

## November 2013

Dear Friend,

Welcome to our autumn supplement to the **Guide to Plays for Performance**.

It's been a long hot summer and the harvest offers rich pickings: Jessica Swale's **Blue Stockings** (8-9f 11-16m – can be played by 12 actors) follows a group of women studying at Girton College, Cambridge, in 1896. Shockingly, their right to graduate was only introduced in 1948. It's a wonderfully warm and funny play with an important message about equal rights.

**To Sir, With Love** (8f 8m) by E.R. Braithwaite, adapted by *East is East's* Ayub Khan-Din, is the heart-warming tale of a teacher who gives his pupils a better outlook in life, and **The Three Lions** (1f 5m) by William Gaminara imagines Beckham, Cameron and Prince William thrown together in a hotel room for the World Cup bid, talking football and swapping trousers.

Chris Hannan has adapted Dostoyevsky's famous novel **Crime and Punishment** (4-7f 6-8m) into a light and fluid, thoroughly theatrical play for a medium-to-large ensemble cast. From the author of the Papatango Prize-winning *Foxfinder*, Dawn King, comes **Ciphers** (2-4f 2-4m). an intriguing theatrical thriller about sisters and spies, and how a web of lies can keep us distant from even our closest relatives.

**The Empty Quarter** by Alexandra Wood (2f 2m) is set in Dubai, and Elizabeth Kuti's **Fishskin Trousers** (2f 1m) in Orford in Sussex, but both are eloquent accounts of human loneliness.

Filthy, shameless and very funny is Phoebe Waller-Bridge's one-woman show **Fleabag** (1f plus recorded voices, or 5f 9m) This is a perfect student play, but not for the faint-hearted. From actor Rory Kinnear we have *The Herd* (3f 3m), a poignant family-drama about disability.

**Holes** (2f 2m) is the latest jet-black comedy from Tom Basden, author of TV's *Fresh Meat*, *Plebs* and *The Wrong Mans*, which imagines four plane-crash survivors and colleagues stranded on a desert island, releasing the pent-up hostilities from their mundane office jobs. **Home** (4-8f 5-8m) by Nadia Fall, on the other hand, is a moving verbatim piece about young people affected by homelessness.

We have a new Pirandello adaptation originally seen at the National Theatre by Tanya Ronder: **Liola** (9-12f 5-7m) set in Sicily, and Stacey Gregg's powerful **Override** (1f 1m) about what it means to be human in an increasingly technological age.

### 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,

Tamara von Werthern – **Performing Rights Manager** – [tamara@nickhernbooks.co.uk](mailto:tamara@nickhernbooks.co.uk)

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Strong  
Female  
Roles

## FIGHT FOR FEMINISM

Globe  
Theatre

# BLUE STOCKINGS

by Jessica Swale

Historical Drama

Cast: 8-9f 11-16m (can be played by 12 actors)

Set: Can be simply staged

The play follows four female first years over one tumultuous academic year, in their fight to change the future of education.

Premiere: Shakespeare's Globe, London, 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 329 9, £9.99



### The Story

1896. Girton College, Cambridge, the first college in Britain to admit women. Tess Moffat and her fellow first years are determined to win the right to graduate. But little do they anticipate the hurdles in their way: the distractions of love, the cruelty of the class divide or the strength of the opposition, who will do anything to stop them. The play follows them over one tumultuous academic year, in their fight to change the future of education.

### Reviews

'touching and entertaining... Swale tells the story with both wit and a hint of righteous indignation'

### Extract:

LLOYD. In your thesis, you write that hysteria is brought on by a weakened morality, mind or will. That any woman is susceptible.

DR MAUDSLEY. I do indeed. And that it leads to maladies such as –

LLOYD. Mania.

DR MAUDSLEY. Yes.

HOLMES. Lunacy.

DR MAUDSLEY. Yes.

EDWARDS. Paroxysm.

DR MAUDSLEY. Yes.

LLOYD. 'Feminism'.

*The MEN might laugh. TESS stands.*

TESS. But, sir, I believe Charcot says hysteria is caused by specific biological weaknesses, not by a woman's lack of moral judgement at all. That it's hereditary.

*A ripple of consternation.*

DR MAUDSLEY. Indeed he does. Did I invite you to stand, miss?

TESS. Moffat, sir.

DR MAUDSLEY. I wasn't asking your name. I'm not interested in your name. Are you contradicting me in my own lecture?

