

Dear Friend,

Welcome to our spring supplement to the **Guide to Plays for Performance**. So nice to say that it is finally spring! I really hope there's something in here that might take your fancy.

I know a new Amanda Whittington play brings much excitement and **The Thrill of Love** (4f 1m) is no different. It tells the tragic story of Ruth Ellis, the last woman to be hanged in Britain. Seen through the prism of her female companions, and infused with Amanda's trademark warmth and wit, this may be her best yet.

This month also sees the publication of Mike Bartlett's **Bull** (1f 3m). This is a short sharp shock of a play dealing with murky office politics as three candidates fight it out for only two jobs.

We have two plays by Bruce Norris, writer of the smash hit *Clybourne Park*: **Purple Heart** (2f 1m plus 1 child) is a devastating tale of loss and grief set in post-Vietnam America whilst **The Low Road** (6-12f 12-30m) is a wonderfully playful and satirical epic on the theme of capitalism.

This month sees the acquisition of three family plays. **Table** (5-14f 4-9m) by Tanya Ronder takes us through several generations of the same family, whilst **Three Birds** (3f 2m) by Janice Okoh hones in on the close ties between three struggling siblings. Lastly Arinze Kene's **God's Property** (1f 3m) deals with the emotional fallout between two estranged brothers.

Howard Brenton's been pretty unstoppable lately and this month is no different. **#aiww: The Arrest of Ai Weiwei** (9-12m) was recently live streamed across the world to approximately 15,000 viewers. Howard's play tells the shocking story of the artist's detainment for eighty-one days at the hands of the Chinese authorities in 2011.

Following on from the success of *The Kitchen Sink* Hull writer Tom Wells tackles football, friendship and love in his tender yet hilarious new play **Jumpers for Goalposts** (1f 4m).

Two plays from up-and-coming writers next: **A Time to Reap** (1f 2m) by Anna Wakulik looks at abortion and the Catholic Church in her native Poland, whilst **Forever House** (3f 3m), the debut play from Glenn Waldron, is a darkly comic play about leaving and returning home.

Finally, I've included David Haig's **My Boy Jack** (2f 5-8m) which I know has been widely performed in recent years. However, this play presents a wonderful chance for your group to honour the centenary of the start of the Great War in 2014.

Check before rehearsals

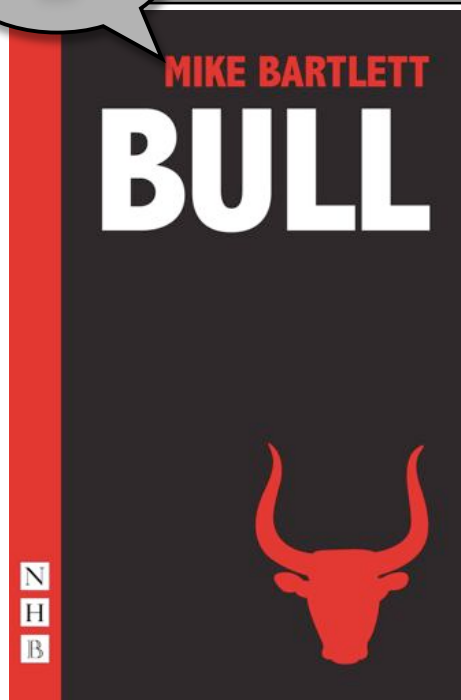
Again, may I remind you that before rehearsals begin, you must check availability with me, as inclusion in the Guide does not necessarily indicate that amateur rights have been released, and some plays may be withdrawn later on without notice. If you have any further questions about any of our plays, or would like to receive an additional folder to keep your Guide in immaculate condition, just give me a call.

With warm regards,

Kate Brower – **Performing Rights Manager (Maternity Cover)**

Small cast
& minimal
set

OFFICE POLITICS



BULL

by Mike Bartlett

Drama

Cast: 1f 3m

Set: Minimal requirements

A sharp new play from one of Britain's most exciting playwrights Mike Bartlett, author of *Cock* which won the Olivier Award for Outstanding Achievement in an Affiliate Theatre 2010.

Premiere: Crucible Theatre Studio, Sheffield 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 280 3, £8.99

The Story

Two jobs. Three candidates. This would be a really bad time to have a stain on your shirt. As they await the arrival of the boss, three young employees debate each other's chances of survival. For alpha male Tony and calculating Isobel it's clear that Thomas is getting the chop, or are they just playing mind games?

