

CAMERON'S MANAGEMENT

Cameron's Management

Play Catalogue

2024

Cameron's Management
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cameronsmanagement.com.au

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Michael COSTI	Kick: 5M, 2F Two Twenty Somethings Decide Never To Be Stressed About Anything Ever Again. Ever.: 2M, 1F Reboot: 8 actors
Barry CREYTON	Later Than Spring: 3M, 4F Double Act: 1M, 1F Valentine's Day: 3M, 4F Marriage in the First Degree: 1M, 6F
Ariel DORFMAN	Death and the Maiden: 2M, 1F Widows: 11M, 13F Mascara: 5M, 5F Speak Truth to Power: Voices from Beyond the Dark: 5M, 4F The Other Side: 2M, 1F Purgatorio: 1M, 1F Picasso's Closet: 5M, 2F
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Ben ELLIS	Outpatients: 3M, 2F Post Felicity: 2M, 1F These People: 2M, 2F Falling Petals: 2M, 3F The Metamorphosis (Kafka's Metamorphosis) : 3M, 3F Poet No. 7: 2M, 2F The Final Shot: 3M, 2F The Captive: 5M, 2F The Story of Red Mountain: 6M, 6F
Bob ELLIS	The Legend of King O'Malley: 3M, 3F A Local Man (co-written with Robin McLachlan): 1M Intimate Strangers (co-written with Denny Lawrence): 4M, 2F
Eamon FLACK	Ghosts: 3M, 2F (adapted from the play by Henrik Ibsen) Ivanov: 5M, 5F (adapted from the play by Anton Chekhov) Counting and Cracking: 10M, 6F, 3 Musicians (By S. Shakthidharan, Associate Writer Eamon Flack) The Jungle and the Sea: 4M, 4F, 2 Musicians (Co-written with S. Shakthidharan)
Nicholas FLANAGAN	Burning Time: 6M, 6F The Shrinking Ledge: 2M, 1F
Brian GRACE-SMITH	Purapurawhetu: 3F, 3M When Sun and Moon Collide: 2M, 2F Haruru Mai: M2, 3F
Cole HADDON	The Devil's Chaplin: 8M, 3F
Marieke HARDY	No Pay? No Way!: 3M, 2F (doubling required)

**Suzanne
HAWLEY**

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**Peter
HOUGHTON**

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**Noëlle
JANACZEWSKA**

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Mysteriyaki: 1F
Connie and Kevin and the Secret Life of Groceries: 1M, 1F
About Face: 3M, 6F
Songket: 4M, 3F + optional pianist
Mrs Petrov's Shoe: 3M, 2F (with doubling)
This Territory: 8M, 9F
Third Person: 3M, 4F (plus extras)
Good with Maps: 1F
Teacup in a Storm: 2 – 11 Actors possible
Yellow Yellow Sometimes Blue: 1M, 1F
The End of Winter: 1F

**Verity
LAUGHTON**

I Saw a Dinosaur: 5 actors
The Ballad of Bonnie Wheeler: 5 actors
The Mourning After: 1F
Koala Lou: 2 versions: i) 13 characters, ii) 7 characters; minimum 3F (Musical)
Carrying A Light: 4M, 3F
Burning: 2M, 3F
The Lightkeeper: 1M
The Snow Queen: 2M, 4F
Fox: 2M, 1F
The Gizmo: 2M, 1 non-specific gender
The Nargun and the Stars: 2M, 1F, 5 puppeteers
The Sweetest Thing: 3M, 4F
Crate of Souls: 6M, 5F
The Ice Season: 3M, 2F
Long Tan: 11M, 1F

**Karin
MAINWARING**

Binge: 1M, 2F
Stiffs: 1M, 4F
The Rain Dancers: 1M, 3F

**Kate
MULVANY**

Blood and Bone: 1M, 2F
Story Time: 2M, 1F
The Web: 3M, 2F
The Seed: 2M, 1F
The Danger Age: 3M, 2F (doubling required)
Medea: 2M (children), 1F
Jasper Jones: 5M, 3F (doubling optional)
Masquerade: 9M, 8F
The Rasputin Affair: 4M, 1F
The Harp In The South: 12M, 8F (doubling required)

