

## Guide Supplement August 2013

Dear Friend,

Welcome to our summer supplement to the **Guide to Plays for Performance**. We have a wonderfully diverse range of plays this quarter and we hope some of them will take your fancy!

First up is **Bracken Moor** (3f 5m) by Alexi Kaye Campbell, a dark supernatural tale set against the economic crisis of the 1930s. Described as a cross between *An Inspector Calls* and *The Woman in Black*, this is a gripping thriller with real emotional punch.

Russ Tunney has adapted Joan Aiken's classic novel **The Wolves of Willoughby Chase** (2-6f 2-9m) into a dynamic stage show perfect for all the family. Now available for performance, we also license Rebecca Applin's lush score to accompany the action along with some original songs.

**Shush** (5f) is the new play by Irish writer Elaine Murphy who scored a hit with *Little Gem* in 2008. This all-women play puts female friendship under the microscope and is, by turns, hilarious and tender.

Next up are two plays with fantastic roles for young performers. **Girls Like That** (6-24f 0-6m) by Evan Placey was originally written for three youth theatre companies and features a large cast of mostly female performers whilst, at the other end of the spectrum, Australian writer Declan Greene's **Moth** (1f 1m) is a scintillating two-hander.

We have a new version of Strindberg's **Dances of Death** (2f 4m) by Howard Brenton and a new political play by David Edgar, **If Only** (2f 2m), which tackles the coalition.

Conor McPherson is back with a new play after the hugely successful revival of his classic *The Weir* which is going back to the West End in 2014. **The Night Alive** (1f 4m) is a reflective play about life and loneliness set in Dublin.

Director Clare Lizzimore's play **Mint** (4f 2m) is an accomplished debut dealing with the hardship of life during and after prison, and Cat Jones' **Glory Dazed** (2f 2m) is an intense play about one Afghanistan veteran's search for redemption.

Last, but certainly not least, we have **Chimerica** by Lucy Kirkwood (5-11f 7-12m). Already being hailed by critics as one of the best plays of the year, it's a dazzling work combining an engaging personal drama with in-depth political examination. Not one to miss.

### 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.

I hope you will find an exciting and inspiring play for a future production in this supplement and look forward to hearing from you. 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)**

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Strong  
roles for  
women

## SUPERNATURAL DRAMA

# BRACKEN MOOR

by Alexi Kaye Campbell

Drama/Ghost story

Cast: 3f (early 20s, 2x late 40s) 4-6m (12, 22, 4x 50s)

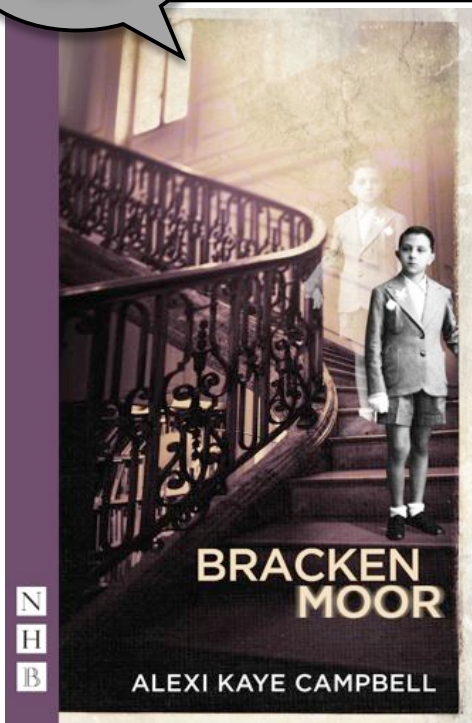
Set: Single interior (drawing room)

A bold and haunting tale of grief and denial from Alexi Kaye Campbell, author of *The Pride* (Olivier Award for Outstanding Achievement in Affiliate Theatre) and *Apologia*.

Premiere: Tricycle Theatre, London 2013 (co-production with Shared Experience)

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 332 9, £9.99



### The Story

Set during the economic crisis of the 1930s, two families come together after years apart to rediscover their lost friendship. Ruthless pragmatist Harold and his emotionally fragile wife Elizabeth welcome old friends Vanessa and Geoffrey plus their son, Terence, into their home. However, this friendly reunion unexpectedly conjures up the spirit of a buried tragedy.

### Reviews

'somewhere between *An Inspector Calls* and *The Woman in Black*... I jumped out of my seat' *Times*

### Extract:

VANESSA. Oh, my dears, what was that terrible noise?