Reviews

'Short, slick and emotionally unflinching... delivers a decisive punch' *The Stage*

Extract:

TONY. Have you printed out your sales figures?

THOMAS. I...

No.

TONY. Okay.

THOMAS. What?

TONY. Nothing.

THOMAS. Have you?

TONY. Of course.

THOMAS. You think he'll want sales figures?

TONY. Possible isn't it, given the nature of the meeting?

ISOBEL. Likely I'd say.

THOMAS. You as well?

ISOBEL. Absolutely. Why? What have you done?

THOMAS. I thought this was just a preliminary chat?

ISOBEL. Did you?

TONY. Did you?

Look... Thomas.

We've both not only printed out our individual and collective sales figures, but we've completed a report on this first six months.

ISOBEL. See?

TONY. Haven't you?

Try these plays set in the workplace:

☞ *Contractions* by Mike Bartlett (2f)

☞ *The Complaint* by Nick Whitby (2f 2m)

☞ *Protection* by Fin Kennedy (7f 4m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 30/04/13

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Series of
duologues

FRESH STARTS & BURIED SECRETS

FOREVER HOUSE

N
H
B

Glenn
Waldron



FOREVER HOUSE

by Glenn Waldron

Drama

Cast: 3f (23, two aged 28) 3m (young man, 39, 45)

Set: Single interior (living room)

A fantastic debut play from journalist Glenn Waldron. A story of old wounds and new beginnings, *Forever House* is a darkly comic drama that asks the question: can you ever really start again?

Premiere: The Drum Theatre, Plymouth 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 330 5, £9.99

The Story

In three linked scenes, all set in the same terraced house, three ill-matched pairs search for a new beginning – but the past just won't let them go. Teenager Richard is plotting his escape to art college, just as lecturer Graham is settling in. Mum-to-be Laura has big plans for her forever home – if only Becci will sell it to her. And in the middle of the night, marine expert Mark has an unexpected visitor, a young woman with more than paddleworm samples on her mind...

Reviews

'Every character rings with credibility' *Exeunt Magazine*

Extract:

BECCI. (*brightly*). So. Who's the lucky fella?

LAURA. Sorry?

BECCI. I mean, who – (*Points at her belly.*)

LAURA. Oh. Yes. (*Laughs.*) That'll be Mark, my husband. (*Beat.*) I think.

BECCI. You're not sure?

LAURA. No, I – I am, Becci. That was a joke.

BECCI. Oh right. Ha! And what does Mark?

LAURA. He's – an academic. A, er, marine biologist.

BECCI. Is he, wow!

LAURA. He's just got a post at the university. That's why we've...

BECCI. Ah okay. Why you're moving back.

LAURA. Um, not really –

BECCI. Sorry?

LAURA. Not really – calling it that actually.

BECCI. What?

LAURA. 'Moving back.'

BECCI. Oh.

LAURA. I mean, I guess it's – maybe *technically* but – but it's not really... *like* [that].

BECCI. Okay.

Try these other plays with duologues:

☞ *No Romance* by Nancy Harris (4f 2m plus 1 boy)

☞ *2nd May 1997* by Jack Thorne (2f 4m)

☞ *Sex with a Stranger* by Stefan Golaszewski (2f 1m)

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N
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Good roles
for
teenagers

INNER-CITY STRIFE

GOD'S PROPERTY

ARINZE KENE



N
H
B

GOD'S PROPERTY

by Arinze Kene

Drama

Cast: 1f (mid-teens) 3m (1 mid-teens, 2 aged late twenties)

Set: Single interior (kitchen)

Set in Deptford in 1982, *God's Property* tells the story of two brothers torn apart by the prejudices of the local community. Written by Arinze Kene, winner of the Off West End Award for Most Promising Playwright for *Estate Walls*.

Premiere: Soho Theatre, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 325 1, £9.99

The Story

When Chima returns home, he finds that his sixteen-year-old brother Onochie has become a skinhead who no longer thinks of himself as black. Chima has been blamed for the death of a white girl and the hostile world outside won't rest until it delivers its rough justice. But will Onochie side with the community he's tried so hard to belong to, or stand by the brother he barely knows?

Reviews

'Raw, tender, funny and beautifully written... a little gem' *Whatsonstage.com*

Extract:

ONOCHIE. When'd yer get out anyway?

