601 | Mongoose | Peter Harness | 1m |
| 9781854594945 | Night in November, A | Marie Jones | 1m |
| 9781848420700 | Price of a Fish Supper, The | Catherine Czerkawska | 1m |
| 9781854596574 | Resident Alien: Quentin Crisp explains it all | Tim Fountain | 1m |
| 9781854594426 | Rum & Vodka | Conor McPherson | 1m |
| 9781854594426 | St Nicholas | Conor McPherson | 1m |
| 9781848422254 | Tuesdays At Tesco's | Emmanuel Darly | 1m |
| 9781854596406 | Misterman | Enda Walsh | 1m (or 2f 1m) |
| 9781854599896 | Stacy | Jack Thorne | 1m |
| 9781848420212 | Unbroken | Alexandra Wood | 1-6f 1-6m |
| 9781848421172 | Acting Leader | Joy Wilkinson | 2f |
| 9781408108680 | Contractions | Mike Bartlett | 2f |
| 9781854599704 | Girls and Dolls | Lisa McGee | 2f |
| 9781848420816 | it felt empty when the heart went at first | Lucy Kirkwood | 1f |
| 9781848420021 | This Wide Night | Chloe Moss | 2f |
| 9781854595492 | Cariad | Sophie Stanton | 2f plus 1 girl |
| 9781854599896 | Fanny and Faggot | Jack Thorne | 2f (Two Little Boys); 2f 2m (Superstar) |

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|---------------|---|--------------------------|---|
| 9781854593887 | Anna Weiss | Mike Cullen | 2f 1m |
| 9781854597410 | dirty butterfly | debbie tucker green | 2f 1m |
| 9781848420977 | House, The | Arzé Khodr | 2f 1m |
| 9781854594341 | Just The Three of us | Simon Gray | 2f 1m |
| 9781854590176 | Letter Box, The | Ann Marie Di Mambro | 2f 1m |
| 9781854594525 | Lost | Robert Holman | 2f 1m |
| 9781848421165 | Milliner and the Weaver, The | Marie Jones | 2f 1m |
| 9781854596406 | Misterman | Enda Walsh | 2f 1m (or 1m) |
| 9781854592491 | Night of the Assassins | Jose Triana | 2f 1m |
| 9781848421110 | Pieces | Hywel John | 2f 1m |
| 9781848421493 | Price of Everything, The | Fiona Evans | 2f 1m |
| 9781854599384 | Red | Chris Fittock | 2f 1m |
| 9781854599865 | Terminus | Mark O'Rowe | 2f 1m |
| 9781854599810 | Tilt | Ailis Ni Riain | 2f 1m |
| 9781854597441 | Far Away | Caryl Churchill | 2f 1m |
| 9781848420137 | Suitcase Kid, The | Jacqueline Wilson | 2f 1m plus 2f/m (large cast possible) |
| 9781854592491 | Orchids in the Moonlight | Carlos Fuentes | 2f 1m (plus extras) |
| 9781854592057 | Miss Julie | August Strindberg | 2f 1m (plus extras) |
| 9781854597908 | Almost Nothing | Marcos Barbosa | 2f 2m |
| 9781854595522 | Bliss | Olivier Choiniere | 2f 2m |
| 9781854595362 | Cotton Wool | Ali Taylor | 2f 2m |
| 9781848420038 | Cherry Blossom | Catherine Grosvenor | 2f 2m |
| 9781848420700 | Distracted | Morna Pearson | 2f 2m |
| 9781848420915 | Every One | Jo Clifford | 2f 2m |
| 9781848422445 | Foxfinder | Dawn King | 2f 2m |
| 9781854599896 | Fanny and Faggot | Jack Thorne | 2f 2m (Superstar); 2f (Two Little Boys) |
| 9781854599360 | Gorgeous Avatar | Jules Horne | 2f 2m |
| 9781854597465 | Got to be Happy | Simon Burt | 2f 2m |
| 9781848422124 | Hundreds and Thousands | Lou Ramsden | 2f 2m |
| 9781848421660 | Hot Mess | Ella Hickson | 2f 2m |
| 9781854594778 | King of the Fields | Stuart Paterson | 2f 2m |
| 9781848422315 | Lagan | Stacey Gregg | 2f 2m |
| 9781854597007 | Mother Teresa is Dead | Helen Edmundson | 2f 2m |
| 9781854598936 | Night Shift, The | Mark Murphy | 2f 2m |
| 9781854594884 | Place at the Table, A | Simon Block | 2f 2m |
| 9781854598394 | Pull of Negative Gravity, The | Jonathan Lichtenstein | 2f 2m |