### Try these:

☞ *The Astronaut's Chair* by Rona Munro (3f 2m, doubling)

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

☞ *Lilies on the Land* by the Lions part (4f doubling – large cast possible)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 25/11/13

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Strong  
Female  
Roles

## SISTERS AND SPIES

# CIPHERS

by Dawn King

Drama/Thriller

Cast: 2-4f 2-4m (m & f: 1-2 middle aged, 1-2 twenties each)

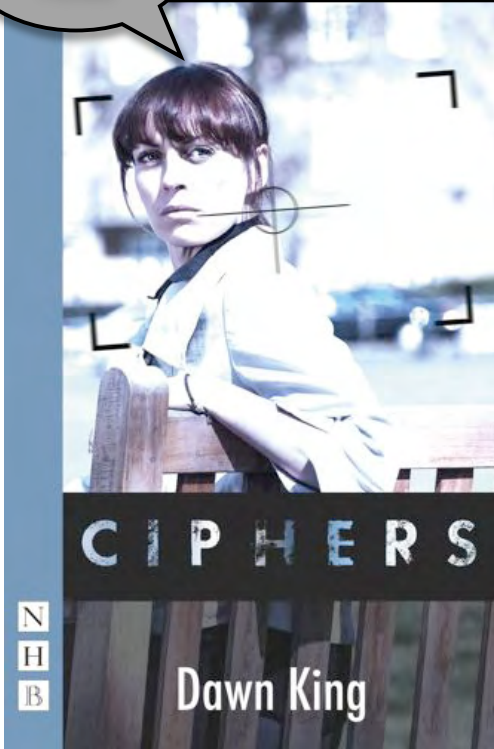
Set: various interior and exterior settings, can be simply staged

A smart and provocative thriller about spies, double agents, and the opaqueness of the human soul.

Premiere: Exeter Northcott Theatre, 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 349 7, £9.99



### The Story

A woman is found dead. Her sister sets out to find out what happened – and stumbles into a world of secrets and subterfuge that makes her question who Justine really was. How well can you ever know someone who lies for a living?

### Reviews

'With its twists and turns and its dark secrets, this is a play that thrills' *Daily Telegraph on Foxfinder*

### Extract:

KOPLOV. How was it for you, the little Russian girl, moving to an English school?

JUSTINE. Hard. My English wasn't very good. And I was miserable. I was an easy target.

KOPLOV. They picked on you?

JUSTINE. I hated them.

KOPLOV. Did you fight back?

JUSTINE. I couldn't, they were bigger than me! So I learnt better English. I smoothed out my accent. I... became one of them so they wouldn't pick on me any more.

KOPLOV. Very clever.

KOPLOV. You became one of them. What are you now? English, or Russian?

JUSTINE. On the outside, I'm English. But on the inside, I'm Russian.

KOPLOV. During the Olympics, which team do you cheer for? Great Britain, or Russia?

JUSTINE. It depends who's winning. Usually, Russia!

KOPLOV. We are all on team Russia here, Julya.

JUSTINE. Yes, of course. I was joking. But... People don't always need to know where your true loyalties lie, do they?

### Try these:

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

☞ *Blue Sky* by Clare Bayley (3f 1m)

☞ *How To Disappear Completely and Never Be Found* by Fin Kennedy (2f 3m, doubling)

☞ Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 23/10/13

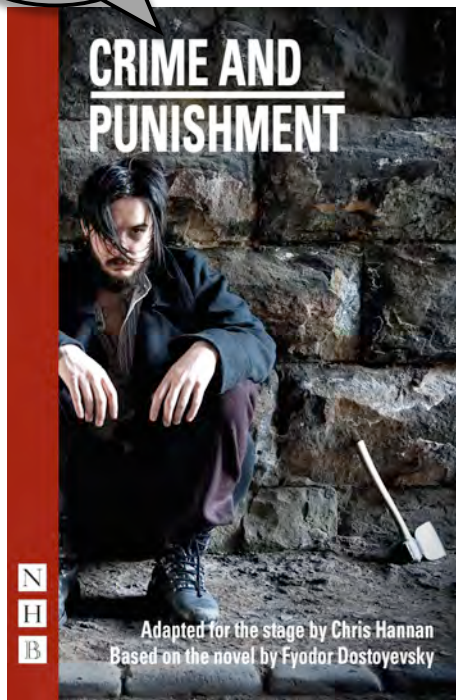
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Large  
Cast

# MACABRE AND VERY FUNNY



## CRIME AND PUNISHMENT

by Chris Hannan, based on the novel by Fyodor Dostoyevsky

Literary adaptation

Cast: 4-7f 6-8m

Set: Can be simply and fluidly staged (various locations)

*Crime and Punishment* was co-produced and performed at the Citizens Theatre, Glasgow, Liverpool Playhouse and the Royal Lyceum Theatre, Edinburgh. It's an inherently theatrical adaptation of the great classic Russian novel.