CHIMA. Some days ago.

ONOCHIE. Yer know I weren' actually gonna stab yer?

CHIMA. Ay, I understand there's a lot of hatred towards me / cos of –

ONOCHIE. No no no. I don't hate yer, Chima. I don't know yer, mate. But don't expect me to love yer either, cos I don't know yer.

CHIMA. You're dressed like that for what?

ONOCHIE. Like 'ow?

CHIMA. Like a racist.

ONOCHIE. A skinhead.

It's a way of life.

CHIMA. I know what a skinhead is. Ten years ago this was me.

ONOCHIE. Dressed like a racist, as yer so put it.

CHIMA. Didn't know it at the time.

Wore stuff like what you're wearing now. Bought mine from the Barch Lever on the high street there. Passed by it yesterday on my way to the market getting all this – (*Re: groceries.*) Somehow you're dressed exactly like the white mannequin in the shop window there.

Try these plays for teenagers:

☞ *Overspill* by Ali Taylor (3m)

☞ *Christmas is Miles Away* by Chloë Moss (1f 2m)

☞ *How to Curse* by Ian McHugh (1f 2m)

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N
H
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Good
comic
roles

WARM NORTHERN COMEDY

JUMPERS FOR GOALPOSTS

Tom Wells



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H
B

JUMPERS FOR GOALPOSTS

by Tom Wells

Comic drama

Cast: 1f (37) 4m (19, 22, 25, 39)

Set: Single interior (changing room)

A hilarious and poignant new comedy from Hull-born writer Tom Wells, winner of the Critics' Circle Most Promising Playwright Award for *The Kitchen Sink* (2011).

Premiere: Watford Palace Theatre, 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 326 8, £9.99

The Story

Luke wants Danny, but Danny's got a secret. Joe's happy in goal but Geoff wants a headline gig. Viv just wants to beat the lesbians to the league title. Game on. A hilarious and heart-warming comedy about football, friendship and finding your way.

Reviews

'a stunning piece of writing – fresh, funny, painful, engaging' *The Stage*

Extract:

JOE. What's this, Viv?

VIV holds the book up.

VIV. Luke found me it. Library.

JOE reads.

JOE. *Coaching Junior Football Teams. For Dummies.*

DANNY. You're coaching us now?

VIV. Thought I'd try.

GEOFF. Bit harsh isn't it? The, the –

VIV. I said that. As if I'm a dummy.

GEOFF. I was thinking more –

VIV. I know exactly what you were thinking, Beardy. But if you honestly believe sitting there in your little hat you deserve to be treated as anything other than a junior football team you've

got another thing coming. Shame they didn't have one for toddlers.

DANNY. Viv's back.

VIV. No I didn't... Just a sec.

VIV takes a deep breath.

Realised last week with you all I made a, I made a mistake. I was frustrated cos I didn't think you were all, I know you can all. Hang on. She checks the book.

What I want to do: I want to share with you my 'coaching philosophy'. Which I should've done before we started apparently but I didn't have the book then. Anyway, coaching philosophy, here it is:

Do. Your. Best.

Do your best.

Try these other tender comedies:

☞ *The Kitchen Sink* by Tom Wells (2f 3m)

☞ *Perfect Days* by Liz Lochhead (3f 3m)

☞ *Little Gem* by Elaine Murphy (3f)

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N
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Large
mixed
cast

GRAND SATIRICAL EPIC

ROYAL
COURT

the low road



N
H
B

Bruce Norris

THE LOW ROAD

by Bruce Norris

Drama

Cast: 6-12f 12-30m plus 1 child

Set: Various interior and exterior settings

An extraordinary new play, seen at the Royal Court in a world premiere, by one of America's finest playwrights, Bruce Norris. A riotously funny take on capitalism and its consequences for our contemporary society.

Premiere: Royal Court Theatre, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 318 3, £9.99

The Story

A young entrepreneur sets out on a quest for wealth with a priceless ambition and a purse of gold in 18th century America. Chancing upon a few lines from Adam Smith's *The Wealth of Nations*, young upstart Jim Trumpett decides to rigidly follow his self-serving ambitions right to the end with disastrous and often hilarious consequences.

Reviews

'What a play... rich, turbulent and satirical' *Guardian*

Extract:

SHIRLEY (*Re: the baby.*) And who's this
obstreperous young lad?

