

## January 2013

Dear Friend,

Welcome to the first supplement of 2013 to the **Guide to Plays for Performance**.

We are extremely excited to have acquired the performing rights to **55 Days** (2f 13m doubling) by Howard Brenton, a gripping and dynamic staging of the last days of Charles I and his downfall at the hands of the ambitious Oliver Cromwell. This is a fantastic play for a large male cast and offers two wonderful central roles.

Winner of the Papatango Award for New Writing **Pack** (4f) by Louise Monaghan is a moving drama about the lives of four very different women who meet to learn and play bridge in their local community hall. The drama plays out against the backdrop of a vicious racist attack on a young Pakistani boy which leads to accusations and recriminations amongst the group.

**Sex & God** (4f) by Linda McLean is another four women play in this month's supplement. It is a lyrical exploration of the lives of four women from different eras across history whose experiences intersect with one another to create a touching ensemble piece.

Jez Butterworth returned to the stage after his immense success with *Jerusalem* with a bewitching play **The River** (2f 1m), a meditation on love and loss set deep in the woods. Jack Thorne also made a triumphant stage return with his miniature epic **Mydidæ** (1f 1m), which takes a heart-wrenching look at the cracks in a couple's relationship.

Also on offer is Ali Taylor's adaptation of Robert Westall's seminal children's book **The Machine Gunners** (1f, 5m doubling). This sparky adaptation which follows the lives of Chas McGill and his pals during WWII premiered at The Polka Theatre for young people in 2011 and is ideal for schools.

We have two exciting political plays: Steve Waters' **Ignorance/Jahiliyyah** (2f 3m doubling), an absorbing drama that exposes attitudes to outsiders and **Blue Sky** (2f 1m) by Clare Bayley, a play about rendition.

Finally, three new plays by some of our best female dramatists. **NSFW** (2f 4m) by Lucy Kirkwood is a ferociously funny satire on the ruthless, shallow world of magazine publishing. Deirdre Kinahan explores friendship and love in **Halycon Days** (1f 1m), a fantastic two hander for older performers. Lastly, we have a new Ella Hickson play **The Authorised Kate Bane** (2f 2m) exploring the myth of memory and family from the author of *Eight* and *Precious Little Talent*.

### 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 just give me a call.

With warm regards,

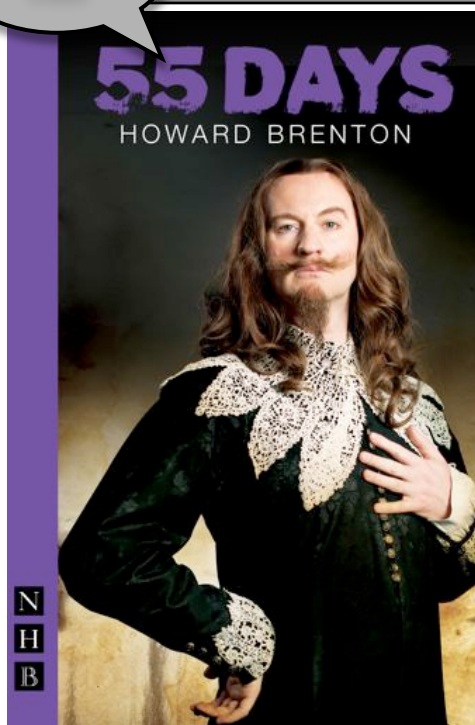
Kate Brower  
**Performing Rights Manager (Maternity Cover)**

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Large  
Male  
Cast

## A REVOLUTIONARY TALE



# 55 DAYS

by Howard Brenton

Historical Drama

Cast: 2f 17m, doubling

Set: various interior and exterior settings, but can be simply staged

Following on from his smash-hit *Anne Boleyn* comes Howard Brenton's ambitious new play charting the downfall of Charles I at the hands of Oliver Cromwell.