	<p>Mary Stuart: 7M, 3F The Mares: 1M, 4F (doubling required) Playing Beatie Bow: 4M, 5F (doubling required) Sea Wax Mad: 4M, 5W (doubling required)</p>
Tommy MURPHY	<p>Strangers in Between: 3M (1 double-up) Holding the Man: 4M, 2F Saturn's Return: 2M, 1F Gwen in Purgatory: 3M, 2F Mark Colvin's Kidney: 4M, 2F (doubling required) The Desirables: 3M, 2F Packer & Sons: 10M On The Beach: 6M, 4F</p>
Debra OSWALD	<p>Dags: 4M, 6F Gary's House: 3M, 2F Sweet Road: 6M, 4F (doubling optional) Skate: 8M, 6F Mr Bailey's Minder: 2M, 2F The Peach Season: 2M, 4F Stories in the Dark: 6M, 4F (doubling required) House on Fire: 2M, 9F</p>
Nick PAYNE	<p>If There Is I Haven't Found It Yet: 2M, 2F Wanderlust: 4M, 3F One Day When We Were Young: 1M, 1F Constellations: 1M, 1F The Same Deep Water as Me: 5M, 6F Incognito: 4M, 3F A Life: 1M</p>
Julia ROSE-LEWIS	<p>Samson: 2M, 2F</p>
S.SHAKTHIDHARAN	<p>Counting and Cracking: 10M, 6F, 3 Musicians (By S. Shakthidharan, Associate Writer Eamon Flack) The Jungle and the Sea: 4M, 4F, 2 Musicians (Co-written with Eamon Flack) The Bone Sparrow: 5M, 3F (Adapted from the novel by Zana Fraillon)</p>
Emily SHEEHAN	<p>Frame Narrative: 1M, 4F Monument: 2F Hell's Canyon: 1M, 1F Daisy Moon Was Born This Way: 2M, 2F, 1M/F Versions of us: Cast of 5-20 (depending on role assignments)</p>
Sue SMITH	<p>Thrall: 2M, 2F In the Violet Time: 5M, 2F Strange Attractor: 5M, 1F The Kreutzer Sonata: 1M Kryptonite: 1M, 1F Machu Picchu: 3M, 3F Hydra: 4M, 2F The Weekend: 1M, 3F, 1 Puppeteer and Puppet</p>
Steve J SPEARS (the Estate of)	<p>The Elocution of Benjamin Franklin: 1M Glory: 2F (doubling required) When They Send Me Three and Fourpence: 4M, 2F</p>

Melanie TAIT	The Appleton Ladies' Potato Race: 5F A Broadcast Coup: 2M, 3F
Lewis TRESTON	Reagan Kelly: 5M, 2F Follow Me Home: 2M, 2F An Ideal Husband: 6M, 2F Hubris and Humiliation: 4M, 3F
Richard TULLOCH	Midnite: 8 actors minimum The Cocky of Bungaree: 6M, 2F Stella and the Moon Man: 4M, 2F The Book of Everything: 4M, 5F Kaspajack: 3 actors
Dylan VAN DEN BERG	Camel: 1M, 1F Way Back When: 3F Milk: 1M, 2F Ngadjung: 2F Whitefella Yella Tree: 3M
David WILLIAMSON	The Coming of Stork: 5M, 1F The Removalists: 4M, 2F Don's Party: 6M, 5F The Department: 8M, 2F A Handful of Friends: 2M, 3F The Club: 6M Travelling North: 3M, 4F The Perfectionist: 3M, 2F Sons of Cain: 6M, 3F Emerald City: 3M, 3F Top Silk: 5M, 4F Siren: 5M, 2F Money and Friends: 5M, 4F Brilliant Lies: 4M, 3F Sanctuary: 2M Dead White Males: 6M, 5F Heretic: 5M, 5F Third World Blues: 5M, 2F After the Ball: 3M, 6F Corporate Vibes: 3M, 4F Face to Face: 4M, 4F The Great Man: 4M, 3F Up for Grabs: 3M, 4F A Conversation: 6M, 4F Charitable Intent: 2M, 6F Soulmates: 4M, 3F Birthrights: 2M, 4F Amigos: 3M, 2F Flatfoot: A Roman Comedy of Bad Manners: 2M, 1F Operator: 3M, 3F Influence: 3M, 4F Scarlett O'Hara at the Crimson Parrot: 4M, 3F Let the Sunshine: 3M, 3F Rhinestone Rex and Miss Monica: 1M, 1F Don's Parties On: 4M, 5F At Any Cost?: 3M, 2F

When Dad Married Fury: 3M, 5F
Nothing Personal: 2M, 5F
Managing Carmen: 3M, 2F
Happiness: 5M, 2F
Rupert: 5M, 3F
Cruise Control: 4M, 3F
Dream Home: 3M, 4F
Jack of Hearts: 3M, 3F
Odd Man Out: 3M, 3F
Credentials: 4M, 3F
Sorting Out Rachel: 2M, 3F
Nearer the Gods: 6M, 2F
The Big Time: 3M, 3F
Family Values: 2M, 5F
Crunch Time: 3M, 3F
The Great Divide: 2M, 4F
The Puzzle: 3M, 3F

Play Summaries

The plays listed for each playwright are in chronological order.