ELIZABETH. Terence woke up in a state of terror.

VANESSA. Darling, what happened?

TERENCE. I'm awfully embarrassed.

GEOFFREY. Some sort of a nightmare, my boy?

TERENCE. More than that, but yes, a nightmare is the most accurate word to describe it I suppose.

VANESSA. That's three nights in a row now.

GEOFFREY. What is?

VANESSA. Well, we got here on Tuesday and you've had some sort of nightmare every night.

And at breakfast yesterday you mentioned that thing with the whispering.

ELIZABETH. What whispering?

TERENCE. It doesn't really matter.

VANESSA. He said that he woke up with a start because –

TERENCE. It's really not important, Mother, let's leave it.

ELIZABETH. No, tell me, what whispering, what happened?

GEOFFREY. Maybe it was all that Stilton after pudding.

### Try these other spine-chilling dramas:

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

☞ *Dracula* by Bram Stoker, adapted by Liz Lochhead (5-10f 5m)

☞ *The Haunting* by Charles Dickens and Hugh Janes (1f 2m)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 08/08/13

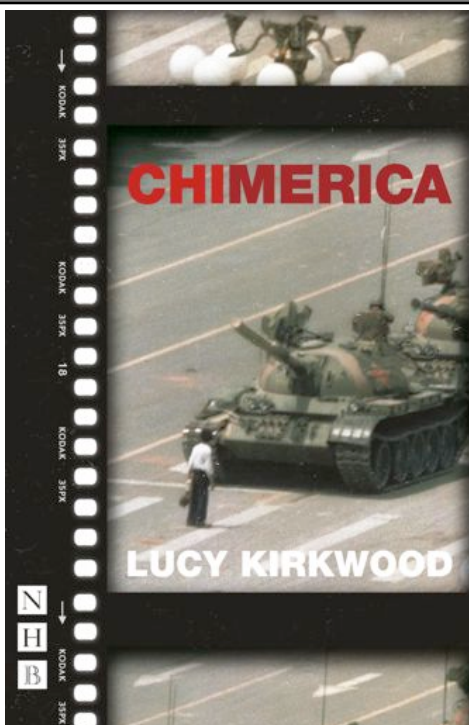
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## POLITICAL DRAMA

West  
End



# CHIMERICA

by Lucy Kirkwood

Drama

Cast: 5-11f 7-12m

Set: Flexible staging

A gripping political examination and an engaging, often funny, personal drama. Lucy Kirkwood's ambitious new play garnered 5-star reviews and sold out its initial run before transferring to the West End.

Premiere: Almeida Theatre, London 2013 then West End (co-production with Headlong)

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 320 6, £9.99

### The Story

Tiananmen Square, 1989. As tanks roll through Beijing, Joe – a young American photojournalist – captures a piece of history. New York, 2012. Joe is covering the presidential election, marred by a debate over cheap labour and the outsourcing of American jobs to Chinese factories. When a cryptic message is left in a Beijing newspaper, Joe is driven to discover the truth about the unknown hero he captured on film. Who was he? What happened to him? And could he still be alive?

### Reviews

'If we see a better new play this year, we'll be extremely lucky' *Guardian*

### Extract:

JOE. I'm sorry. It's just. I don't know, you type Tiananmen Square into a search engine here, you get three pages from the Tourist Board, the Tank Man is dead in more ways than one, and what for?

ZHANG-LIN. The Tank Man? What are you – you want to reduce this to one man? There were a hundred thousand of us, Joe, we're not dead! We just made some choices you don't approve of! Have you seen the opener? I can't – anyway, who told you that?

JOE. What?

ZHANG LIN. Who told you the Tank Man was dead?

JOE. I don't know. I just assumed... sorry, what are you – ?

ZHANG LIN (*searching*). Things have feet in this apartment.

JOE. Zhang Lin, are you. What are you.

So where is he?

ZHANG LIN. Who?

JOE. The Tank Man.

ZHANG LIN. I don't know.