MRS TRUMPETT. Erm –

SHIRLEY. One of the girls', is it?

MRS TRUMPETT. He's... erm – (*turns to TIZZY.*)

TIZZY (*improvising.*) It's called Jim.

MRS TRUMPETT (*to TIZZY.*) Jim?

SHIRLEY. *Jim, you say?*

TIZZY. Jim.

SHIRLEY. Ah, Jim.

MRS TRUMPETT. (*fondly, to the baby.*) *Jim.*

SHIRLEY. Prodigious *lung* capacity.

MRS TRUMPETT. Cuz he's hungry.

SHIRLEY (*to infant JIM.*) You denied me a full
night's sleep, my boy.

MRS TRUMPETT (*showing the baby to
SHIRLEY.*) But don't he got the look of a gent
about him? I told him how he's going to be a
proper gentleman one day.

SHIRLEY (*dubious.*) Mmmyes.

MRS TRUMPETT. With a white horse and a
feather in his cap!

SHIRLEY. Not to put *too* fine a point – *has* he
property, then?

Try these other historical epics:

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

📖 *Anne Boleyn* by Howard Brenton (4f 11m)

📖 *Pentecost* by David Edgar (8f 13m)

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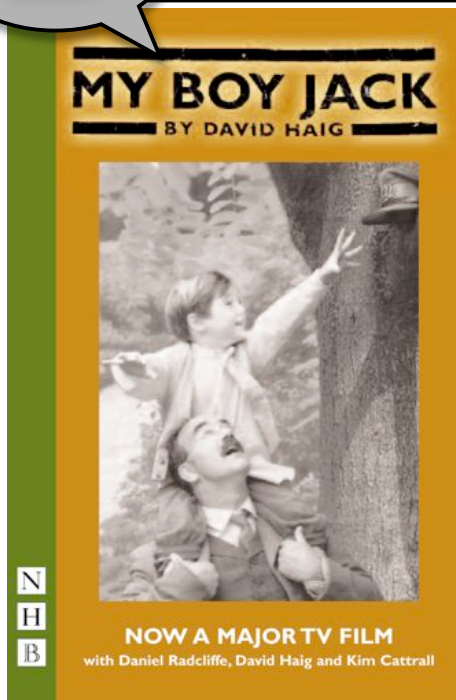
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N
H
B

Ideal for
2014
season

GREAT WAR DRAMA



MY BOY JACK

by David Haig

Historical Drama

Cast: 2f (19, mid-40s) 5-8m (age range 16-50s)

Set: Flexible staging

The tragic story of how Rudyard Kipling sent his son to his death in the Great War. This acclaimed play represents a wonderful opportunity for groups to mark the centenary of the start of the Great War in the 2014 season.

Premiere: Hampstead Theatre, London 1997

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 583 6, £9.99

The Story

His storytelling delighted 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.

Reviews

'Dramatises Kipling's story beautifully. The family confrontations bristle with life.' *Financial Times*

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 (*furiously*). 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?

Try these other plays on the theme of war:

☞ *Bully Boy* by Sandi Toksvig (2m)

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

☞ *Lilies on the Land* by the Lions Part (4f doubling)

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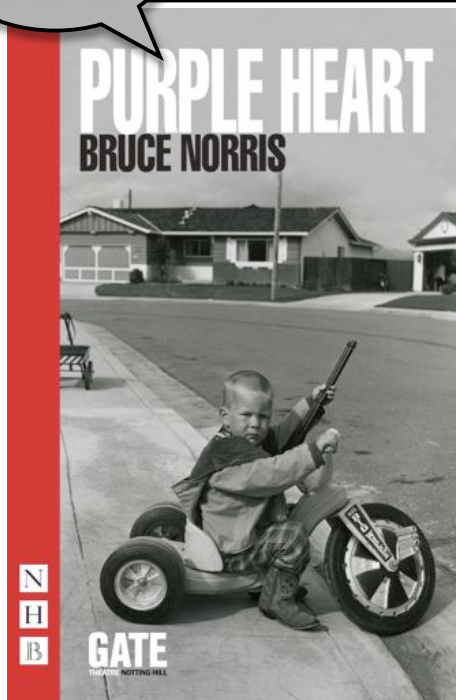
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Good
leading
female role

ACERBIC AMERICAN DRAMA



PURPLE HEART

by Bruce Norris

Drama

Cast: 2f (*thirties, 65*) 1m (*twenties*) plus 1 boy (*12*)

Set: Single interior (living room)

This is an early work from writer Bruce Norris whose *Clybourne Park* was a smash hit in the West End and is currently the only play to have won all four major drama prizes for Best New Play – Pulitzer, Tony, Olivier and Evening Standard.