Publications/Copies of Play:

Many of the plays listed below have been published, in which case it's best to follow the links and/or contact the publisher or bookshops to obtain copies. Otherwise, copies of the plays may be purchased by contacting amateur@cameronsmanagement.com.au

Rights Enquiries:

For all **professional rights enquiries** contact:

Anthony Blair (a.blair@cameronsmanagement.com.au) except for the following playwrights, please contact Lisa Fagan (lisa.fagan@cameronsmanagement.com.au) *Jane Bodie, Melissa Bubnic, Ra Chapman, Michael Costi, James Elazzi, Ben Ellis, Noëlle Janaczevska, Verity Laughton, Melanie Tait, Lewis Treston and Dylan Van Den Berg.*

For all **amateur/school/university rights enquiries** contact:

Catherine Chittick (amateur@cameronsmanagement.com.au)

Jane

Ride: 1M, 1F

BODIE

A man and a woman wake up naked in bed together with no recollection of how they met. It would have been a night to remember if only one of them could. Over a period of 24 hours, a provocative description of contemporary life in the singles lane of Melbourne.

Still: 75 minutes – 4M, 4F

Still is a series of eight monologues exploring the nature of want. Each character has a private story of desire, need and pain. From the personal humiliation of a failed sexual conquest to the agonizing state of denial that bumping into your ex-lover and his new partner in the supermarket causes. *Still* exposes the harsh truth and bloody mess of relationships with searing wit and empathy.

Hilt: 2M, 2F

A cramped flat, a couple who are breaking up, or are they starting an affair? A love triangle, or a quartet?



A Single Act: Full length – 2M, 2F

A Single Act follows the relationships between two couples, Scott and Michelle, and Neil and Clea, after a devastating terrorist attack in the city where they live. At the beginning of the play, Neil and Clea return home separately, overjoyed to find each other alive. The narrative then jumps a year on and we see the final stages of Scott and Michelle's relationship which had begun on the day of the attack. *A Single Act* deftly and painfully dissects the two relationships, one running forward in time to its end the other backwards to its beginning, and examines how a single political event can change people's trajectories irrevocably.

[Published by Nick Hern Books.](#)

Fourplay: 75 minutes – 2M, 2F

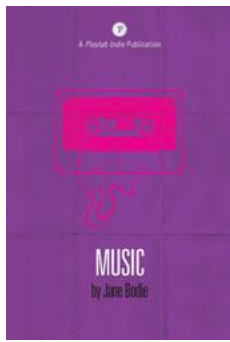
Fourplay is a serendipitous love story, exploring the themes of obsession and communication. Alice, a care attendant, is in a relationship with Tom, an actor. Tom is currently rehearsing for a role as the lover of Natasha -- and then there is Jack, a social misfit with whom Alice works. As Alice and Tom's relationship disintegrates, Tom begins to take his role as Natasha's lover too seriously. Alice turns to Jack for comfort, not knowing that he has been stalking her for two years. As each relationship falls apart, new and unpredictable bonds form between the four characters, redefining their notions of love and drastically altering their futures.



This Year's Ashes: Full length – 4M, 1F (doubling required)

Ellen lives a shiny life in the heart of a shiny city. She hates her office job, the alcohol isn't making her as drunk as it used to, and she seems to be allergic to the water. But there is always the company of strangers in this city – the stranger, the better. So she's doing fine. Except, savage grief has Ellen in its grip and it's getting tighter. And the anonymous guy she's going home with may not be so anonymous. A hilarious, touching urban fable of connection and redemption, of moving and moving on.

[Published by Currency Press.](#)



Music: 90 minutes – 3M, 1F

Two actors researching a theatre project befriend a seemingly quiet and ordinary man named Adam. In reality, Adam's unexceptional existence is carefully calibrated, a precarious sideways tightrope-walk over his mental illness. Now, Adam's new friends are at risk of throwing his life dangerously off balance. And there's every chance they'll go down with him. *Music* is a response to a society that fumbles and flinches over thorny subjects, grappling with one of the thorniest: mental illness. A surprising and surprisingly funny story of people connecting and colliding, it offers a sharp critique of the way mental illness is perceived today.

[Published by Playlab.](#)



Lamb: Full length by Jane Bodie, music and lyrics by Mark Seymour
1M, 2F (doubling required)

“Sometimes people leave, they go away and you don't see them anymore. And then sometimes they come back.”

Lamb is the story of one family on an Australian sheep farm, over generations – the guilt of those who left; the lost desires of those who stayed behind.

[Published by Currency Press.](#)

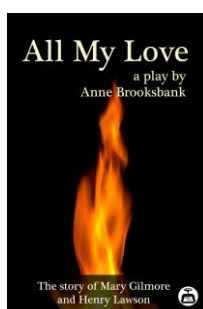
Water: Full length - 2M, 3F (doubling required)

Water follows the journey of families born at different times in Australia's history, who are united in their determination to create safe passage for their loved ones.

It begins in Western Australia in the not-too-distant future, where we meet with a once powerful politician about to celebrate his birthday at the family's island home – a retreat from the world that has clearly seen better days. There's no water in the taps, there are no birds in the sky and to top it off, an unexpected guest arrives for dinner. With party politics high on the agenda and questions about who is to blame for crimes against humanity, celebrations are derailed and tensions run high.