Premiere: Hampstead Theatre, London 2012

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 287 2, £9.99

### The Story

December 1648. The Army has occupied London. Parliament votes not to put the imprisoned king on trial, so the Army moves against Westminster in the first and only military coup in English history. What follows over the next fifty-five days, as Cromwell seeks to compromise with a king who will do no such thing, is nothing less than the forging of a new nation, an entirely new world. Howard Brenton's play depicts the dangerous and dramatic days when, in a country exhausted by Civil War, a few great men attempt to think the unthinkable: to create a country without a king.

'A forgotten era of revolutionary British history is fascinatingly unlocked... electrifying'  
*Whatsonstage.com*

### Extract:

CHARLES. Are you come to kill me?

HARRISON. No, that would be unlawful.

CHARLES. Ah, so I am safe.

HARRISON. I am to move you to Hurst Castle.

RICHMOND. But that place is even...

CHARLES *again silences him.*

CHARLES. When are we to be 'moved'?

HARRISON. Tonight. I will escort you. With as little delay as possible... sir.

CHARLES. Oh, I am to be 'sir', am I?

HARRISON. I will treat you as a gentleman.

CHARLES. But I am more than a man. You have no idea, Major, what that means. To be so much more than a man in the eye of God.

HARRISON. We are all equal before God.

CHARLES. All but one.

HARRISON. So say all tyrants.

### Try these history plays:

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

☞ *Mary Queen of Scots Had Her Head Chopped Off* by Liz Lochhead (3f 4m)

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

📄 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 29/01/13

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Strong  
Female  
Roles

## IDENTITY CRISIS



# THE AUTHORISED KATE BANE

by Ella Hickson

Drama

Cast: 2f (aged 30 and 61) 2m (aged 34 and 62)

Set: various interior settings

Ella Hickson's painfully comic excavation of a family history asks if there is an authorised version of the past – or just the one we can live with. From the author of *Eight* and *Precious Little Talent*.

Premiere: Tron Theatre, Glasgow 2012

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 309 1, £9.99

### The Story

Kate Bane returns home to her parents for a winter weekend to introduce her new boyfriend. As the snow falls, Kate finds herself searching with increasing desperation for the truth about her family's past. Are her memories fact, or are they continually shifting acts of imagination? Unable to pin down the truth, can she write a version of the family mythology that will ensure her own future happiness?

'Couples the uncertainty of *Six Characters in Search of an Author* with the soul-baring family revelations of a minor *Tennessee Williams* play' *The Guardian*

### Extract:

NESSA. These things are complicated, Kate – it's never a case of /

KATE. / You think it's your duty to warn me about disappointment?

NESSA. I'm just telling you what I wish I'd /

KATE. / Do you think a ten-year-old having to deal with a forty-year-old man that is falling apart, crying in the night and barely able to haul himself through the days but sucking it up and doing it anyway – do you think that ten-year-old still needs warning about disappointment?

NESSA *doesn't respond.*

Do you?

NESSA. It's not my fault that the institution is flawed, I know it's upsetting, I know you want to believe, but –

KATE. There are plenty of people who make it work.

NESSA. I'm just trying to tell you what I wish my mother had told me.

KATE. Maybe she kept her mouth shut so you could muster enough courage to give it a shot.

### Try these family dramas:

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

☞ *The Gatekeeper* by Chloë Moss (3f 2m)

☞ *Moment* by Deirdre Kinahan (4f 3m, 1 12-year-old girl)

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# UNLAWFUL RENDITION



## BLUE SKY

by Clare Bayley

Drama

Cast: 3f (late teens, thirties, forties) 1m (forties)

Set: various exterior and interior settings, but can be simply staged

A gripping political thriller about justice, journalism and what might be happening in the English countryside in the dead of night.

Premiere: Hampstead Theatre, London 2012

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 302 2, £9.99

### The Story

Isolated airports, midnight landings and one unlawful rendition... how much do we know about what our governments are involved in? Jane, an investigative journalist, tracks down her old childhood friend and plane-spotter Ray for some help with an article she's researching. His daughter Ana is writing a blog about the war in Iraq, and her outspokenness reminds him of her mum, a political activist in El Salvador, who died far too young. Ray is hesitant to help either of them with what is looking increasingly more like a dangerous involvement in deep political waters.