Premiere: Citizens Theatre, Glasgow, 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 365 7, £9.99

### The Story

Raskolnikov is surrounded by the harsh injustices of the world: the grime of poverty and prostitution, unscrupulous pawnbrokers chasing debts, and a sister about to marry someone she doesn't love to keep her family alive. This exciting and fresh adaptation of one of the most extraordinary novels of all time gets inside the mind of a starving, destitute student who commits a brutal murder, and embarks on a dangerous cat-and-mouse game with the examining magistrate. As his guilt and alienation from society intensifies, only Sonya, a downtrodden prostitute, offers any hope of redemption.

### Reviews

'Magnificent... a fluent, beautiful, profoundly theatrical account...' *Scotsman*

### Extract:

RASKOLNIKOV. Why are you here?

RAZUMIKHIN. You came to my flat in a delirium and asked for help.

RASKOLNIKOV. What kind of help?

RAZUMIKHIN. You dropped unconscious before you could say. You've been in a fever for days.

RASKOLNIKOV. Did I say anything feverish?

RAZUMIKHIN. Yes. Of course.

RASKOLNIKOV. What?

RAZUMIKHIN. You were raving. Here, try on these clothes I bought with the money your mother sent – and ten roubles left over.

RAZUMIKHIN *puts a ten-rouble note in the pocket of the clothes.*

Nastasya, look at this hat. How much d'you think I paid?

NASTASYA. Twenty kopecks?

RAZUMIKHIN. Nastasya, at today's prices even you would cost more than twenty kopecks.

### Try these:

☞ *Anna Karenina* by Leo Tolstoy, adapted by Helen Edmundson (4f 4m, doubling)

☞ *Delirium* by Enda Walsh (2f 5m)

☞ *War and Peace* by Leo Tolstoy, adapted by Helen Edmundson (5f 10m, doubling)

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Strong  
Female  
Roles

## MYTHS AND MYSTERY

# FISHSKIN TROUSERS



Elizabeth Kuti

# FISHSKIN TROUSERS

by Elizabeth Kuti

Drama

Cast: 2f 1m (late twenties, early thirties)

Set: Can be simply staged

An evocative, lyrical piece of writing and a rollercoaster-ride of a play.

Premiere: Finborough Theatre, London, 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 362 6, £9.99

### The Story

From the twelfth century, Mab gives an eyewitness account of the legendary Wild Man of Orford, caught in the nets of fishermen... Eight hundred years later, at the height of the Cold War, Ben, a young Australian scientist, hears strange noises on the Ness as he tries to fix the island's radar system. While Mog, in 2003, is faced with a heart-breaking decision... The haunting tales of three lost people from different eras are thus weaved together, united by the common setting of the fishing village of Orford in Suffolk, its castle and its mysterious island, Orford Ness. Includes the two short plays *Enter a Gentleman* and *Time Spent on Trains*, available at £30 plus VAT per performance.

### Reviews

'A fascinating and lyrical piece of writing' *The Stage*

### Extract:

MAB. It start the day the fishermen brung him in,  
the merman.

They caught 'im, see... out beyond the Ness.  
'E come up in the haul. That were the story.

The boat were a good deep ways out, so it  
goos, the nets easy, and the fishermen dawsey  
from the early start... when on a sudden there's  
a great pull and the nets start sliding out and  
the boys are fightin to hold 'em – and in the  
great struggle, what do they see but this great  
man-fish, white flash of thigh and shoulder,  
great clumps of drenched hair flowin like

seaweed – all over – wild – like a beast, they  
say –

'E near capsized 'em, and their amazement, of  
course, boundless.

A fish in the shape of a man, cry Manny Jolt,  
and the others, soft noodles, hollerin too – must  
have been a boat full of holler, with the three  
fishermen, Manny Jolt, Peter Hankin, and Little  
Ben the boat-boy, frightened for their silly skins,  
and the poor sea-creature howling in the net,  
thrashin and thrashin to be free.

### Try these:

☞ *Cotton Wool* by Ali Taylor (2f 2m)

☞ *On The Beach* by Steve Waters (2f 2m)

☞ *The Pearlfisher* by Iain F. MacLeod (2f 3m, doubling)

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Strong  
female  
role

## COMIC MONOLOGUE

Soho  
Theatre

# FLEABAG



N  
H  
B

Phoebe Waller-Bridge

# FLEABAG

by Phoebe Waller-Bridge

Comedy drama

Cast: 1f, possible to perform with up to 5f 9m, or recorded voices

Set: No set

The outrageously rude debut play from rising star Phoebe Waller-Bridge, which was awarded a Fringe First at the Edinburgh Festival before going on to play to packed out houses at Soho Theatre.