Anne

BROOKSBANK



All My Love: 1M, 1F

When Mary Gilmore first arrived in Sydney in 1890, at the age of twenty-four, Henry Lawson was sent by his formidable mother, Louisa, to call on Mary. Thus began one of Australia's greatest, and largely untold, love stories. Mary and Henry seemed destined to marry until a cruel act of deception kept them apart.

All My Love is closely based on Mary Gilmore's own account of this remarkable relationship. This play tells the surprising and heartbreaking story of two of Australia's most significant writers in a compelling, tender and dramatic way. [Published by Noisy Press.](#)

**Melissa
BUBNIC**

*For rights enquiries for the United Kingdom, please contact Melissa's UK agent,
Lily Williams, at Lily@Curtisbrown.co.uk*

Citizen Corps: Full length – 3M, 3F

Written in response to the US Department of Homeland Security terror colour code system, Citizen Corps makes use of the surreal, satirical and theatrical to reveal an insane society governed by fear, division and money.

Shedding: 3M, 2F

Shedding is a black comedy about a family struggling with disappointment, a play that cuts to the core of who we are and how we want to be something else.



Stop. Rewind.: Full length – 6M, 3F (doubling required)

A disparate group of seven work colleagues in a local government office struggle to hold onto their dreams, as they desperately attempt to prevent being paralysed by their workplace, and by themselves. Trevor regularly locks himself in the toilet, crying over past decisions that have brought him to this sad impasse. Heather appears perfectly fine but privately despairs that she hasn't been touched for such a long time. Tabitha's affair with her married colleague Grant means little to her but Grant is passionately in love. Having emigrated from Eastern Europe Nina tries to climb the ladder as her useless husband seems incapable. Dim dreams of being a successful musician and plans to stay temporarily—only it's already been thirteen months, with no end in sight. And Lachlan moves from Sydney to become General Manager only to have his team dislike him almost as much as he dislikes them. The drudgery of daily office life shifts dramatically when a traumatic event in the department forces everybody to take a good hard look at themselves and to contemplate the possibility of change—and to ponder how far they are prepared to go in order to achieve real happiness. A dark comedy.

[Published by Currency Press.](#)

Mariage Blanc: Full length – 3M, 5F

Melissa Bubnic's adaptation of Tadeusz Rozewicz 1973 play is the story of two sisters on the verge of adulthood, responding in wildly different ways to the discoveries they are making about the mysterious business of sex.



Beached: Full length – 1M, 3F

Arty is huge. Ginormous. Morbidly and grossly obese, he's in need of a gastric bypass to save his life. At over 400 kilos, he's the world's fattest teenager. Arty is also being followed by a reality TV crew. Will he lose the kilos needed to have the op? Will he survive to eat another cream puff? Will Louise, his Pathways-to-Work officer, transform his life in ways he never imagined? Unapologetically satiric, *Beached* is also the moving story of a man imprisoned in his own body. It lays bare the mercenary nature of reality TV, and turns the microscope on society's insatiable appetite for human misery.

[Published by Currency Press.](#)

Boys Will Be Boys: Full length – 5F

Currency trader Astrid Wentworth has not so much crashed through the glass ceiling but redesigned the whole building. When a new bright young thing joins the company Astrid decides to take her under her wing. This is a terrific cabaret-style show that comments on corporate power and gender (all male roles are played by women).

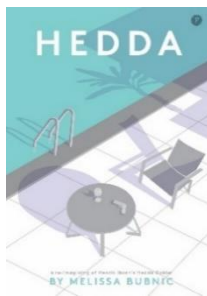
When Vampires Shop: 20 minutes – minimum 1F

Written as a stream-of-consciousness monologue, the power of capitalist consumption is in the spotlight. What is the real cost of a designer handbag? What darkness does it obscure? And how can we justify our own good fortune?

Hedda: Full length – 3M, 4F

Hedda Gabler is railing against her life. She didn't marry bogan drug slinger George Tesman so she could play housewife in a monstrous Gold Coast mansion with white leather couches, blingy chandeliers and endless rounds of Aperol Spritz. She wants something much more. Now her old flame, Ejlert Løvborg, is out of prison and off the junk. Is he about to slice off a piece of George's empire? Maybe Hedda can pull some strings to work this to her advantage.

[Digital Version Published by PlayLab](#)



Ghosting The Party: Full length – 3F

Coming home from her sister's funeral, Grace decides that at 87 years old ... her time has come. She's done with it all. She's ready to leave the party. Her daughter, Dorothy, decides her mum is just depressed. She makes it her mission to show Grace the beauty of living. But Dorothy is divorced. Stuck in a dead-end job. Estranged from her own daughter, Suzie, who lives halfway across the world. Soon, Dorothy starts to worry that her mum might have the right idea. Pushing up daisies. Kicking the bucket. Ghosting the Party. The euphemisms are endless. For a phenomenon so certain and all-encompassing, humans are terribly good at looking for ways to avoid talking about death. It's



GRIFFIN THEATRE COMPANY PRESENTS
GHOSTING THE PARTY
BY MELISSA BUBNIC

GRIFFIN
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easy to forget that the concept of ‘checking out’ can be complex, contradictory—funny, even. Especially when an old lady with a bone-dry wit is involved.