| 9781854597113 | Safety | Chris Thorpe | 2f 2m |
| 9781848420694 | Salt | Fiona Peek | 2f 2m |
| 9781854598844 | Single Act, A | Jane Bodie | 2f 2m |
| 9781848420748 | Speaking In Tounes | Andrew Bovell | 2f 2m |
| 9781854599544 | Strawberries in January | Evelyne de la Cheneliere | 2f 2m |
| 9781848420526 | Contingency Plan, The: On The Beach & Resilience | Steve Waters | 2f 2m (On the Beach); 2f 3m (Resilience) |
| 9781854595454 | Scarborough | Fiona Evans | 2f 2m (or 1f 1m) |
| 9781848420038 | Cherry Blossom | Catherine Grosvenor | 2f 2m (doubling) |
| 9781854598547 | Good Things | Liz Lochhead | 2f 2m (doubling) |
| 9781854597373 | 100 | Christopher Heimann | 2f 2m plus 1f/m |
| 9781848421103 | Late Middle Classes, The | Simon Gray | 2f 2m plus 1 boy |

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| 9780713688047 | My Child | Mike Bartlett | 2f 2m plus1 child |
| 9781854592590 | Shakespeare Revue, The | Christopher Luscombe & Malcolm McKee | 2f 2m plus 1 pianist |
| 9781854597748 | Airsick | Emma Frost | 2f 3m |
| 9781848420939 | Any Given Day | Linda McLean | 2f 3m |
| 9781848421455 | Breed | Lou Ramsden | 2f 3m |
| 9781848420410 | Death Of Long Pig | Nigel Planer | 2f 3m |
| 9781848420854 | Disconnect | Anupama Chandrasekhar | 2f 3m |
| 9781854598158 | Flush | David Dipper | 2f 3m |
| 9781854599551 | Food | Joel Horwood | 2f 3m |
| 9781854596550 | Ghosts | Henrik Ibsen | 2f 3m |
| 9781854595607 | Happy Now? | Lucinda Coxon | 2f 3m |
| 9781848420380 | I Caught Crabs in Walberswick | Joel Horwood | 2f 3m |
| 9781854597038 | Iron | Rona Munro | 2f 3m |
| 9781848422223 | Kitchen Sink, The | Tom Wells | 2f 3m |
| 9781848420304 | Lay Me Down Softly | Billy Roche | 2f 3m |
| 9781854599728 | Long Time Dead | Rona Munro | 2f 3m |
| 9781854591029 | Long Day's Journey Into Night | Eugene O'Neill | 2f 3m |
| 9781854594907 | Mr Kolpert | David Gieselmann | 2f 3m |
| 9781854593160 | Smelling a Rat | Mike Leigh | 2f 3m |
| 9781854599803 | Someone Else's Shoes | Drew Pautz | 2f 3m |
| 9781854595829 | Stoopud Fucken Animals | Joel Horwood | 2f 3m |
| 9781854599940 | Things Good Men Do, The | Dan Muirden | 2f 3m |
| 9781848421240 | While You Lie | Sam Holcroft | 2f 3m |
| 9781854597755 | Madame Bovary: Breakfast with Emma | Gustave Flaubert | 2f 3m (doubling) |
| 9781854595690 | Pearlfisher, The | Iain F. MacLeod | 2f 3m (doubling) |
| 9781854599193 | Schuman Plan, The | Tim Luscombe | 2f 3m (doubling) |
| 9781848421103 | Late Middle Classes, The | Simon Gray | 2f 3m plus 1 boy |
| 9781854595751 | President's Holiday, The | Penny Gold | 2f 3m plus 2 girls |
| 9781854599551 | Food | Joel Horwood | 2f 3m (doubling) |
| 9781854591258 | Light in the Village | John Clifford | 2f 3m (doubling) |
| 9781848421301 | Winterlong | Andrew Sheridan | 2f 3m (doubling) |
| 9781854592491 | Rappaccini's Daughter | Octavio Paz | 2f 3m plus 1m/f |
| 9781848420946 | Medea (Paulin) | Euripides | 2f 3-5m (plus chorus) |
| 9781854591739 | Oresteia, The | Aeschylus | 2-3f 3-5m (plus chorus and extras) |
| 9781848420748 | Speaking In Tongues | Andrew Bovell | 2-4f 2-5m |
| 9781854599643 | How to Disappear Completely and Never be Found | Fin Kennedy | 2-7f 3-15m |
| 9781848420809 | 2nd Of May | Jack Thorne | 2f 4m |
| 9781854597502 | Dance of Death, The (Part II) | August Strindberg | 2f 4m |
| 9781854594631 | Calvacaders and Amphibans, the | Billy Roche | 2f 4m |