### Try these other politically charged plays:

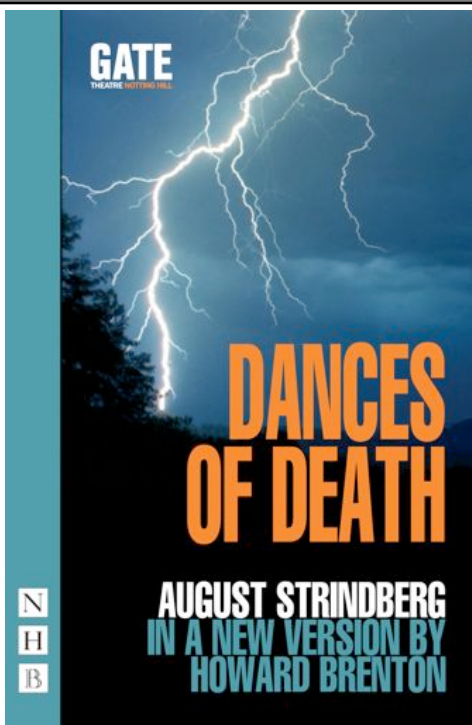
- 📖 *The Witness* by Vivienne Franzmann (1f 2m)
- 📖 *My Name is Rachel Corrie* by Rachel Corrie, edited by Katherine Viner and Alan Rickman (1f)
- 📖 *#aiww: The Arrest of Ai Weiwei* by Howard Brenton (9-12m)
- 📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 08/08/13

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# WEDDED HELL



## DANCES OF DEATH

by August Strindberg in a new version by Howard Brenton

Drama

Cast: 2f 4m

Set: Two interiors

A fantastic new version by one of the UK's foremost playwrights, Howard Brenton (*Anne Boleyn*, *55 Days*) of the Strindberg classic including Part One and the rarely performed Part Two condensed into a single drama.

Premiere: The Gate Theatre, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 340 4, £9.99

### The Story

Meet Edgar and Alice. Married for almost thirty years, theirs is a relationship of explosive mutual loathing. Strindberg's tale paints a compelling and bitterly funny portrait of a magnificently doomed couple, whose ongoing battle threatens not only their future, but that of their friends and children as well.

### Reviews

'a blistering account of a mildewed marriage' *Whatsonstage.com*

### Extract:

CAPTAIN. Kurt's changed. He's almost nice.

ALICE. Yes, I pity him though, being sucked into our misery.

CAPTAIN. I wonder how he's really doing?

ALICE. We didn't ask him about himself. Too obsessed with our wonderful life.

CAPTAIN. You think there are other people who live like us?

ALICE. Oh yes, they just don't talk about it like we do. Have you ever known anyone who was happy?

CAPTAIN. Oh. Well. The Ekmarks.

ALICE. But last year she had that surgery that

went wrong.

CAPTAIN. Well... the von Krafts.

ALICE. Yes, really in love, well-off, respected, good children. Then that criminal cousin turned up and puff! They were in all the papers, 'the Kraft murders', they couldn't show their faces, they had to take the children out of school, the mother became alcoholic... Happiness.

CAPTAIN. I wonder... I wonder what's wrong with me?

ALICE. What do you think?

CAPTAIN. Heart or maybe head... Sometimes I think my mind's dissolving, like smoke...

### Try these new versions of classic plays:

☛ *Blood Wedding* by Federico García Lorca, adapted by Tanya Ronder (8f 5m)

☛ *Hedda Gabler* by Henrik Ibsen, adapted by Richard Eyre (3f 4m)

☛ *Medea* by Euripides, adapted by Mike Bartlett (3f 4m)

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Large  
female  
cast

## YOUTH DRAMA

# GIRLS LIKE THAT

by Evan Placey

Drama/Play for young performers

Cast: 6-24f 0-6m (division of roles and lines is up to the group)

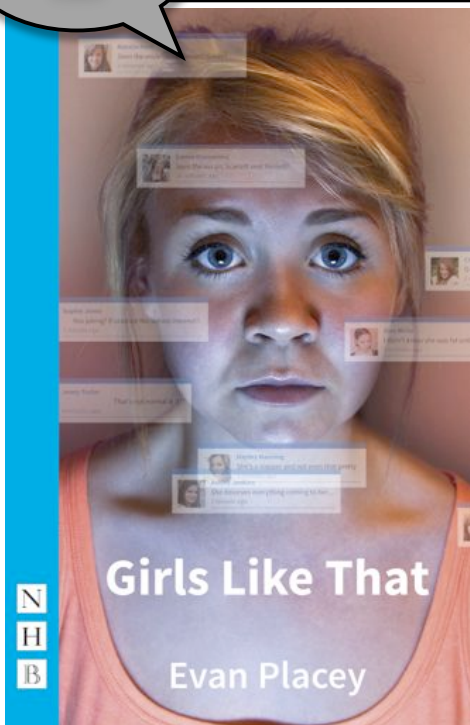
Set: Minimal requirements

A dynamic drama for young people specially commissioned for the youth theatres of the Birmingham Repertory Theatre, West Yorkshire Playhouse and Theatre Royal Plymouth. Written mostly for young female performers by up-and-coming playwright Evan Placey.