Premiere: Edinburgh Festival Fringe, 2013 then Soho Theatre, London

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 364 0, £8.99

### The Story

A rip-roaring account of some sort of a female living her sort of life. Fleabag used to run a guinea-pig themed café with her best friend Boo, but things are not going well. Boo sort of accidentally killed herself. Then Harry, Fleabags' on-off boyfriend leaves, this time, he says, for good. Joe, who is the last remaining café customer, doesn't appreciate Fleabag's 26-year old body, and now it's definitely time to get a proper job. Make a new start. Clean up your act. If that's still possible...

The extra parts can be recorded voices, played by Fleabag or played by other actors.

### Reviews

'Sucker-punch funny... I've never seen a play quite like it' *Scotsman*

### Extract:

FLEABAG. I admire how much Harry commits to our break-ups. The fridge is a new detail, but he does always go the extra mile. A few times he's even cleaned the whole flat. Like it's a crime scene. I've often considered timing a break-up around whenever the flat needs a bit of a going-over, but I never know what's going to set him off. Keeps me on my toes.

I sit on the loo and think about all the people I can have sex with now.

I'm not obsessed with sex.

I just can't stop thinking about it.

The performance of it. The awkwardness of it. The drama of it. The moment you realise someone wants your body... not so much the feeling of it.

I've probably got about a week before Harry comes back. I should get on it.

Into the shower. Boom. Bedroom. Make-up. Boom. Gonna really make an effort. I take half an hour trying to look nice and I ended up looking... *amazing*. I mean, best in ages. One of those days. Boom.

### Try these other female monologues:

📖 *Bunny* by Jack Thorne (1f)

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

📖 *Spacewang* by Tom Wells (1f)

📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 25/11/13

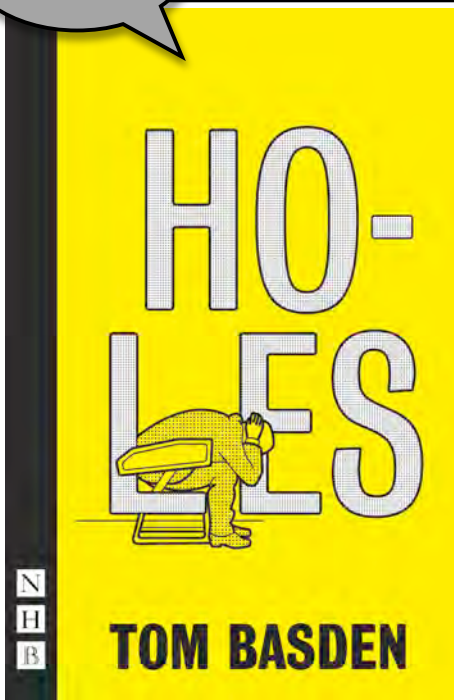
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N  
H  
B

Small  
Cast

## JET-BLACK COMEDY



# HOLES

by Tom Basden

Drama

Cast: 2f 2m

Set: On a beach

Another brilliant, apocalyptic and dry-witted comedy from Tom Basden, author of *Party*, Channel 4's *Fresh Meat*, and BBC Two's *The Wrong Mans*.

Premiere: Edinburgh Festival Fringe, 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 78001 287 2, £7.99 (available as e-book only)

### The Story

A plane crash. Four survivors find themselves on a desert island. Three of them are colleagues. Fortunately they crashed before dinner was served, so there is plenty of food. Unfortunately, when they manage to send out a Mayday message through the radio, they witness a nuclear armageddon wiping out the civilised world. So now they're on their own. Will they be able to start again, now that they're the only survivors – can they help humankind to survive?

### Reviews

'Think *Lost* meets *Lord of the Flies* and they play it for laughs' *The Times*

### Extract:

ERIN. I don't want to die.

IAN. And, I'm saying, you very probably won't.

ERIN. Marie did. She died because we couldn't help her –

IAN. Well no, she died because she doesn't like mangoes –

GUS. Marie died because Ian didn't want her.

*Beat.*

IAN. Well, that's ridiculous.

ERIN. What? What are you talking about?

*Beat.* ERIN doesn't understand. IAN is glaring at GUS.

It was an accident.

GUS. It wasn't. She wanted attention. From Ian.

That's why she did it.