| 9781854595744 | Fast Labour | Steve Waters | 2f 4m |
| 9781854599445 | Immaculate | Oliver Lansley | 2f 4m |
| 9781848420304 | Lay Me Down Softly | Billy Roche | 2f 4m |
| 9781854597663 | Maths Tutor, The | Clare McIntyre | 2f 4m |
| 9781854592491 | Mistress of Desires | Mario Vargas Llosa | 2f 4m |
| 9781854597595 | Playing the Victim | Presnyakov Brothers, The | 2f 4m |
| 9781854594716 | Poor Beast in the Rain | Billy Roche | 2f 4m |
| 9781848421356 | Red Bud | Brett Neveu | 2f 4m |

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| 9781848420403 | Roaring Trade | Steve Thompson | 2f 4m |
| 9781854595966 | Rosmersholm | Henrik Ibsen | 2f 4m |
| 9781854596444 | Rosmersholm (Drama Classic) | Henrik Ibsen | 2f 4m |
| 9781854594181 | Roundabout | Lluisa Cunille | 2f 4m |
| 9781854590954 | Traps | Caryl Churchill | 2f 4m |
| 9781854596727 | True Life Fiction of Mata Hari | Diane Samuels | 2f 4m |
| 9781848420922 | What We Know | Pamela Carter | 2f 4m |
| 9781854599575 | Whipping It Up | Steve Thompson | 2f 4m |
| 9781854593832 | Wormwood | Catherine Czerkawska | 2f 4m |
| 9781854594631 | Cavalcaders, The | Billy Roche | 2f 4m |
| 9781854593382 | Jennifer Klemm | D. Rust | 2f 4m (or more) |
| 9781854597274 | Homers | Iain F. MacLeod | 2f 4m (doubling) |
| 9781854598752 | Improbable Frequency | Arthur Riordan | 2f 4m (doubling) |
| 9781854598738 | One Day All This Will Come to Nothing | Catherine Grosvenor | 2f 4m (doubling) |
| 9781854599476 | Seven-Eleven | Ivan Olivares | 2f 4m (doubling) |
| 9781854599698 | Kensuke's Kingdom | Michael Morpurgo | 2f 4m plus 1f/m (doubling) |
| 9781854592989 | Reader | Areil Dorfman | 2f 4m (doubling) |
| 9781854597106 | Browning Version, The | Terrence Rattigan | 2f 5m |
| 9781854595294 | Delirium | Enda Walsh | 2f 5m |
| 9781854592804 | Destiny of Me, The | Larry Kramer | 2f 5m |
| 9781854595331 | Educating Agnes | Liz Lochhead | 2f 5m |
| 9781854598967 | Game Of Love And Chance, The | Pierre Marivaux | 2f 5m |
| 9781559363020 | Fences | August Wilson | 2f 5m |
| 9781559362818 | Gem Of The Ocean | August Wilson | 2f 5m |
| 9781854596178 | Mouth to Mouth | Kevin Elyot | 2f 5m |
| 9781854596710 | On Such As We | Billy Roche | 2f 5m |
| 9781854594433 | Trust | Gary Mitchell | 2f 5m |
| 9781854594037 | Tearing the Loom | Gary Mitchell | 2f 5m |
| 9781854591883 | Life is a Dream | Pedro Calderon | 2f 5m (doubling) |
| 9781854595836 | My Boy Jack | David Haig | 2f 5m (doubling) |
| 9781854591647 | Medea (Drama Classic) | Euripides | 2f 5m (plus chorus, extras and children) |
| 9781854593498 | Passing Places | Stephen Greenhorn | 2f 5m (doubling) |
| 9781854590749 | Games | Ivan Klima | 2f 6m |
| 9781848421639 | First Episode | Terrence Rattigan | 2f 6m |
| 9781848422056 | No Naughty Bits | Steve Thompson | |
| 9781848420960 | Arthur & George | Julian Barnes | 2f 6m (doubling) |
| 9781854599872 | Christmas Carol, A | Charles Dickens | 2f 6m plus 6 children (doubling, large cast possible) |
| 9781854599681 | Jungle Book, The | Rudyard Kipling | 2f 6m doubling (large cast possible) |
| 9781848421592 | Enemy of The People, The | Henrik Ibsen | 2f 7m |
| 9781854593597 | Visitors, The | Joe Orton | 2f 7m |
| 9781848420601 | Life Is Dream | Helen Edmundson | 2f 7m (doubling) |
| 9781854597496 | Electra | Euripides | 2f 7m (plus chorus and extras) |
| 9781854597564 | Electra | Sophocles | 2f 7m (plus chorus and extras) |