Premiere: The Old Rep Theatre, Birmingham 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 353 4, £9.99



### The Story

Evan Placey's urgent new play explores the pressures on young people today in the wake of advancing technology. When a naked photograph of Scarlett goes viral, she becomes the centre of attention for all the wrong reasons. But while rumours run wild and everyone forms an opinion, Scarlett just stays silent...

*Girls Like That* has roles for up to twenty-four young female actors, plus the option to include male performers. It can also be performed with a smaller cast.

### Extract:

Last night my sister asked me why? 'Why did she take the photo?' Like I know.

But I did wonder about it. For a minute like. When I got the photo.

Probably it was a boy. Russell. Or. And probably he made her feel that if she didn't he'd lose interest. Cos some other girl would.

Probably he told her he'd be her boyfriend if she did.

Probably he threatened to tell everyone they slept together if she didn't.

Or. No. No.

Probably he made her feel special.

Probably he said it was just a bit of fun.

Probably he said: 'Show me yours and I'll show you mine.'

Probably he made her feel pretty. Probably he made her feel like the most beautiful girl in the world.

*Beat.*

Or maybe he didn't.

Probably he made her feel ugly.

Probably he made her feel she could never get a guy like him.

Probably he made her feel worthless.

Probably he rejected her.

### Try these contemporary issue plays:

☞ *Moth* by Declan Greene (1f 1m)

☞ *Eight* by Ella Hickson (4f 5m)

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

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 08/08/13

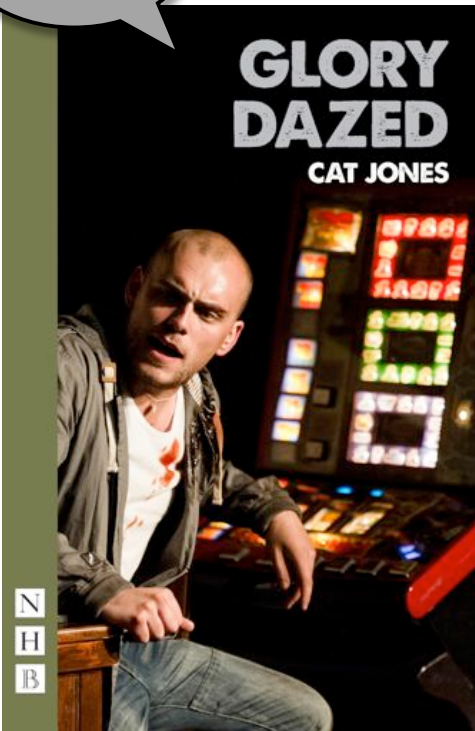
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Good roles  
for young  
performers

## INTENSE ONE-ACT PLAY



# GLORY DAZED

by Cat Jones

Drama

Cast: 2f (*late teens, mid-20s*) 2m (*2x mid-20s*)

Set: Single interior (pub)

Developed with ex-servicemen prisoners at HMP & YOI Doncaster – this award-winning play is an authentic look at life after war. A tense chamber drama with four brilliant yet challenging roles for young performers.

Premiere: Underbelly, Edinburgh Festival 2012 then Adelaide Fringe and Soho Theatre 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 323 7, £9.99

### The Story

Ex-squaddie Ray – mentally scarred from his time in Afghanistan – returns home to Doncaster to attempt to see his kids and reconcile with his ex-wife, Carla – mentally scarred from their marriage. A pub lock-in provides the setting for the bitterly funny, heart-wrenching action that follows.

### Reviews

'devastating... a deeply intense hour' *Time Out*

### Extract:

RAY. I have to get out of Donny, Carla. Tonight.

CARLA. And?

RAY. And I want yer to come with me.

CARLA. Yer've got to be kiddin' me.

RAY. No.

CARLA. Why the hell would I do that?

RAY. Because yer love me.