IAN. That's ... bollocks. And weird.

GUS. Because we're the last four people on Earth and he still didn't want her –

IAN. Gus. Genuinely. You're bang out of line.

GUS. Really? Cos it's funny how you only start talking about having kids once Marie's dead, isn't it? She would have been well up for it.

IAN. It's nothing to do with being up for it as you so charmlessly put it –

### Try these:

☞ *Contractions* by Mike Bartlett (2f)

☞ *NSFW* by Lucy Kirkwood (2f 4m)

☞ *There is a War* by Tom Basden (5f 9m, doubling)

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Good roles  
for younger  
performers

# YOUTH-ORIENTED DRAMA

National  
Theatre



## HOME

by Nadia Fall

Verbatim drama

Cast: 4-8f 5-8m

Set: Single interior (inner-city high rise)

A bold and dynamic play compiled from interviews conducted by director Nadia Fall (*Disgraced*) with inhabitants of one of East London's largest youth hostels. Contains original music composed by Tom Green and soul singer Shakka.

Premiere: The Shed, National Theatre, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 355 8, £9.99

### The Story

Bullet doesn't want to call a hostel home. Eritrean Girl was smuggled here in a lorry. Singing Boy dreams of seeing his name in lights and Garden Boy just wants to feel safe. In 2013, homelessness amongst young people in the UK was at a record high, so when the Big Society doesn't work – where do you go? An inner-city high-rise hostel, Target East, offers a roof.

### Reviews

'extraordinary... leaves you not just moved, but awed and uplifted' *Metro*

### Extract:

YOUNG MUM. Because they're new, cos they're new in the block but d'you know what yeah, I'm gonna be real with you, when I first moved here it was him, Tats and someone called Daniel, they were the three in this block, always together yeah, then tragically, Daniel got stabbed in Westfield I don't know if you lot heard about it yeah, he got stabbed in Westfield and I'm being honest to God, since Daniel died yeah, the block has just died down and Daniel always, every single morning, he'd walk past, you always saw him, in the reception, he was basically the nicest guy in the whole block... in the whole block, even if he didn't know you, he

saw you in the lift, he'd say hi to you. Really cool guy, him and Tats and this crazy one, always everywhere together, ever since Daniel died it's like no one really comes to residents' meetings no more, no one jams really in the block... breakfast club was dead for like nearly a year, only started coming, livening up a bit... you don't realise the impact that one person has on the block until they're gone and that's what it was really.

EX-RESIDENT *exits upset.*

... and as you can see he's still upset about it he can't deal with it...

### Try these plays with roles for younger performers:

- ☞ *Boys* by Ella Hickson (2f 4m)
- ☞ *Girls Like That* by Evan Placey (6-24f 0-6m)
- ☞ *God's Property* by Arinze Kene (1f 3m)

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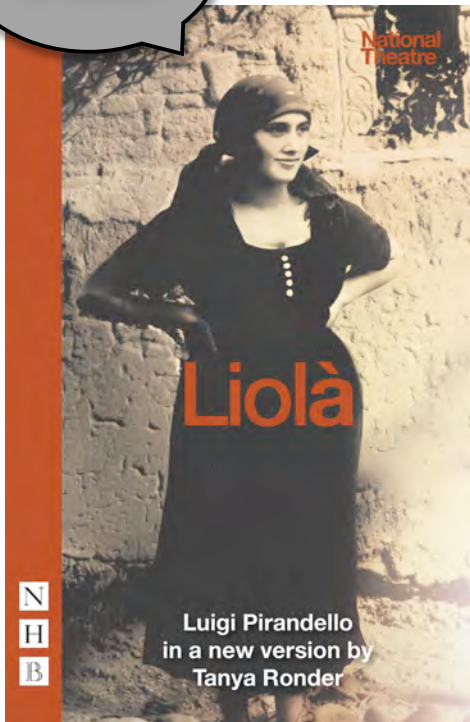




Large cast,  
Good roles  
for women

## HIGH-SPIRITED DRAMA

National  
Theatre



# LIOLÀ

by Luigi Pirandello, in a new version by  
Tanya Ronder

Rustic Drama

Cast: 9-12f (14 – 60) 5-7m (5 – 65)

Set: Single exterior (Sicily, 1916)

A new version of Pirandello's (author of *Six Characters In Search of an Author*) delightful play by Tanya Ronder, who previously adapted *Vernon God Little* and *Blood Wedding* for the stage.