UK Premiere: The Gate Theatre, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 308 4, £9.99

The Story

October 1972. In a city somewhere in the American Midwest, Carla is trying to rebuild her life. Her husband is gone – killed in Vietnam. Now, under the watchful eye of her mother-in-law, she must raise her young son whilst struggling to avoid the sympathy of her local community. But everything changes with the unexpected arrival of a soldier on her doorstep. Punctuated with a sharp and often painful wit, *Purple Heart* is a deeply moving meditation on love, loss and grief.

Reviews

'A cracking play' *Time Out*

Extract:

CARLA. I'm sorry I didn't go, Grace. I had every intention of going. I'm sorry.

GRACE. No apology necessary. Oh yes. Let's see. The Pastor wanted to know if tomorrow at two would be a good time.

CARLA. Tomorrow?

GRACE. Or did you have plans?

CARLA. Not exactly.

GRACE. What are your plans?

CARLA. I don't have plans.

GRACE. Don't change them if you have them.

CARLA. I don't have them.

GRACE. So two is all right then?

CARLA. What does he want to talk about?

GRACE. He's interested in how you are doing.

CARLA. I spoke to him on the phone.

GRACE. Briefly.

CARLA. I told him I was fine.

GRACE. Wouldn't a visit be that much more pleasant?

CARLA. What time tomorrow?

GRACE. After the second service.

CARLA. I – I – I – I – I don't –

GRACE. That way you'll be able to speak freely.

CARLA. I'm supposed to speak *freely*?

Try these other dark family dramas:

- ☞ *Chalet Lines* by Lee Mattinson (7f)
- ☞ *Happy Now?* by Lucinda Coxon (3f 4m)
- ☞ *Our New Girl* by Nancy Harris (2f 1m plus 1 child)
- ☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 30/04/13

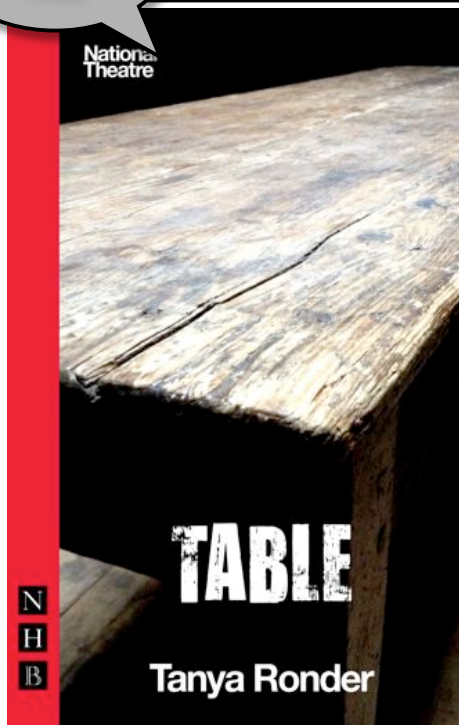
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Strong
female
roles

GENERATION-SPANNING DRAMA



TABLE

by Tanya Ronder

Drama

Cast: 5-14f 4-9m

Set: Minimal requirements (a table)

An epic tale of belonging, identity and the things we pass on from Tanya Ronder, adaptor of *Blood Wedding* (Almeida Theatre, 2005) and *Vernon God Little* (Olivier Award nomination for Best New Play).

Premiere: The Shed (National Theatre), London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 328 2, £9.99

The Story

Six generations, twenty-three characters and one very special piece of furniture. Tanya Ronder's thrilling new play takes us through several generations of the same family, from Lichfield at the turn of the century, to Tanganyika in the 1950s, to a hippie commune in Hertfordshire and finally to present-day south London.

Reviews

'tremendous... richly textured' *Guardian*

Extract:

SU-LIN. I hate this table, or should I not say that?

GIDEON. It's yours, you can say what you like.

SU-LIN. It's not mine.

GIDEON. It will be.

SU-LIN. I don't want it. I'm going to buy a big glass one from Ikea.