CARLA. No, Ray, yer've got that confused. It's just the opposite, in fact, I hate yer and if yer want to know why, just look at the state of her.

RAY. I'm sorry about that but yer shouldn't of chucked your drink at me, Carla.

CARLA. Yer know what, I'm not doin' this. I'm going home.

CARLA *goes to leave*.

RAY. Sit down.

CARLA. No.

RAY. Sit down. I'm not gonna tell yer again.

CARLA *realises he is being serious and sits down*.  
*Pause*.

CARLA. Why yer makin' me stay here, Ray?

RAY. Because yer have no f\*\*kin' right to hate me after everythin' we've been through.

CARLA. You have no f\*\*\*kin' right to expect anythin' else!

### Try these other plays on the theme of war:

☞ *Bully Boy* by Sandi Toksvig (2m)

☞ *The Machine Gunners* by Robert Westall, adapted by Ali Taylor (1-2f 5-11m)

☞ *My Boy Jack* by David Haig (2f 4m doubling)

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Small cast  
with meaty  
roles

## MODERN POLITICS



# IF ONLY

by David Edgar

Drama

Cast: 2f (17, late 30s) 2m (40, early 40s)

Set: Various interior and exterior settings

David Edgar's explosive political drama focuses on the coalition from the 2010 election through to an imagined 2014, one year before voters must decide again. From the writer of *Pentecost* and the RSC's famous adaptation of *Nicholas Nickleby*.

Premiere: Minerva Theatre, Chichester 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 333 6, £9.99

### The Story

It's 16<sup>th</sup> April 2010, the day after the UK's first ever televised prime ministerial debate. Stranded in Malaga Airport by a volcanic ash-cloud, a Labour special adviser, a Lib Dem staffer and a Tory candidate consider their options. Fast forward to 4<sup>th</sup> August 2014. As the nation commemorates the outbreak of the First World War, the three politicians meet again. One of them knows something that could change the outcome of the 2015 election. Should they reveal it? And at what cost?

### Reviews

'funny, gripping and bang on the money' *Telegraph*

### Extract:

PETER. I'm not sure I'd fully grasped the consequences of the first debate.

JO. Our sudden spike in the polls.

PETER. Exactly.

JO. Need to get back to Wiltshire South-East.

PETER. On Tuesday I have lunch with – with an influential local newspaper.

JO. Right. And your family.

PETER. Well, Michael's back at school of course.

JO. Of course. And, um...

PETER. Apparently the civil service is war-gaming what might happen.

JO. 'War-gaming'?

PETER. 'You're Nick Clegg, I'm David Cameron.' And no doubt Alex Salmond.

JO. Wow. And what does happen?

PETER. Oh, I... various outcomes. But presumably you lot are thinking about what might?

JO. You mean..?

PETER. If it ends up hung.

*Slight pause*

And there's a prospect of...

JO. A coalition.

### Try these plays with a political theme:

☞ *Never So Good* by Howard Brenton (2f 12m)

☞ *Whipping It Up* by Steve Thompson (2f 4m)

☞ *The Eleventh Capital* by Alexandra Wood (3-5f 5-8m)

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Strong  
female  
roles

# LIFE AFTER PRISON

## mint Clare Lizzimore

N  
H  
B



## MINT

by Clare Lizzimore

Drama

Cast: 4f (8, 15, 28, mid-40s) 2m (27, mid-40s)

Set: Three interiors (minimal requirements)

Clare Lizzimore's debut play is a moving account of one man's struggle to keep his head above water during and after a spell in prison. The author is also a director with numerous credits to her name including *Bull* by Mike Bartlett.

Premiere: The Royal Court Theatre, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 78001 285 8, £7.99 ebook only or £48 plus VAT for a printable PDF

### The Story

Over ten years of imprisonment Alan's life has been measured out in weekly visits from his family; slices of the normal life he's left behind. Everything will be so much better once he's finally out and back home for good. Won't it? *Mint* plays out over eight years of Alan's life and reveals, with a piercing truthfulness, the difficulty of returning to life after prison.

### Reviews

'cumulatively devastating' *Independent*

### Extract:

ALAN. So... Anything. Any other news then?

CHARLOTTE. Peter's QC now.

ALAN. Of course he is.

CHARLOTTE. Not what you meant? Not the kind of news you want?