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| 9781559362993 | Ma Rainey's Black Bottom | August Wilson | 2f 8m |
| 9781854591364 | Desire Under the Elms | Eugene O'Neill | 2f 8m |
| 9781854594860 | Kes | Barry Hines | 2f 8m (doubling, large cast possible) |
| 9781848421011 | Salome | Oscar Wilde | 2f 8m plus extras |
| 9781854593351 | Doctor Faustus | Christopher Marlowe | 2f 9-29m plus 7-9m/f |
| 9781854597540 | ID | Antony Sher | 2f 10m (doubling) |
| 9781854592620 | Alchemist, The | Ben Jonson | 2f 10m (plus extras) |
| 9781854599278 | Noble Spanish Soldier, The | Thomas Dekker | 2f 10m (doubling) |
| 9781848421073 | Ragged Trousers Philanthropists, The | Howard Breton | 2f 10m (doubling) |
| 9781848420892 | Love The Sinner | Drew Pautz | 2f 10- 14m |
| 9781848421899 | Anna Christie | Eugene O'Neill | 2f 11m |
| 9781854595515 | Never So Good | Howard Brenton | 2f 12m |
| 9781854596949 | Edward III (RSC Classics) | William Shakespeare | 2f 15m |
| 9781854596369 | Mayor of Queenborough, The | Thomas Middleton | 2f 15m (plus extras, doubling possible) |
| 9781854594730 | Desert Air, The | Nicholas Wright | 2f 16m (doubling) |
| 9781848420571 | Drunks, The | Durnenkov Brothers | 2f 17m (doubling) |
| 9781854593771 | Spanish Tragedy, The | Thomas Kyd | 2f 18m (plus extras, doubling possible) |
| 9781848422070 | Written On The Heart | David Edgar | 2f 18m (plus extras) |
| 9781854594105 | Edward II | Christopher Marlowe | 2f 20m (doubling possible) |
| 9781854594525 | Being Friends | Robert Holman | 2m |
| 9781854594181 | Bleeding Heart | Antonio Onetti | 2m |
| 9781854590176 | Dead Dad Dog | John McKay | 2m |
| 9781854599599 | Drunk Enough to Say I Love You? | Caryl Churchill | 2m |
| 9781848420700 | Harm | Douglas Maxwell | 2m |
| 9781854594228 | Howie the Rookie | Mark O'Rowe | 2m |
| 9781854595546 | Jonah and Otto | Robert Holman | 2m |
| 9781854594211 | Love Upon the Throne | Patrick Barlow | 2m |
| 9781854597014 | Mojo Mickybo | Owen McCafferty | 2m |
| 9781854597434 | Number, A | Caryl Churchill | 2m |
| 9781854599025 | On The Ceiling | Nigel Planer | 2m |
| 9781854592491 | Saying Yes | Griselda Gambaro | 2m |
| 9781854594945 | Stones in His Pockets | Marie Jones | 2m |
| 9781559362016 | Topdog/ Underdog | Suzan Lori-Parks | 2m |
| 9781854596536 | Wonder of Sex, The | Patrick Barlow | 2m |
| 9781854599025 | On the Ceiling | Nigel Planer | 2-4m |
| 9781848421080 | Holding The Man | Tommy Murphy | 2m, plus 4 f/m |
| 9781854595492 | Cariad | Sophie Stanton | 3f |
| 9781854592484 | Fugue | Rona Munro | 3f |
| 9781848420786 | Little Gem | Elaine Murphy | 3f |
| 9781854592460 | Low Level Panic | Clare McIntyre | 3f |
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| 9781854597281 | Honour | Joanna Murray-Smith | 3f 1m |

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| 9781848421813 | House of Bernad Alba, The | Fredrico Garcia Lorca | 3f 1m |
| 9781854597038 | Iron | Rona Munro | 3f 1m |
| 9781854595324 | New Electric Ballroom, The | Enda Walsh | 3f 1m |
| 9781848421172 | Pink | Sam Holcroft | 3f 1m |
| 9781854598127 | Smirnova's Birthday | Ludmila Petrushevskaya | 3f 1m |
| 9781854598141 | Three Women and a Piano Tuner | Helen Cooper | 3f 1m |
| 9781854592422 | Berlin Bertie | Howard Brenton | 3f 2m |
| 9781848420618 | Blood And Ice | Liz Lochhead | 3f 2m |
| 9781854597502 | Dance of Death, The (Part I) | August Strindberg | 3f 2m |