Premiere: The National Theatre, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 343 5, £9.99

### The Story

Sicily, summer 1916. The women gather to harvest old Simone's almond crop. He's the richest landowner in the district but he has no heir. Local lad Liolà, untroubled by convention, has fathered three boys, each with a different mother. When another of the girls falls pregnant, Simone is persuaded he might recognise the baby as his own, much to his young wife, Mita's, despair. But he underestimates the power of Liolà, who has an unusual sense of what's right and wrong – and a way with women to make your hair curl.

### Reviews

'earthy, exuberant' *The Times*

### Extract:

CROCE. Dear God, Uncle Simone never lets up.  
He's been bloating my head with his woes all week.

CÀRMINA. What does he expect you to do, give him a child yourself?

CROCE. He wants one that much, I would if I could.

CÀRMINA. If whinging was all you needed to give life.

GESA. He'd have schoolrooms full by now.

CROCE. The thing that really upsets him is, who'll

get the money? Imagining what'll happen to all his furniture, the house, that's what clutches his soul.

CÀRMINA. Enjoy his woe, Mother Croce, so long as he's childless, you're laughing.

CROCE. The man has more relatives than nuts.

CÀRMINA. But still, as a close relation, you'll get a good share. It's poor Mita who should worry, the way he is with her. And where there are no children, all the husband's possessions –

GESA (*jumping in*). Get shoved down his gullet along with the Devil.

### Try these new versions of old classics:

☞ *The Master Builder* by Henrik Ibsen, in a new version by David Edgar (3f 4m)

☞ *Hedda* by Henrik Ibsen, in a new version by Lucy Kirkwood (3-4f 3m)

☞ *Blood Wedding* by Lorca, in a new version by Tanya Ronder (8f 5m)

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Two-  
hander

# CHILDREN OF THE FUTURE

## OVERRIDE

## OVERRIDE

by Stacey Gregg

Futuristic Drama

Cast: 1f 1m (mid-twenties)

Set: Single interior setting (a countryside cottage)

A captivating and darkly comic play that questions what it means to be human. It was commissioned by Watford Palace Theatre for its Ideal World season.

Premiere: Watford Palace Theatre, 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 367 1, £9.99



N  
H  
B

Stacey Gregg

### The Story

In a world where using technology to erase people's imperfections and disabilities is increasingly normal, one young couple are going back to basics. Far from the city, Mark and Violet are looking forward to the natural birth of their first baby. But Violet has a secret that threatens to undermine their perfect world. She has had some augmentation as a child to correct a disability, which might now be passed on to their unborn child.

### Reviews

'richly comic, but dark and sometimes sinister too' *The Guardian*

### Extract:

MARK. Look. We need to say it out, out loud – cos let's face it you / could be

VI. But I don't think so, Mark.

MARK. (*Exploding.*) but you don't remember – you could've had *anything!* I'm – I'm going crazy here. I love you. I don't mean to be shouty but I was happy and / suddenly I don't know

VI. (*Calm.*) I know.

MARK. Cos if you're augmented.

VI. don't

MARK. Then the baby.

*She moves abruptly, wanders off. Dusts a shelf with a distracted finger.*

VI. Dad. Ahm. Always got me fudge.

MARK. (*Lost.*) Fudge?

VI. Yep. Ahm. When Mum was – working. Just me and him, in the car. He'd say, if you're good we'll get fudge. Cos there were tests.

*He looks up.*

Blood tests maybe.

MARK. Right.

VI. For a little implant.

### Try these:

☞ *Earthquakes in London* by Mike Bartlett (7f 10m, doubling)

☞ *Foxfinder* by Dawn King (2f 2m)

☞ *Natural Selection* by Paul Jenkins (3f 4m)

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N  
H  
B

# MONEY, MONEY, MONEY...



## THE EMPTY QUARTER

by Alexandra Wood

Drama

Cast: 2f 2m (1 couple mid-twenties, the other around fifty)

Set: Single interior set (two identical flats)

Alexandra Wood's play confronts the challenges we face in a foreign land and asks where, or to whom, we belong.

Premiere: Hampstead Theatre, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 366 4, £9.99

### The Story

Dubai seems to offer British twenty-somethings Greg and Holly everything they could want: tax-free income, a brand-new apartment and an exotic landscape waiting to be explored. But surviving on the edge of a desert, in a society they don't understand, proves more difficult than they could have imagined. They soon start to question why it is they came, and whether they'll ever get home.

### Reviews

'an astonishing talent' *The Guardian* on *The Eleventh Capital*

### Extract:

GREG. I played it like that for twenty minutes.

HOLLY. Why?

GREG. I was waiting for someone to knock on the door and complain. No one did.