ALAN. No. No. It's all good. That's all really *good* Mum. I'm very glad. I'm very glad for Peter. I'm very glad that he's now a QC. That's fantastic. A real success. A real success story.

CHARLOTTE. Oh come on. You and Peter. Thick as thieves when you were young. Surely you're interested... sorry. (*Laughs.*) Sorry. (*Laughs.*) Just realised what I.

Sorry.

ALAN. No no. Really. Go on ahead. I've not heard them all. And they don't get old and I find them all really really funny. Mum. And what's even funnier. What's really. What takes the... Is the really funny fact. That all my family seem really keen, seem really really keen to keep making these really, after all this time, these really hilarious jokes about prisons, about convicts... and and...

CHARLOTTE. Oh. Come on. It is. It is quite funny though.

### Try these plays dealing with the effects of incarceration:

☞ *Iron* by Rona Munro (3f 1m)

☞ *Moment* by Deirdre Kinahan (5f 3m)

☞ *This Wide Night* by Chloë Moss (2f)

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Teenage  
duologue

# ADOLESCENT ANGST



## MOTH

by Declan Greene

Drama

Cast: 1f 1m (*both 15*)

Set: Minimal requirements

A dark story about two teenage misfits from one of Australia's best young playwrights. *Moth* is a challenging play for two young performers with plenty of contemporary bite.

Premiere: The CUB Malthouse, Melbourne 2010  
then HighTide Festival and The Bush, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 337 4, £9.99

### The Story

By turns dark and shimmering, *Moth* is a fast, funny and heartbreaking story about two young people with nowhere to go. Sebastian is 'that kid' at high school. He's weird. He smells. He's obsessed with comics, and talks to himself. After a catastrophic fallout with his only friend, Claryssa, he wakes up with a moth in a jar by his bed, and a calling to save the souls of all humanity. And so begins the Passion of Sebastian: a journey into a terrifying and starless night.

### Reviews

'both witty and emotionally accurate... an intense theatrical experience' *Whatsonstage.com*

### Extract:

SEBASTIAN. Something lands on my face.

CLARYSSA. Spit.

SEBASTIAN. Another – another.

CLARYSSA. Globbs of spit.

SEBASTIAN. You're there but it's not you.

CLARYSSA. I want – I want –

SEBASTIAN. What happened to your face?

CLARYSSA. I want them... To hold your nose.

SEBASTIAN. It's all wrong.

CLARYSSA. To open your mouth.

SEBASTIAN. Falling – I'm –

CLARYSSA. To spit down your throat.

SEBASTIAN. I'm a puddle – I –

CLARYSSA. To see you –

SEBASTIAN. I – I ripple –

CLARYSSA. And choke and –

SEBASTIAN. I'm hot and –

CLARYSSA. Choke and –

SEBASTIAN. I'm hot, I'm hot –

CLARYSSA. Choke and choke –

SEBASTIAN. I'm on fire and –

CLARYSSA. I want it so bad it makes me sick.

### Try these other plays with adolescent themes:

☞ *Disco Pigs* by Enda Walsh (1f 1m)

☞ *The Way Home* by Chloë Moss (3f 4m)

☞ *Girls Like That* by Evan Placey (6-24f 0-6m)

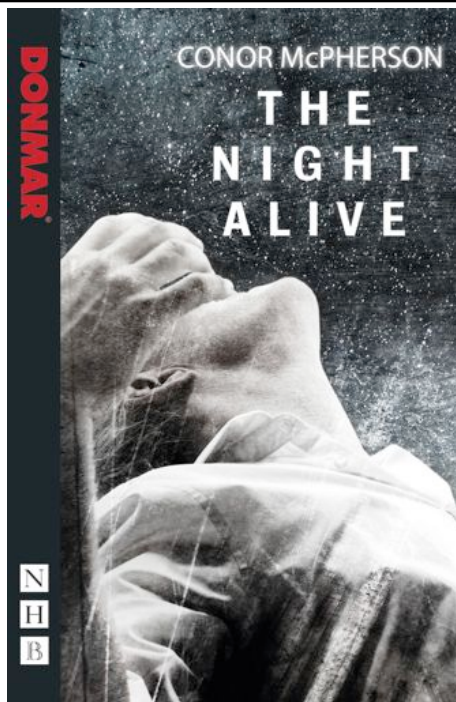
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## TENDER AND MOVING



# THE NIGHT ALIVE

by Conor McPherson

Drama

Cast: 1f (*late 20s*) 4m (*late 30s, 40s, 50s, 70s*)

Set: Single interior (large drawing room turned into a messy bedsit)

A brand new play from Conor McPherson (*The Weir* and *The Seafarer*) which shines a sympathetic light on the small lives of a group of down-and-out Dubliners.