'Bayley shifts fluently between the morality of high politics and the personal variety... painfully convincing.' *The Telegraph*

### Extract:

MINA. Some of them were speaking Arabic. He thinks they might have been Jordanian.

JANE. Yes. How did they treat him?

MINA. They beat him, they hurt him. And there were some Americans.

JANE. They asked him questions?

MINA. They kept him all alone. I don't know what the Americans did. But they scared him. They really scared him.

JANE. I understand.

MINA. But the worst for him was the British man.

JANE. What?

MINA. He didn't see him. He was hooded. But when he heard the accent, he thought he'd be rescued. He thought the British had come to get him out of there.

JANE. A British official?

MINA. He just asked more questions.

### Try these political plays:

📖 *Bang Bang Bang* by Stella Feehily (4f 4m, 1 child, doubling)

📖 *The Container* by Clare Bayley (3f 3m)

📖 *The Witness* by Vivienne Franzmann (1f 2m)

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Roles for  
older  
performers

## LATE BLOOMING ROMANCE

# HALCYON DAYS



# HALCYON DAYS

by Deirdre Kinahan

Drama

Cast: 1f 1m (72, 67)

Set: nursing home (plus conservatory and garden)

A tender and humorous new play from Deirdre Kinahan, author of the critically acclaimed *Moment* (The Bush, 2011). Expanded from her short play *Salad Day* also published by NHB in *Irish Shorts*.

Premiere: Smock Alley Theatre, Dublin 2012

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 301 5, £9.99

### The Story

A nursing-home conservatory. Sean sits alone, abandoned to his memories. In storms fellow inmate Patricia, a feisty woman with a zest for life and for handsome men in wheelchairs. A wary intimacy develops between the two, an unforeseen relationship, by turns charming and combative, tender and funny. Infused with wry humour and humanity, Deirdre Kinahan's *Halcyon Days* is a celebration of our quest for meaning in even the most seemingly hopeless of circumstances.

'What distinguishes Kinahan's play – what gives it its pulse – is its finely-drawn characters' *The Irish Times*

### Extract:

PATRICIA. I'll admit it! I googled you up, Sean!

SEAN. Did you?

PATRICIA. Sure there were a thousand hits!

SEAN. Really?

PATRICIA. You've had quite the career!...

SEAN. Who had?

PATRICIA. Ustinov!... Hepburn!... Caine!  
(*impressed*) ... I mean, Michael Caine!

SEAN (*imitates Michael Caine*). 'It's a very difficult job and the only way to get through it is we all work together as a team. And that means you do everything I say.'

PATRICIA (*applauds*). Oh, fabulous, that's fabulous, Sean.

SEAN. The... I... I... *Italian Job*.

PATRICIA. Of course.

Do you know they should put you in the brochure!

SEAN. Sorry?

PATRICIA. For this place!... I mean, I'm surprised moneybags hasn't thought of it... you'd draw in more clients than the incontinence chairs...

### Try these for older performers:

☞ *Goodbye To All That* by Luke Norris (2f 2m)

☞ *A Tender Thing* by Ben Power (1f 1m)

☞ *Good Things* by Liz Lochhead (2f 2m doubling, 7f 7m possible)

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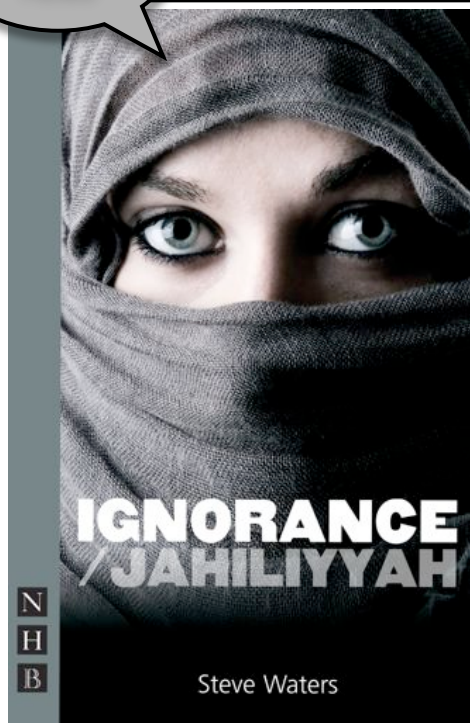
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Strong  
Female  
Roles

## POLITICAL THRILLER



# IGNORANCE/ JAHILIYYAH

by Steve Waters

Drama

Cast: 2f 3m, doubling (could be played by 2f 5m)

Set: various interior settings, but can be simply staged

A timely and unsettling play from one of the UK's most accomplished political playwrights Steve Waters, author of *The Contingency Plan*.