| 9781854599032 | Felt Effects | Joy Wilkinson | 3f 2m |
| 9781854592378 | Hamster Wheel, The | Marie Jones | 3f 2m |
| 9781854591845 | Hedda Gabler (Drama Classic) | Henrik Ibsen | 3f 2m |
| 9781854592569 | Les Parents Terribles | Jean Cocteau | 3f 2m |
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| 9781854599377 | Cruising | Alecky Blythe | 3f 2m (doubling) |
| 9781854595706 | Free Outgoing | Anupama Chandrasekhar | 3-4f 2-3m |
| 9781848420533 | Apologia | Alexi Kaye Campbell | 3f 3m |
| 9781854593245 | Bad Weather | Robert Holman | 3f 3m |
| 9781854592897 | Buddha of Ceylon, The | Lodewijk de Boer | 3f 3m |
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| 9781854593382 | Stranger's House | Dea Loher | 3f 3m |
| 9781854593504 | Thickness of Skin, The | Clare McIntyre | 3f 3m |
| 9781848421219 | Tribes | Nina Raine | 3f 3m |
| 9781848420922 | What We Know | Pamela Carter | 3f 3m |
| 9781854597984 | Words of Advice for Young People | Ioanna Anderson | 3f 3m |
| 9781848420915 | Every One | Jo Clifford | 3f 3m plus 1 child |
| 9781854595843 | Pain and the Itch, the | Bruce Norris | 3f 3m plus 1 child |
| 9781854599094 | Midnight | Jacqueline Wilson | 3f 3m (doubling, large cast possible) |
| 9781848421578 | Beauty and the Beast | Lucy Kirkwood | 3f 3m (doubling) |

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| 9781854597526 | Duck | Stella Feehily | 3f 3m (doubling) |
| 9781848421196 | Persuasion | Jane Austen | 3f 3m (doubling) |
| 9781848422193 | Swan | DC Moore | 3f 3m (doubling) |
| 9781848420205 | Hedda | Henrik Ibsen | 3-4f 3m |
| 9781854597809 | Gilt | Stephen Greenhorn | 3f 4m |
| 9781854595607 | Happy Now? | Lucinda Coxon | 3f 4m |
| 9781854598424 | Hedda Gabler | Henrik Ibsen | 3f 4m |
| 9781848422414 | Judgement Day (From When We Dead Awken) | Henrik Ibsen | 3f 4m |
| 9781854597885 | Ladybird | Vassily Sigarev | 3f 4m |
| 9781848420724 | Last Witch, The | Rona Munro | 3f 4m |
| 9781854593832 | Lazybed | Iain Crichton Smith | 3f 4m |
| 9781848420281 | Mary Queen of Scots Got Her Head Chopped Off | Liz Lochhead | 3f 4m |
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| 9781854595799 | Sexual Neuroses of Our Parents, The | Lukas Barfuss | 3f 4m |
| 9781854599582 | Therese Raquin | Emile Zola | 3f 4m |
| 9781854598264 | Unthinkable, The | Steve Waters | 3f 4m |
| 9781854599605 | Way Home, The | Chloe Moss | 3f 4m |
| 9781854597625 | World Music | Steve Waters | 3f 4m |
| 9781848422360 | Invisible | Tena Stivicic | 3f 4m (doubling) |
| 9781854592361 | Doll's House, A | Henrik Ibsen | 3-4f 3-4m plus 3 children |
| 9781854596024 | Medea | Euripides | 3f 4m (plus chorus and children) |
| 9781854593511 | Master Builder, The | Henrik Ibsen | 3f 4m (plus extras) |
| 9781854592811 | Clearing, The | Helen Edmundson | 3f 5m |
| 9781848422360 | Clybourne Park | Bruce Norris | 3f 5m |
| 9781854594235 | Deep Blue Sea, The | Terrence Rattigan | 3f 5m |
| 9781854599414 | Father, The | August Strindberg | 3f 5m |
| 9781848421943 | Frankenstein | Patrick Sandford | 3f 5m |
| 9781854597472 | Holes in the Skin | Robert Holman | 3f 5m |
| 9781854594938 | Lady From the Sea, The | Henrik Ibsen | 3f 5m |
| 9781854595102 | Merlin the Magnificent | Stuart Paterson | 3f 5m |
| 9781854596802 | Miseryguts | Moliere | 3f 5m |
| 9781854593399 | Naked | Luigi Pirandello | 3f 5m |
| 9781559363006 | Piano Lesson, the | August Wilson | 3f 5m |