Premiere: Donmar Warehouse, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 336 7, £9.99

### The Story

Tommy's not a bad man, he's getting by. Renting a run-down room in his Uncle Maurice's house, just about keeping his ex-wife and kids at arm's length and rolling from one get-rich-quick scheme to another with his pal Doc. Then one day he comes to the aid of Aimee, who's not had it easy herself, struggling through life the only way she knows how. Their past won't let go easily. But together there's a glimmer of hope they could make something more of their lives. Something extraordinary. Perhaps.

### Reviews

'a beautiful meditation on dependence and redemption' *The Stage*

### Extract:

TOMMY. Do you want a biscuit?

AIMEE. No thanks.

TOMMY. I'm starving.

TOMMY *goes to get himself a biscuit.*

So what did he hit you for?

AIMEE. I don't know, 'cause I was trying to make a phone call I think.

TOMMY. A phone call?

AIMEE. Yeah, he grabbed my phone and he pulled over. I thought he was just gonna let me out but...

TOMMY. Yeah I saw him! Only he heard me shouting... I mean... (*Shakes his head,*

*indicating how much worse it could have been.*)  
I got his reg. 09 D something something.

AIMEE. It's just a phone.

TOMMY. Yeah, I suppose. Do you need to call anyone? Unfortunately I have no credit but Uncle Maurice would probably let us use his landline, if you want me to wake him?

AIMEE. No it's alright.

TOMMY. Are you sure?

AIMEE. Yeah, it's okay, really. Thanks.

TOMMY. He might only go mad if I woke him up now anyway.

### Try these moving Irish dramas:

📖 *Belfry* by Billy Roche (1f 4m)

📖 *Little Gem* by Elaine Murphy (3f)

📖 *The Weir* by Conor McPherson (1f 4m)

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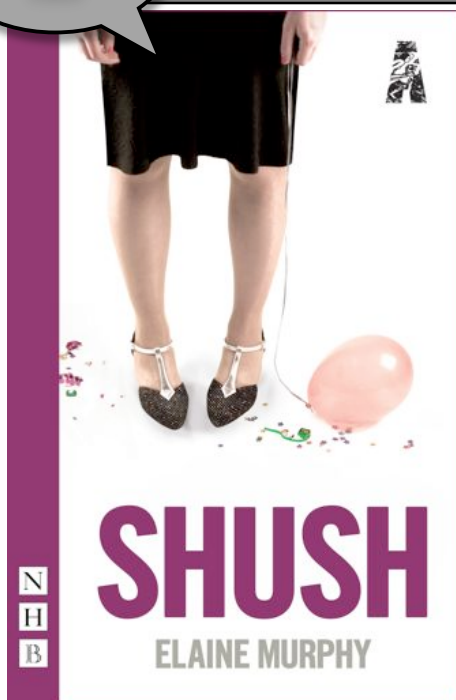
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All-  
female  
cast

## IRISH COMEDY



# SHUSH

by Elaine Murphy

Comedy drama

Cast: 5f (30s, 30s/40s, 50s, 50s/60s, 60s)

Set: Single interior (outdated kitchen)

A funny and insightful glimpse into the power of female friendship with five brilliantly diverse female roles. Written by Elaine Murphy, the award-winning writer of *Little Gem*.

Premiere: The Abbey Theatre, Dublin 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 322 0, £9.99

### The Story

Five women with five different stories are having a girls' night in to remember. It's Breda's birthday, but life's not been going according to plan of late and she's in no mood to celebrate. Her friends, however, have other ideas...

### Reviews

'a truly gorgeous paean to the power of female friendship... bittersweet, poignant, and side-splittingly funny' *Entertainment.ie*

### Extract:

MARIE. You'll have to take a little trip over, won't you?

CLARE. The perfect place to start your travels.

BREDA. I'm not getting on a plane by myself.

URSULA. Maybe Tommy will go with you, a little holiday might be exactly what you need to get back on track.

BREDA. I think we're beyond that, Ursula.

URSULA. He'll come to his senses, they always do.

BREDA. He moved into a new house.

URSULA. When?