Premiere: Hampstead Theatre Downstairs, London 2012

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 295 7, £9.99

### The Story

1949. Small-town Colorado. A group of American students struggle to accept a foreigner into their midst; their unthinking behaviour will have terrible consequences that are to change world history. In London, sixty years later, a university professor's work analysing those consequences takes on a frightening personal dimension when student Layla Ahmad walks into his office....

### Extract:

LAYLA. My brother is very well. Very well.

PHILIP. Good. Good to hear that.

*Pause.*

No, I'm not talking about your spelling or grammar, I'm talking about your ideas, if they are yours; take 'jahiliyyah', you bandy around this word 'jahiliyyah' as if it had general currency.

LAYLA. I will define it better in the preface.

I will define it more closely. I will cite Sayyid and do this.

PHILIP. Yeah, I'd like to know what you mean by it, or rather what it means to you.

LAYLA. Sayyid uses it to describe the general

state of ignorance.

PHILIP. Pre-Islamic, yes, pagan ignorance, pre-Mohammedan values –

LAYLA. Before, yes, and also after, especially now – now in the world.

PHILIP. Yes, okay, and that's where I lose you – for instance, where, how, in which part of the world. This is where it gets vague, dangerously vague. So talk to me about it.

LAYLA. I do so, page thirty. I cite the discussion in *Ma'alim fi al-Tariq*, in *Fi Zilal al-Qur'an*.

PHILIP. I'm not after his version, I want yours. Layla? In your own words? That's what interests me.

### Try these political plays:

☞ *Decade* by various playwrights (varying cast details)

☞ *Mustafa* by Nayla Ahmed (4m)

☞ *Petrol Jesus Nightmare Number Five* by Henry Adam (1f 4m)

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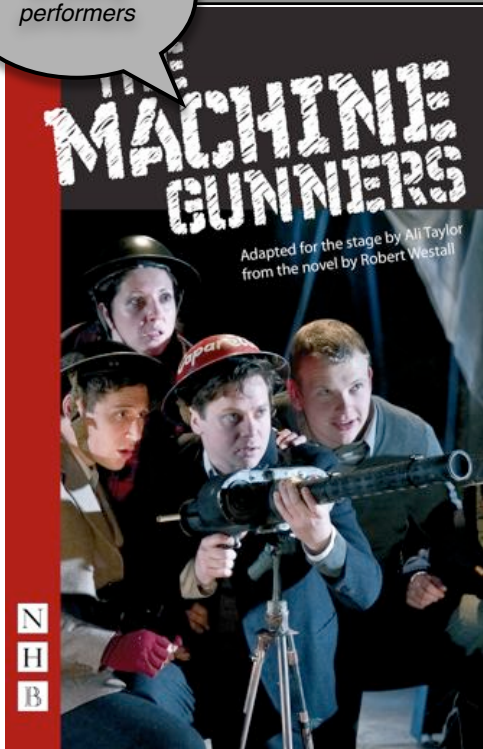
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for young  
performers

## CHILDREN'S CLASSIC



# THE MACHINE GUNNERS

by Robert Westall, adapted by Ali Taylor

Literary Adaptation

Cast: 1f 5m doubling (2f 11m possible)

Set: various interior and exterior settings, but can be simply staged

An adaptation of this much-loved children's classic by Robert Westall, voted one of the ten most important children's novels of the past 70 years.