HOLLY. Quality walls.

GREG. We have the perfect neighbours.

HOLLY. Maybe they really like that song.

GREG. I wouldn't know, I've never met them.

HOLLY. Like you said, perfect.

GREG. You think that's perfect?

HOLLY. What were the names of our neighbours back home? Anyone living in any of the flats. Go on. Anyone.

GREG. Mr and Mrs MacFarland. Flat C.

HOLLY. What were their first names?

GREG. We had a formal relationship.

HOLLY. You had no relationship, Greg.

GREG. I know they were difficult to buy for.

HOLLY. Yeah, it's difficult to buy for people when you don't know them.

GREG. They had subscriptions to *The Economist*, *Time Out*, *National Geographic*, *Tate Magazine*. Obviously no one knew what to get them.

### Try these:

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

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

📖 *Salt* by Fiona Peek (2f 2m)

📖 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 25/11/13

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Strong  
Female  
Roles

## FAMILY DRAMA



# THE HERD

by Rory Kinnear

Drama

Cast: 3f 3m (m & f: mid-thirties, mid-fifties, late seventies)

Set: single interior set (kitchen & living room)

Rory Kinnear's witty and heartfelt play looks at a family falling apart – and pulling together – when life doesn't turn out quite the way they imagined.

Premiere: Bush Theatre, London 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 334 3, £9.99

### The Story

It's Andy Griffith's twenty-first birthday. Andy is severely disabled and is on his way home with his carer. His mother Carol is preparing a family party whilst also negotiating with the carer about Andy's drugs, trying to ward off a nutritionist's visit that same afternoon, and trying to have a chat with her daughter Claire who she hasn't seen for a few months. The daughter's new boyfriend appears, as well as Carol's ex-husband, and some deeply buried family truths are unearthed.

### Reviews

'Remarkable... all the roles represent gifts for actors' *Telegraph*

### Extract:

CAROL. Will you two be okay? I'll be five minutes.

PATRICIA. I think we'll manage. We have met before.

CAROL *goes back upstairs.*

Did you hear her?

BRIAN. When?

PATRICIA. When Carol asked her if it was him?

BRIAN. And?

PATRICIA. And she said it wasn't.

BRIAN. Because it wasn't.

PATRICIA. No. She said 'No, it's a taxi.'

BRIAN. So?

PATRICIA. As if it couldn't possibly be him if it was a taxi.

BRIAN. Meaning what?

PATRICIA. That Mark couldn't afford to take a taxi. Even when he's meeting his girlfriend's family for the first time.

BRIAN. Patricia...

PATRICIA. Come on, Brian. Brighton? You're the Graham Greene fan.

BRIAN. Patricia, I am not talking about this man until I have met him and made my own mind up. Okay? My *own* mind.

### Try these:

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

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

☞ *Tribes* by Nina Raine (3f 3m)

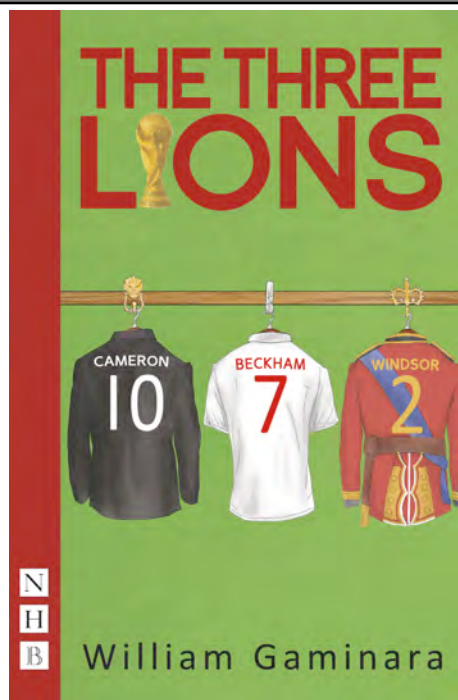
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# THE BEAUTIFUL GAME



## THE THREE LIONS

by William Gaminara

Comedy

Cast: 1f 5-6m

Set: 3 fairly identical hotel rooms

Offering a behind-the-scenes glimpse of diplomacy in action, William Gaminara's topical comedy was a hit at the 2013 Edinburgh Festival Fringe.

Premiere: Pleasance Theatre, Edinburgh, 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 351 0, £9.99

### The Story

David Beckham, Prince William and David Cameron are in Zurich the night before England's bid for the 2018 World Cup. Between them they thrash out a plan that will woo FIFA and bring the beautiful game home. But as precious minutes tick by things start to go disastrously and deliciously wrong. Whatever else is at stake, this is more, much more, than a question of sport.