[Published by Currency Press](#)

Why Be Good: Full Length – 4M, 4F

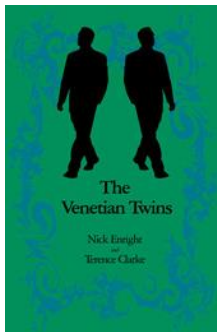
Isra and Amal are two mutant drug dealers plying their trade in Rubble City, Iraq. In Fresno, Lamar, a sick ex-Army officer falls in love with Cherry. Sylvia, the Minister for Environment and Energy, plans to tackle the climate crisis by moving forward with a nuclear reactor on Indigenous land in South Australia. And Rosemary, a First Nations anti-nuclear activist, fights to save her country and keep her son on the right path. *Why Be Good?* examines the human impact of the global uranium trade, from the politics of energy and mining for uranium, to its sale to multinationals, to its use in military conflict. At its core, the play asks, what harm do we cause ourselves when we do good, and when we do bad?

Ra
CHAPMAN

K-Box: Full length – 2M, 2F

Lucy hasn't been home in a while. But she's quit her job, dumped her boyfriend, and turned up on her adoptive parents' doorstep needing somewhere to crash. George and Shirley don't know what to do with their daughter. She's depressed, she's a mess, and she's stumbled across an old cardboard box that was once full of childhood memories but is now completely empty. Lucy and her parents haven't always seen eye to eye on everything, but when a K-Pop star mysteriously wanders into their lives and starts asking destabilising questions about her Korean roots, new fault lines are exposed in the family unit that become impossible to hide.

Terence
CLARKE



Please contact Cameron's for all amateur enquiries and for all professional enquiries, please contact Cameron's and/or HLA Management (hla@hlamgt.com.au), as agents for the estate of Nick Enright.

The Venetian Twins: Full length Musical by Nick Enright and Terence Clarke – 7M, 3F

This adaptation of Carlo Goldoni's 18th-century comedy *The Venetian Twins* quickly earned a reputation as one of the most boisterous, vibrant and irreverent works of Australian musical theatre following its initial season at the Sydney Opera House for the Nimrod Theatre Company in 1979. Rooted firmly in *Commedia dell'arte* yet unashamedly influenced by Kurt Weill, Donizetti and countless others in between, *The Venetian Twins* is an inspired piece of mayhem and musical pastiche.

[Published by Currency Press.](#)



Summer Rain: Full length Musical by Nick Enright and Terence Clarke – 5M, 7F

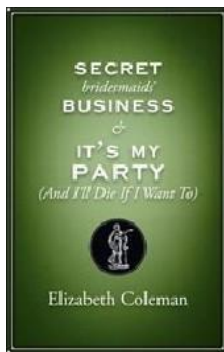
An outback town, Boxing Day, 1945. The dust settles as the populace nurses a Christmas hangover. When Harold Slocum of Slocum's Travelling Tent Show becomes stranded, emotions run high and the sedentary life of the town is disturbed by the remembrance of an illicit affair. In this bittersweet musical, which is at once humorous and sensitive, new life is breathed into the rural community.

[Published by Currency Press.](#)

Elizabeth
COLEMAN

Sometimes I Wish I Was Jana Wendt: Full length – 2M*, 2F
Sharon Evans is rapidly retreating into a fantasy world, far removed from her empty marriage. When her husband Barry leaves the house, Jana Wendt becomes her closest friend, and Ray Martin and Peter Overton vie for her affections. When Barry finds Sharon interviewing the fridge with a spatula, he keeps his counsel. But when she drags their two small children into increasingly bizarre games involving TV current affairs personalities, Barry decides that he has to take action.

*The kids can be played by children or adults (but have always been played by adults, so far)



It's My Party (And I'll Die If I Want To): Full length – 3M, 3F

Ron Patterson has only 111 minutes left to live and he invites the kids around for sausage rolls, salads and a bit of quality time. As he attempts to tie up the loose ends of his life, all the juicy neuroses of his very dysfunctional family come to the fore.

[Published by Currency Press with *Secret Bridesmaid's Business*](#)

Secret Bridesmaids' Business: Full length – 1M, 6F

It's the night before Meg's wedding. She and her bridesmaids plan to kick up their heels in the final hours before the big day. However, not everything goes according to plan as a last-minute scandal threatens to ruin the whole affair. Never far from reality this play exposes the insanity that can be created as the wedding juggernaut threatens to swerve out of control. Marriage may be a wonderful thing, but after a night like this, could it really be worth it?