Premiere: Polka Theatre, London 2011

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 314 5, £9.99

### The Story

It's 1940, and Britain is at war. Young Chas McGill has the second-best collection of war souvenirs in town, but desperately wants it to be the best. Amidst the bombs and air raids, Chas and his friends plan their own war effort in their newly built bunker. Friendships are forged and loyalties tested, in the adventure of a lifetime. This stage adaptation comes from the award-winning playwright Ali Taylor.

'An imaginative and realistic interpretation' *The Stage*

### Extract:

CHAS. (T/A) Morning, the next day. And back to school.

Me and Cem in the playground.

CEM. So where is it?

CHAS. I've buried it. I was sure me dad was gonna find it.

CEM. You've got to lose it.

CHAS. I cannot.

CEM. Yer have to. Mam says there's police swarming all over the crash site. It's a matter of time before they find a machine gun's missing.

CHAS. How will they know we've got it?

CEM. Won't take long.

Everyone knows you collect souvenirs.

If I was them I would come straight to you. Or Boddser.

CHAS. They won't if we keep our lips sealed and our mouths shut.

CEM. I don't know, Chas. It's dead risky. Yer know I cannot keep a secret.

CHAS. You've got to. Promise me you'll say nowt?

### Try these plays ideal for schools:

- ☞ *Kindertransport* by Diane Samuels (5f 1m)
- ☞ *The Railway Children* by E. Nesbit, adapted by Mike Kenny (5f 6m, doubling)
- ☞ *Swallows and Amazons* by Arthur Ransome, ad. by Helen Edmundson & Neil Hannon (5f 6m)
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Two  
hander

DEVASTATING AND INTIMATE



## MYDIDAE

by Jack Thorne

Drama

Cast: 1f 1m

Set: bathroom

One bathroom. Two people. One day. A relationship witnessed in minute, devastating detail.

Premiere: Soho Theatre, London, 2012

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 315 2, £9.99

### The Story

Marian and David are in the bathroom. Brushing their teeth, having a pee, sharing a candle-lit bath. But underneath all the comfortable intimacy of their long-term relationship, there is a dark current of despair and desperation, which gradually comes to light. The audience doesn't just witness a couple's most unguarded and private moments, they are going to see right under their skin and peer into the abyss as the fissures and cracks of their relationship begin to open.

'Hugely watchable... spiky, sparky dialogue' *The Guardian*

### Extract:

MARIAN. I was quiet. I'm quite quiet.

What's this?

DAVID. It's for you. It's for us.

It's for you.

MARIAN. You're naked.

DAVID. I am.

*Beat.*

MARIAN. Why? Why are there candles here?

DAVID. For you.

MARIAN. You're naked – for me – and there are candles – also for me?

DAVID. You're early.

I wasn't expecting you yet. I thought I'd hear you. This isn't exactly how I hoped this would go.

MARIAN. You really didn't hear me?

DAVID. No.

### Try these relationship plays for young adults:

📖 *Dusk Rings a Bell* by Stephen Belber (1f 1m)

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

📖 *When You Cure Me* by Jack Thorne (3f 2m)

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Strong  
Female  
Roles

## GENDER ISSUES



N  
H  
B

### NSFW Lucy Kirkwood

## NSFW

by Lucy Kirkwood

Drama

Cast: 2f (aged 25, late forties/early fifties) 4m (aged 24, 28, early forties and late forties)

Set: two built sets (different publishing houses)

An uproarious and satirical new play on contemporary gender obsessions and stereotypes from writer Lucy Kirkwood (*Hedda*).

Premiere: Royal Court Theatre, London 2012

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 290 2, £9.99

### The Story

NSFW (not safe for work): online material which the viewer may not want to be seen accessing in a public or formal setting – such as work. Carrie's getting them out for the lads, Charlotte's just grateful to have a job, Sam's being asked to sell more than his body, and Aidan's trying to keep *Doghhouse* magazine from going under. Set in the cut-throat media world, Lucy Kirkwood's timely new farcical comedy exposes power games and privacy in the age of Photoshop.

'A cracking piece... dramatically gripping... a richly absorbing and inventive play' *The Telegraph*

### Extract:

AIDAN. Of course you do. You feel broken. At the idea that these pictures even existed. If I'm honest, I think that's what's really upset you here. The idea of another man's hands all over your little girl's body. Right under your nose. Am I right?