GIDEON. What'll you do with this?

SU-LIN. Freecycle? It's mank.

GIDEON. Why?

SU-LIN. Look at it, it's all cacked-up.

GIDEON. Who's cacked it up, though?

SU-LIN. What do you mean?

GIDEON. Pick a cack-up, any cack-up.

SU-LIN. What?

GIDEON. Want to see a coffin scratch?

SU-LIN. Is that the big one?

GIDEON. It's not, no, nobody knows how that one happened.

SU-LIN. That one, then?

She points. He shakes his head.

GIDEON. Leopard claws.

SU-LIN. Not true.

GIDEON. True.

Try these other cross-generational dramas:

☞ *The Last of the Hausmans* by Stephen Beresford (3f 3m)

☞ *Chalet Lines* by Lee Mattinson (7f)

☞ *Love, Love, Love* by Mike Bartlett (2f 3m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 30/04/13

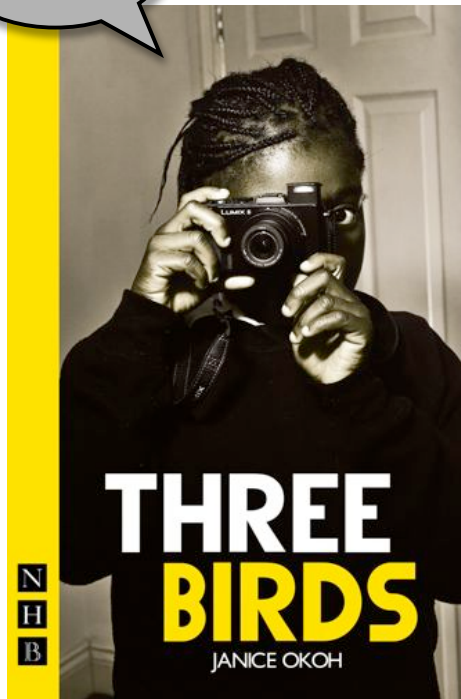
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Good roles
for younger
performers

BRUNTWOOD PRIZE WINNER



THREE BIRDS

by Janice Okoh

Drama

Cast: 3f (9, 16, twenties) 2m (13, thirties)

Set: Single interior (council flat)

A jet black comic drama about childhood and family. Winner of the 2011 Bruntwood Prize for Playwriting, the biggest national playwriting competition in Britain.

Premiere: Royal Exchange Theatre, Manchester, then Bush Theatre, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 276 6, £9.99

The Story

Tiana, Tionne and Tanika have found themselves home alone. Tiana's keeping it all together by taking charge of the housework and homework. But Tionne's experiments are getting stranger and stranger, and Tanika's starting to act up... As the outside world begins to press in, the three siblings will do anything to keep their secret safe from the adults who come to call.

Reviews

'hovers, brilliantly suspended, between dark comedy, thriller and an expressive human sympathy worthy of Tennessee Williams' *The Times*

Extract:

TANIKA. Chips.

TIANA. Okay I'll do chips.

TANIKA. From McDonalds.

TIANA. Okay.

TANIKA. And Strawberry Millions. And Cheesestings.

TIANA. Gonna get you a fridge full of them.

TANIKA. How big?

TIANA. Like this big. And when you open it Akon comes on.

TANIKA. Justin Bieber.

TIANA. Since when?

TANIKA. Since like for time.

TIANA goes over to TANIKA and they lie in spoons on the sofa.

TIANA. And we're gonna have, we're gonna have a garden and a swimming pool and a bedroom and a toilet each with a shower you walk into.

TANIKA. What's in the attic?

TIANA. The attic? Well, that's the playroom, yeah, where you play table tennis and Wii and watch films.

TANIKA. And where the fridge is.

TIANA. Yeah and all your friends come round like they do on *MTV Teen Cribs* cos you got the best clothes and things.

Try these other Bruntwood prize winners:

☞ *Mogadishu* by Vivienne Franzmann (4f 8m)

☞ *Pretend You Have Big Buildings* by Ben Musgrave (3f 4m)

☞ *Salt* by Fiona Peek (2f 2m)

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Strong
Female
Roles

INFAMOUS TRUE LIFE TALE

NEW VIC THEATRE

The Thrill of Love

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Amanda Whittington

THE THRILL OF LOVE

by Amanda Whittington

Drama

Cast: 4f 1m

Set: Various interior and exterior settings

This new play from Amanda Whittington (*Ladies' Day, Be My Baby*) dramatises the true story of Ruth Ellis, the last woman to be hanged in Britain.