[Published by Currency Press with *It's My Party \(And I'll Die If I Want To\)*](#)

This Way Up: Full length – 2M, 3F

Melanie has had enough. Her journalist boyfriend Nick prefers to trot around the globe visiting the world's hotspots rather than stay at home and help with the housework. There is only so much a girl can take! She's leaving! Unfortunately, Nick arrives home unexpectedly and catches her packing and now old friend Damien is suddenly showing dangerous signs of infatuation with her. Kris, her sister, is more interested in psychoanalysing the situation than being of any practical help. Just when things couldn't appear to get any more complicated a crisis arises next door and the foursome find themselves trapped in the

house for the night. What unfolds is a very funny play about love gone wrong.



Almost With You: Full length – 3M, 3F

It's 2007. At forty-five, Lisa is fighting growing feelings for Tom that threaten to rob her of Dan, the person she's always loved most in the world. She wants Tom badly, but she can't (or won't) tell him about Dan, and Tom finds himself in a competition that he can't possibly understand. As for Dan, he's a cheeky, exasperating mystery: a twenty-year-old who lives in Lisa's house and heart and is steeped in the style and the vibrant music of the British post-punk era. Dan brings Lisa a joy she can't bear to explain, but with her chance for a life with Tom slipping away, she must finally find the courage to let Dan go. It's the most terrifying—and liberating—decision she's made since a fateful night 25 years ago. Taking its title from The Church song, *Almost With You* is written with Elizabeth Coleman's customary wit, warmth and elegance. With flashbacks to the seventies and eighties lovingly captured, *Almost With You* is a funny and deeply affecting look at love, loss and letting go.

[Published by Currency Press.](#)

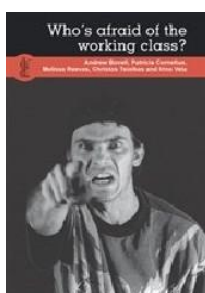
**Patricia
CORNELIUS**

You Still Here?: 50 minutes – 6M, 9F

You Still Here? is about being young and living on an island, Tasmania. It covers the desire, pressure and uncertainty of the mainland. It looks at dreams, at the curse of history, at uncertain futures. This play is based on the research involving interviews with many young Tasmanians.

Platform: 70 minutes – 5M, 3F

Platform looks at the lives of young people as they struggle in an economic and political climate which promises them no future. Despair and competitiveness are the order of the day and dreams are few. But young people, as vulnerable as they are, are resilient, single-minded and can do nothing but look to the future. The lives of eight young people are played out on the platform of a modern, ugly suburban train station. Cast number is 8 or more.



Who's Afraid of the Working Class?: Full length – 3M, 3F

Co-written with Andrew Bovell, Melissa Reeves, Christos Tsiolkas and Irene Vela – please contact HLA Management (bla@blamgt.com.au) for all rights enquiries.

Five plays are intertwined in one in this story of fringe dwellers, living in an age of social, economic and moral deprivation. Mostly unemployed, and politically disengaged, they work at survival.

[Published by Currency Press.](#)

Hog's Hairs and Leeches: 70 minutes – 2M, 3F

(variable cast, 5-21)

Hogs Hairs and Leeches is eight short plays that, combined, talk about growing old, regrets, memory, fears and beliefs. It examines many relationships: between mothers, grandmothers and daughters, between women who dance together at their local elderly citizens club, between grandparents and grandchildren who can no longer speak one another's language, between men who fought for good working conditions and young men who would work for nothing. It brings together the old and the young in poignant and powerful drama.



Boy Overboard: Full length – 9M, 6F (doubling optional)

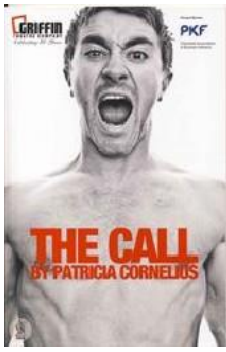
Adapted Morris Gleitzman's children's book.

A story of adventure, ball control and hope. Jamal and Bibi have a dream. To lead Australia to soccer glory in the next World Cup. But first they must face landmines, pirates, storms and assassins. Can Jamal and his family survive their incredible journey and get to Australia? Adapted for the stage by Patricia Cornelius from Morris Gleitzman's best-selling novel, Boy Overboard depicts a deeply human side of the 'asylum seekers' issue by following the journey of Jamal and Bibi from Afghanistan to Australia. Based on real life events, this is a moving play about young people overcoming the confusion of war, politics and the search for a safe haven.

[Published by Currency Press.](#)

Love: 70 Minutes – 1M, 2F

Tanya, Annie and Lorenzo are on the bottom of the heap. They're young but already the youth has been wrung out of them. They've been abused, they're abusive, and they're difficult to like let alone to love. But it is love in all its distorted and mutated forms that holds them together. Annie and Tanya make a pact; their love will protect them from an unloving world and it will endure. Even the dreadful and charming Lorenzo will not threaten it. Only doubt in each other's love can put a wedge between them.