BRADSHAW. This isn't the issue.

AIDAN. No. No. But actually it is, isn't it? It isn't and it is. A man's hands on her body. And other men, men like you, looking at her.

BRADSHAW. The issue is that she is underage, and you published without her consent.

AIDAN. But we didn't. We have the form. The form is signed.

BRADSHAW. Not by her.

AIDAN. But how were we to know that?

BRADSHAW. By checking, you have to check these –

AIDAN. But her lover forged the information. Her passport –

BRADSHAW. He's not her lover.

AIDAN. And the fact remains that she allowed herself to be photographed, in this manner.

### Try these plays on gender issues:

☞ *The Female of the Species* by Joanna Murray-Smith (3f 3m)

☞ *Handbagged* by Moira Buffini (4f 2m)

☞ *Our New Girl* by Nancy Harris (2f 1m, 1 boy)

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## FOUR WOMEN PLAY



# PACK

by Louise Monaghan

Drama

Cast: 4f (3 in thirties, 1 in early fifties)

Set: single interior setting (a function room)

Four women meet every week to play bridge, but end up discovering things about themselves that they would rather were kept hidden. Winner of the 2012 Papatango New Writing Competition.

Premiere: Finborough Theatre, London 2012

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 306 0, £9.99

### The Story

Four women meet to play bridge in their local community centre. Struggling to find common ground, they talk about the men they married, their gifted and delinquent children, and what their own heritage means. But beliefs and loyalties are tested when one of their teenage sons is implicated in a brutal racist attack that leaves a young Pakistani boy close to death.

'Monaghan's prize-winning play ... knocks spots off much of the new writing I have seen this year, and manages to say a lot about the state of the nation in a compressed 90 minutes' *The Guardian*

### Extract:

NASREEN. Did Simon go?

STEPHIE. To family therapy? Jokin' me. Can't see nothing wrong with us.

NASREEN. His son beat a child half to death.

*A long pause.*

STEPHIE. Not his son, he said. Wouldn't never do a thing like that. Not even to a...

NASREEN. Paki?

STEPHIE. It don't make sense. Simon, right? He's so full of hatred, this... this bile, but even as much as he... Sorry. Even he wouldn't have

done a thing like that. Never. Never in a million years he wouldn't. And I can't honestly believe our Jack would either. I'm sorry, I just don't.

NASREEN. This hatred. Where does it come from?

STEPHIE. I've no idea. I swear to God I don't know.

NASREEN. Upbringing maybe.

STEPHIE. Yeah, could be. His dad were same way.

NASREEN. Indoctrination.

### Try these all-female plays:

☞ *Sex & God* by Linda McLean (4f)

☞ *Albertine in Five Times* by Michel Tremblay, trans. by John Van Burek & Bill Glassco (6f)

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

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 29/01/13

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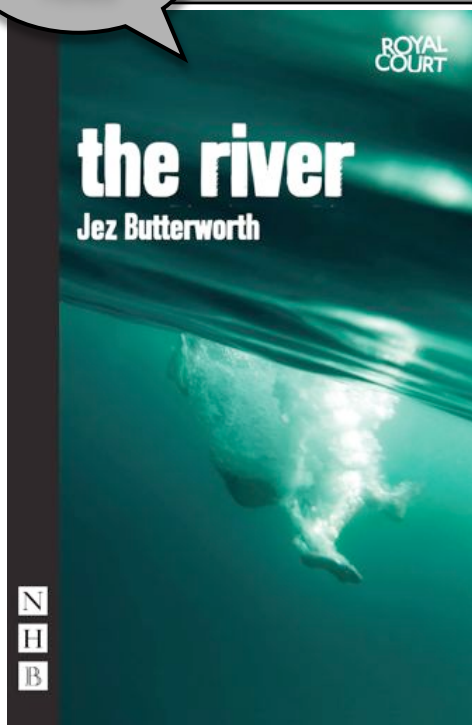
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Female  
Roles

## MYSTERIOUS & MYTHICAL



# THE RIVER

by Jez Butterworth

Drama

Cast: 2f 1m

Set: single interior setting (a cabin)

*The River* is a bewitching new play from the writer of the international smash-hit *Jerusalem*, which took the West End and Broadway by storm, after premiering at The Royal Court Theatre.