| 9781854591036 | Strange Interlude | Eugene O'Neill | 3f 5m |
| 9781854597915 | Gone to Earth | Mary Webb | 3f 5m plus 1 musician |
| 9781854599889 | Eleventh Capital, The | Alexandra Wood | 3f 5m (doubling) |
| 9781854599476 | Used Blood Junkyard | Alberto Villarreal | 3f 5m (doubling, large cast possible) |
| 9781854592002 | Antigone (Drama Classic) | Sophocles | 3f 5m (plus chorus) |
| 9781854590749 | Dog and Wolf | Daniela Fischerova | 3f 5m (doubling) |
| 9781854592484 | Fugue | Rona Munro | 3f 6m |
| 9781854599735 | Indian Boy, The | Rona Munro | 3f 6m |
| 9781854597656 | Nathan the Wise | Gotthold Ephraim Lessing | 3f 6m |
| 9781854591562 | Angels in America Part One: Millenium Approaches | Tony Kushner | 3f 6m (doubling) |

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| 9781854592552 | Angels in America Part Two: Perestroika | Tony Kushner | 3f 6m (doubling) |
| 9781854592972 | Dr Jekyll and Mr Hyde | Robert Louis Stevenson | 3f 6m (doubling) |
| 9781848420175 | Antigone | Sophocles | 3f 6m plus 1 boy (plus extras) |
| 9781854598059 | Concert, The / Concierto, El | Ulises Rodriquez Febles | 3f 6m (doubling) |
| 9781854594839 | Hansel and Gretel | Stuart Paterson | 3f 6m (doubling) |
| 9781854597571 | Thebans | Liz Lochhead | 3f 6m (doubling) |
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| 9781854597908 | At The Table | Marcos Barbosa | 4m plus 2 boys |
| 9781848421295 | Fatal Light | Chloe Moss | 5f |
| 9781854596567 | Midden | Morna Regan | 5f |
| 9781854595256 | Rank | Robert Massey | 5f |
| 9781854592743 | Waiting Room Germany | Klaus Pohl | 5-30f/m |
| 9781854595270 | Kindertransport | Diane Samuels | 5f 1m |
| 9781848420045 | Mine | Polly Teale | 5f 1m (doubling) |
| 9781848420120 | Secrets | Jacqueline Wilson | 5-6f 1m (large cast possible) |
| 9781848421776 | Perve | Stacey Gregg | 5f 2m |
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| 9781854599070 | O Go My Man | Stella Feehily | 5f 3m (doubling) |
| 9781854597137 | Women of Troy | Euripides | 5f 3m plus 1 child (plus chorus) |
| 9781854596901 | Plasticine | Vassily Sigarev | 5f 4m |
| 9781848422117 | Bang Bang Bang | Stella Feehily | 5f 4m (doubling) |
| 9781854595133 | Snow Queen, The | Stuart Paterson | 5-9f 4-14m |
| 9781854598189 | Celestina | Fernando de Rojas | 5f 5m |
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| 9781854598516 | Dream Play, A | Strindberg, August | 5f 5m |
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| 9781854595874 | La Ronde | Arthur Schnitzler | 5f 5m (doubling possible) |
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| 9781854599513 | Mary Barton | Elizabeth Gaskell | 5f 6m (doubling) |
| 9781848421318 | Railway Children, The | E. Nesbit | 5f 6m (doubling, 7f 9m possible) |
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| 9781854599483 | Caroline, or Change | Tony Kushner | 5f 6m (plus 5 m/f) |
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| 9781854597571 | Thebans | Liz Lockhead | 5f 8m (|

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| 9781854594402 | Flea in Her Ear | Georges Feydeau | 5f 9m |
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| 9781854592217 | Three Sisters (Drama Classic) | Anton Chekhov | 5f 9m |
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| 9781854597922 | Blood Wedding (Drama Classic) | Federico Garcia Lorca | 8f 3m (plus extras) |