### Reviews

'good fun... as perfectly timed as a Beckham free kick' *Independent*

### Extract:

WILLIAM. Apparently Ronaldo's pulled out of the Spanish-Portuguese bid with a twisted ankle.

CAMERON. Yes, so we heard.

WILLIAM. Rotten bad luck. (*Beat.*) For him.

*They laugh/celebrate.*

CAMERON. Good to know we're all singing from the same hymn sheet. And talking of hymn sheets, congratulations again on the engagement, excellent news.

WILLIAM. Thanks very much, bit scary, but... you know.

BECKHAM. Just get a couple of drinks inside you beforehand, you'll be fine.

CAMERON. Settled on a date yet?

WILLIAM. No, not yet.

BECKHAM. Lots of decisions.

WILLIAM. Yah.

BECKHAM. When... Where.

WILLIAM. Yah.

BECKHAM. Who.

WILLIAM. Er, no, it's definitely going to be Kate.

BECKHAM. To invite, I mean.

### Try these:

☞ *2<sup>nd</sup> May 1997* by Jack Thorne (2f 4m)

☞ *If Only* by David Edgar (2f 2m)

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

📄 Apply to the Performing Rights Manager before rehearsals begin. Prices correct at 25/11/13

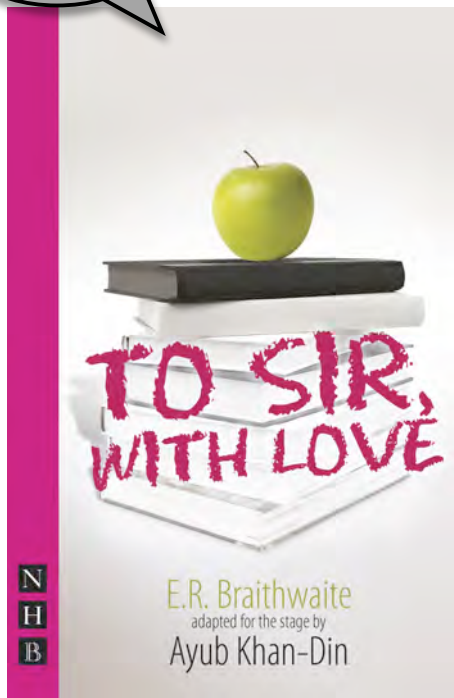
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Large  
Young  
Cast

## POST-WAR CLASSROOM PLAY



# TO SIR, WITH LOVE

by E.R. Braithwaite, adapted  
by Ayub Khan-Din

Drama

Cast: 8f 8m (plus extras) (m: 3 teachers, 4 students; f: 2 teachers, 6 students)

Set: In a school (staff room, classroom etc) can be simply staged

Based on Braithwaite's autobiography and made into a major film in 1967 starring Sidney Poitier, this new stage adaptation by Ayub Khan-Din is laced with the song and dance of the late 1940s.

Premiere: Royal & Derngate Theatre, 2013

Fee: £69, plus VAT, per performance

Scripts: ISBN 978 1 84842 370 1, £9.99

### The Story

Ricky Braithwaite, an ex-RAF fighter pilot and Cambridge graduate, arrives in London in 1948. Despite his First Class degree in electronic engineering he is turned down for job after job in his chosen profession, and discovers the reality of life as a black man in post-war England. Taking the only job he can get, Ricky begins his first teaching post in a tough but progressive East End School. Supported by an enlightened headmaster, the determined teacher turns teenage rebelliousness into self-respect, contempt into consideration and hatred into love.

### Reviews

'a clever re-working... beautifully judged with warmth and a lot of humour' *British Theatre Guide*

### Extract:

RICK. Mr Weston was the master in charge.  
Anything that happened in the gym was his responsibility.

DENHAM. But Archie told him he couldn't do it and he made him, sir.

RICK. I'm not concerned with Mr Weston's conduct, but with yours.

DENHAM. I thought that Archie had really hurt himself. He was screaming on the floor.

RICK. So you rushed in like a hoodlum with your club to smash and kill, is that it? Suppose this was a knife or a gun, what then?

SEALES. Denham was narked, sir. We all were, seeing Archie on the floor like that, crying.

RICK. You're missing the point. Very soon you'll be at work and a lot of things will happen which will annoy you. Are you going to resort to knives or clubs every time you get upset or are angered?

### Try these:

☞ *East Is East* by Ayub Khan-Din (3f 7m)

☞ *Little Platoons* by Steve Waters (5f 6m)

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

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