Premiere: Royal Court Theatre, London 2012

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 289 6, £9.99

### The Story

In a remote cabin on the cliffs, a man and a woman are engaged in a search for what it is they truly want. It's a moonless night and the river is full of salmon. The man has brought the woman here to show her something he has never shown to anyone before. Something important. Something true. Or has he? A reflection on love and truth, on possession and violence, set as a haunting poetic piece which will go deep under the skin.

'As taut as a wire and as tense as a thriller' *Whatsonstage.com*

### Extract:

THE MAN. Poacher. Not a fisherman. Not Danny the Fisherman. Danny the Poacher.

THE OTHER WOMAN. You're jealous.

THE MAN. You're stoned. I'm not jealous.

THE OTHER WOMAN. You look jealous.

THE MAN. You look stoned. Your eyes are bright red.

THE OTHER WOMAN. Me and a stranger.  
Together in the dark. Holding the rod together.  
Close. Whispering to each other. Then all that thrashing about.

THE MAN. Did he touch you?

THE OTHER WOMAN. He was teaching me to fish.

THE MAN. I bet he was...

THE OTHER WOMAN. *Schooling* me. Showing me the ropes.

THE MAN. I bet he was.

THE OTHER WOMAN. Out there by the river. Out there in the black.

### Try these:

☞ *C\*\*k* by Mike Bartlett (1f 3m)

☞ *Dusk Rings A Bell* by Stephen Belber (1f 1m)

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

📄 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 29/01/13

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T: 020 8749 4953 / F: 020 8735 0250 / info@nickhernbooks.co.uk

Follow us on Twitter @NHBperforming

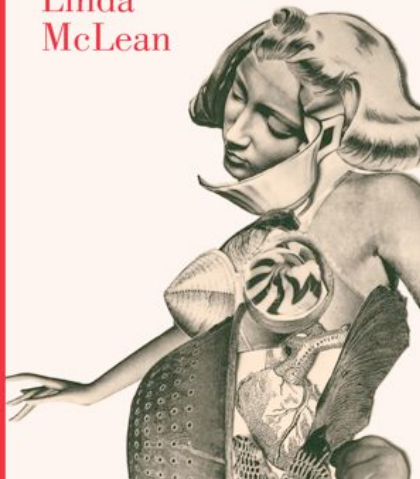


Strong  
Female  
Roles

## ALL FEMALE CAST

# SEX & GOD

Linda  
McLean



# SEX & GOD

by Linda McLean

Drama

Cast: 4f

Set: minimal requirements

In *Sex & God* four women's lives from four different eras are woven together, transforming ordinary experiences into something extraordinary.

Premiere: Platform, Glasgow 2012

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 300 8, £9.99

### The Story

Four women from different moments in the twentieth century talk across time. Jane, a kitchen maid, the first in her family to move to the big city for work; Lizzie, passionate but unskilled and permanently dodging poverty; Sally, an early school-leaver who escapes a dangerous relationship by working her way into a profession; and Fiona, first in her family to go to university and discover a world of bewildering choices.

'Their stories are ordinary, but as they resonate with each other, they say something bigger about the female experience of sexuality, motherhood and survival' *The Guardian*

### Extract:

LIZZIE. ... i know her

i'm sorry, i tell her

they say babies are blind but she looks right at me

and the light from her runs into me

FIONA. give her up

JANE. a girl

SALLY. another girl

JANE. don't give her a name, they say it'll only make it harder

LIZZIE. her name is Hannah

JANE. i whisper it to myself

SALLY. isn't she lovely, they say?

LIZZIE. the woman of the house comes to the door and tries to take her from me

SALLY. // no

JANE. // no

LIZZIE. // no

JANE. she pinches my arm so hard i scream

### Try these all-female plays:

☞ *Bombshells* by Joanna Murray-Smith (1 – 8f)

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

☞ *Pack* by Louise Monaghan (4f)

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