The Call: Full length – 3M, 1F (with doubling)

Funny, disturbing and bittersweet, *The Call* is an enthralling drama about a young man looking to escape a suburban life. Gary stares into the eyes of a chook. After laying twenty thousand eggs and spending an entire life inside a tiny cage, she's facing the chop. Gary has had a confined life too - most of it spent looking for girls, stealing cars and wagging school. Now it's become a succession of dull, dirty and dangerous jobs. But Gary yearns for something that can make sense of life for him - give it meaning. He hears the call. One that roars inside him. A call of the wild, a call to arms, a call to prayer, a call of adventure...

[Published by Currency Press.](#)

Slut: 50 minutes – 5F

Only girls get called sluts. No, sometimes boys get called sluts but it's like the biggest compliment. And sometimes girls try to own it. A girl might say, 'Yeah, I'm a slut, and I love it.' But in the end she'll be worn down by it. It's a no-win situation to be a slut no matter how much a girl thinks her life's her own and she can do whatever she wants. A slut's a slut. One young woman described it as being like a bag to piss in. Lolita is the queen of sluts. And she puts in an almighty fight to maintain her reign. Eventually she is hauled mercilessly from her throne.



The Berry Man: Full length – 3M, 1F

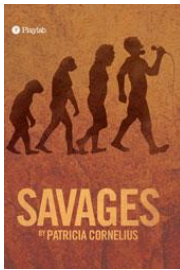
The Berry Man is a searing indictment of the consequences of war, with the humour and fragile, flawed characters that are a trademark of Cornelius' writing. Eric, a Vietnam vet, has inherited a farm but struggles to grow a single crop. Marjorie, his fiercely independent but troubled neighbour, is unaware of the wartime horrors that plague him. And there's Joey, a mysterious young man whose appearance prevents Eric from moving on. Then Fish arrives. A fellow vet holding onto the idea of mateship, he forces Eric to confront his memories and Marjorie to have the courage to follow her dreams before it's too late.

[Published by Currency Press with *Do Not Go Gentle*.](#)

Do Not Go Gentle: Full length – 5M, 3F

In this wondrous play, Scott's ill-fated Antarctic expedition is a metaphor for the elusive journey of five elderly people facing the final leg of their journey. Scott's passage across the Antarctic, as he confronts a landscape of ice and perilous weather, powerfully parallels their courage and inevitable defeat. Yet with unbroken spirit, this funny, angry, defiant group grapple with the big questions of life as they rage against the dying of the light.

[Published by Currency Press with *The Berry Man*.](#)



Savages: Full length – 4M

Savages is a cautionary tale about a group of men who don't really know themselves or what they can become. Four friends embark on the holiday of a life time – but their excitement is soured by anger, bitterness and the disappointment of their own lives... as the pack forms, the dark side of mateship takes over.

[Published by Playlab.](#)

What Goes Down in Vegas: Full length - 3M (minimum)

A group of young men have finished their final year and have saved up to go to Thailand to see the giant reclining budda, to wash an elephant, to ride on a tuk-tuk, to get pissed out of their minds, to down a mushroom shake and to get laid. The adventure is overwhelming. For some, it's life-changing.



Shit: 90 minutes – 3F

What of the women and girls who defy gender demarcations, who transgress the boundaries and restraints of social order and expectation? When a girl spits, or swears, or screams, or shouts, or pulls down her pants to moon someone from a car, or she laughs too loudly, or she's too shrill, or she pulls up her t-shirt and flashes her tits, or she fights, really fights, head butts and with her fists, or she fucks too much or cuts her hair too short, and wears too much lipstick or none at all, or tells everyone she's got a dick and she's not a girl at all, all we want to do with this girl is lock her up and throw away the key. Out of control girls – angry, nasty girls – are a sight to behold. They're terrifying, electrifying, they're everything girls shouldn't be, and we hate them.

[Published by Currency Press.](#)

Big Heart: Full length – 2M, 4F

A woman adopts five children from different continents: Asia, Europe, Africa, South America and an indigenous child from her own. She believes she offers the children a better life, absent of poverty, war and neglect. *Big Heart* follows their lives through babyhood, adolescence and adulthood, punctuated by moments of catharsis and joy. The play is about relationships; about love between mother and child, and between siblings. It's about family and what constitutes one. Set in Australia, the play is a study in identity. It reflects Australia in all its diversity and deals with big concerns about us as a nation. It examines multi-cultural Australia which both celebrates and struggles with its issues of class and identity; cultural, social and national.

In the Club: Full length – 3M, 3F

Annie, Ruby and Olivia are going out. They want to get laid, get loose, get love — but they are women in a world of men. Not just any men, gods among men, their beloved boys, the boys of the AFL. And the rules of the game out there in the world of the night club and the dance floor are merciless, and the lines of division are clear.