Premiere: New Vic, Stoke 2013, then West End

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 316 9, £9.99

The Story

A divorcee with a young child to care for, Ruth Ellis works in the kind of nightclubs where there's more than just a drink on offer. The girls work hard, play hard and dream of a movie-star life. Then she meets the wealthy, womanising David, a racing driver with whom she becomes obsessed. Fame comes – but not in the way she imagines. Why does their relationship end in murder? Why does she plead not guilty but offer no defence? Why does she show no remorse? And who is she trying to protect?

Reviews

'Tense and engaging throughout... a triumph' *The Stage*

Extract:

DORIS. Who's that at this hour?

RUTH. Help me.

DORIS. Ruth, no!

RUTH. He'll see the light on. He'll think someone's here.

DORIS. Someone is.

RUTH. He'll think it's a man.

DORIS. So?

RUTH. Help me!

The buzzer sounds again. RUTH moves to go but DORIS stops her.

DORIS. Not for him.

RUTH. I have to see him.

DORIS. You don't.

RUTH. He won't hurt me, he's come to make up.

DORIS. For what?

RUTH. We had a row, please? We fought.

DORIS. When?

RUTH. Tonight.

DORIS. With your fists?

RUTH. Doris –

DORIS. Did he hit you, Ruth?

Try these plays inspired by true stories:

☞ *Mary Shelley* by Helen Edmundson (4-7f 2m)

☞ *Anne Boleyn* by Howard Brenton (4f 11m)

☞ *Vincent in Brixton* by Nicholas Wright (3f 2m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 30/04/13

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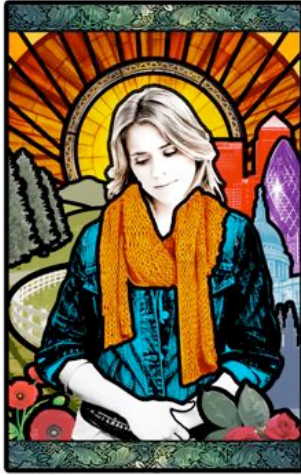
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Small cast
& minimal
set

MORAL DILEMMA

a time to reap



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Anna Wakulik
Translated by Catherine Grosvenor

ROYAL
COURT

A TIME TO REAP

by Anna Wakulik, translated by Catherine Grosvenor

Drama

Cast: 1f (25) 2m (25, 50)

Set: Minimal requirements

This award-winning play is written by one of Poland's brightest new talents, and was developed at the Royal Court as part of the 2011 International Residency for Emerging Playwrights.

Premiere: Royal Court Theatre Upstairs, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 324 4, £9.99

The Story

From a forested Polish village to the blinding lights of London, *A Time to Reap* tells one woman's story against the backdrop of an evolving nation and through the lens of one of Poland's hottest political topics – abortion and the Catholic Church.

Reviews

'Extraordinary... takes a sharply ambivalent and provocative look at what has been gained and what lost in post-Communist society... resoundingly recommended' *Independent*

Extract:

JAN. Hot today, isn't it?

MARYSIA. Jan said, when I met him that summer, seven years ago in Warsaw.

JAN. Actually, it was already winter.

MARYSIA. It was early autumn. And the summer had been really good that year.

JAN. I was surprised to see her.

MARYSIA. I'd never seen a doctor's surgery like it in my life. In Niepokalanów, it's all crumbling plaster and peeling paint, and look at this – all glass and plastic. Very nice.

JAN. I wanted to help her.

MARYSIA. I'm not embarrassed. I'll never have to see him again if I don't want to. I wondered if you might be able to help me, doctor.

JAN. Help you?

MARYSIA. That's how I asked him. I felt so stupid. You're the only person I know here. All I have is what I'm standing up in.

JAN. You're all grown up. You were a lot smaller the last time I saw you.

MARYSIA. And you hadn't gone grey, doctor, and your car had Warsaw licence plates and everyone was jealous.

Try these plays on the theme of faith and religion:

☞ *Misterman* by Enda Walsh (1m)

☞ *Low in the Dark* by Marina Carr (3f 2m)

☞ *The Heresy of Love* by Helen Edmundson (8f 7m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 30/04/13

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