| 9781854598554 | Blood Wedding | Federico Garcia Lorca | 8f 5m |
| 9781854593375 | Hotel | Caryl Churchill | 8f 6m plus 2 pianists, 1 double bassist |
| 9781854597786 | Continental Divide | David Edgar | 8f 7m (Daughters); 4f 4m (Mothers) |
| 9781854592750 | Skriker, The | Caryl Churchill | 8f 7m (or more) |
| 9781854599391 | Noughts & Crosses | Malorie Blackman | 8f 8m (doubling) |
| 9781854592040 | Faust: Parts I & II | Johann Wolfgang Goethe | 8f 13m (doubling) |
| 9781854593047 | Bartholomew Fair | Ben Jonson | 8f 18m (plus extras) |
| 9781854594549 | Cressida | Nicholas Wright | 8m |
| 9781854594594 | House of Bernarda Alba, The | Federico Garcia Lorca | 9f |
| 9781854594242 | Separate Tables | Terrence Rattigan | 9f 2m |
| 9781854597717 | Lady Windermere's Fan | Oscar Wilde | 9f 7m |
| 9781854599650 | Man of Mode, The | George Etherege | 9f 13m (plus extras, doubling possible) |
| 9781848420458 | Grain Store, The | Natal'ia Vorozhbit | 9f 16m |
| 9781854598943 | Coram Boy | Jamila Gavin | 10f 7m plus 3 boys (doubling) |
| 9781854590572 | Sunday in the Park with George | Stephen Sondheim | 10f 8m (plus extras) |
| 9781854594358 | Peer Gynt (Drama Classic) | Henrik Ibsen | 10-13f, 18-32m |
| 9781854592118 | Machinal | Sophie Treadwell | 10f 14m (doubling) |
| 9781854590213 | Ghetto | Joshua Soboi | 10f 25m (plus extras) |
| 9781854595904 | Treasure Island | Robert Louis Stevenson | 10m (doubling, large cast possible) |
| 9781854591074 | A Little Night Music | Stephen Sondheim | 11f 7m |
| 9781854595881 | Giant, The | Antony Sher | 12m |
| 9781854599148 | Beggar's Opera, The | John Gay | 12f 14m (plus extras, doubling possible) |
| 9781854593320 | Nuremberg | Richard Norton-Taylor | 13m (doubling) |
| 9781854591180 | Guid Sisters, The | Michel Tremblay | 15f |
| 9781848421721 | truth and reconciliation | debbie tucker green | 15f 11m |
| 9781854593863 | Everyman | Anon | 17m/f |
| 9781854590961 | Playing for Time | Arthur Miller | 17f 5m (extras) |
| 9781854591890 | Ubu | Alfred Jarry | 18m/f or puppets |
| 9781854598837 | Canterbury Tales, The | Geogry Chaucer | Large mixed cast (minimum 5f 14m) |
| 9781854598318 | His Dark Materials | Philip Pullman | Large mixed cast (minimum 25) |
| 9781854594853 | Albert Speer | David Edgar | Large mixed cast (minimum 6f 20m) |
| 9781854599988 | Holding Fire | Jack Shepherd | Larged mixed cast (minimum 5f 13m, 70+ characters) |

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|---------------|-----------------|-----------------------|---|
| 9781854595850 | Time to Keep, A | Stephanie Dale | Large mixed cast (minimum 40, 100+ characters, new version also available with 9f 9m) |
| 9781854595782 | Yerma | Fredrico Garcia Lorca | Large Mixed Cast, (Minimum 20f 8m) |

The titles in this list are accompanied only by the primary author, even if this means that in some cases the name of the adaptor is omitted, and only the author of the original work is given. This is purely to save space, so please, if you are interested in any of these plays and would like to find out the complete information, visit www.nickhernbooks.co.uk. For similar reasons, no accents or Umlaute have been used in this list. Please always ascertain the correct spelling before publicising any details of a planned production. An updated version of these sheets will be sent out by email with our supplement.