BREDA. Two weeks ago.

URSULA. I knew things weren't great but I didn't realise they were this bad.

MARIE. If Bernard was carrying on with that yoke I'd stab him in his sleep.

URSULA. He left for someone else?

BREDA. They always leave for someone else.

MARIE. 'Teresa the Tramp.'

IRENE. She's no oil painting.

BREDA. She looks like the back of a bus.

MARIE. She's definitely the size of one, she has a pair of spades [hands] like Jack Charlton.

BREDA. There's some comfort getting traded in for a younger model, but for that yoke...

### Try these plays dealing with female friendship:

☞ *Ladies' Day* by Amanda Whittington (4f 1m)

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

☞ *Pack* by Louise Monaghan (4f)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 08/08/13

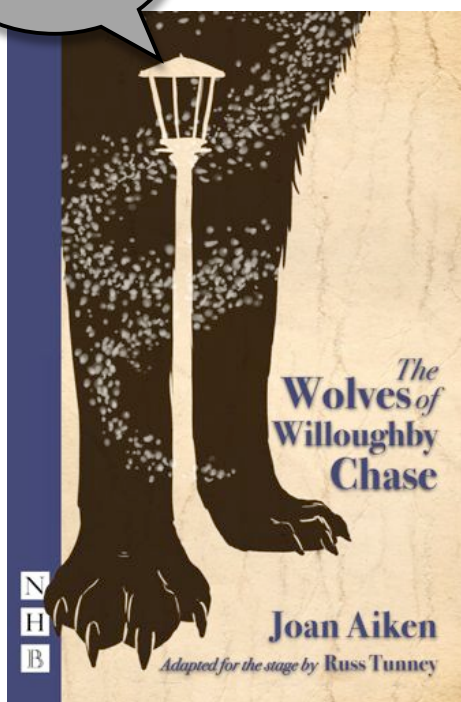
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Strong roles  
for young  
performers

## CHILDREN'S CLASSIC



### THE WOLVES OF WILLOUGHBY CHASE

by Joan Aiken, adapted by Russ Tunney with music by Rebecca Applin

Literary adaptation/Play for children

Cast: 3-6f 2-9m plus chorus (minimum cast of 5)

Set: Flexible staging (can be simply staged)

A magical adaptation of the classic novel featuring two great roles for young female performers plus original music to accompany the action.

Premiere: Nuffield Theatre, Southampton 2011 then UK Tour

Fee: £69 (£104 with music), plus VAT, per performance

Scripts: ISBN 978 1 84842 338 1, £9.99

#### The Story

The opening of the Channel Tunnel has led to dangerous wolves roaming Britain, but that is not the only danger that confronts cousins Bonnie and Sylvia Green. These two brave and determined girls must also fight against snowy wastelands and their evil guardian, Miss Slighcarp. With the help of their friend, Simon the Goose-boy, they encounter unforgettable characters and mysterious scheming.

#### Reviews

'Expertly blends melodrama, comedy, adventure and a little spookiness' *The Stage*

#### Extract:

MISS SLIGHCARP. Where have you two been?

SYLVIA. I am sorry that we are late for our lessons, miss. Our breakfast did not arrive – we are most hungry –

MISS SLIGHCARP. You will attend to your own breakfasts from now on. There is much to do this morning. Where did –

BONNIE. What are you wearing?

MISS SLIGHCARP. Are you speaking to me?

BONNIE. Why are you wearing my mother's dress?

MISS SLIGHCARP. Do not speak to me in that way, miss! You have been spoiled all your life,

but we shall soon see who is mistress now. Go to your place and sit down. Do not speak until you are spoken to!

BONNIE. Who said you could wear my mother's best gown?

MISS SLIGHCARP. Everything in this house was left entirely to my personal disposition.

BONNIE. But not her clothes! Not to wear! How dare you? Take it off at once! It's no better than stealing!

MISS SLIGHCARP. Another word from you and it's the dark cupboard and no food.

#### Try these adaptations suitable for younger performers:

- ☞ *The Railway Children* by E. Nesbit, adapted by Mike Kenny (5-6f 6-9m doubling)
- ☞ *The Wind in the Willows* by Kenneth Grahame, adapted by Mike Kenny (2f 6m doubling)
- ☞ *The Jungle Book* by Rudyard Kipling, adapted by Stuart Paterson (2f 6m doubling)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 08/08/13

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