The House of Bernadette: Full length – 7F

Adapted by Patricia Cornelius after Federico Garcia Lorca's play 'The House of Bernarda Alba'

With their mining-mogul father dead, the Alba household is in mourning. Angela has inherited a fortune and is engaged to the local heartthrob, but as tensions rise and tempers flare between her sisters, the future seems wildly uncertain.

Runt: 60 minutes – 1F

Co-created with Susie Dee and Nicci Wilkes

Runt, a small undernourished woman has endured enough of the misery of being the runt of the litter. She toughens up and attempts to take power, to lead the oppressed, to rise up and fight, for equality, for decency and what's right. She liberates sack after sack after sack of miserable runts. And she grows. She feels herself reaching eight foot or more. She gets a taste for what it means to be great. Trouble is, 'greatness forgets runtiness'.

Anthem: Full Length – 6M, 8F

Co-written with Andrew Bovell, Melissa Reeves, Christos Tsiolkas and Irene Vela.

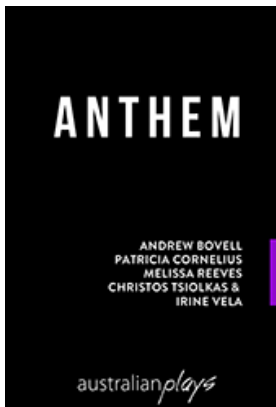
A follow up to *Who's Afraid of the Working Class?*, a powerful, critically-acclaimed portrait of Australia in the Howard era. Over four interwoven vignettes, the writers take us inside four stories of characters you could encounter on any public transport journey: an overworked, minimum wage, gig-economy couple planning a Bonnie and Clyde style rampage of revenge against neoliberal capitalism; a sophisticated Louis Vuitton and Chanel toting woman who has been reduced to homelessness by divorce, gender and a lack of financial independence; and Christos Tsiolkas's contribution, which explores sibling tensions when a successful brother returns from overseas to try and "better" the lives of his family.

[Published by Currency Press.](#)

My Sister Jill: 100 minutes – 4M, 3F

An Adaptation of the novel by Patricia Cornelius

The youngest in the family, Christine idolises her father, especially his stories of wartime heroics. Her sister Jill, meanwhile, doesn't quite share the same sentiments. As the intensity of the Vietnam War looms,





the stories slowly start to lose their shine and war threatens to break a new generation apart. A universal tale of the Australian spirit set against the backdrop of 1950s to 70s suburban Melbourne, *My Sister Jill* is a powerful coming-of-age story.

[Published by Currency Press.](#)

Michael

COSTI

The Kick: Full length - 5M, 2F

The Kick is an Australian satire that follows the dark odyssey of Cookie 'the rookie' Gilchrist, former star of a prestigious Sydney boarding school. Cookie was destined for greatness...until he missed the kick that would've won the rugby premiership. Now in his forties, Cookie is forced to re-live his mistake at his 30-year school reunion. However, Cookie's luck is about to change, as he is given the opportunity of a lifetime. A former school mate has invented a time machine that will send Cookie Gilchrist back to 1984, for 30 seconds, to retake the kick and reverse history. It is a dark satire of toxic masculinity in the upper reaches of Australian male culture and an attempt to unearth the repression and innate sadness that comes with 'being one of the boys'.

Two Twenty Somethings Decide Never To Be Stressed About Anything Ever Again. Ever.: Full length - 2M, 1F

A young couple are worried. They are worried about, well, everything. From student debt to the resurgence of ISIS. After a ruined dinner, they compile a list of everything that troubles them. A deal is made. They will never be stressed about anything, ever again. Ever. What follows is a desperate attempt to live the ideal twenty something lifestyle. A fresh start filled with cool new friends; ASMR Youtube channels, and home brewed Kombucha. But their new found stability will only last for so long...

Reboot: 75 minutes - 8 actors

Reboot follows a group of young campers as they journey through Camp Reboot, a special new Summer Camp designed to detox kids from all forms of technology. However, things are not quite as they seem, as the campers discover a secret that could change their lives forever. *Reboot* is a comedic thriller that tests the limits of a life without technology. It is a satire on our attachment to our screens but also a probing look into who really pulls the strings.

**Barry
CREYTON**

Later Than Spring: 3M, 4F

A man of seventy intends to marry a woman half his age against the vehement opposition of his socialite daughter. Olivia is old money New York society. When her estranged father Oberon Blake announces a visit with his 'travelling companion', a woman who, due to her first marriage, bears the title 'duchess', the snob in Olivia agrees to entertain them to dinner. When it's revealed that the 'companion' is half her father's age, Australian, and an ex-stripper, Olivia fears discovery by the press will destroy her social standing and she tries to destroy the relationship.

Double Act: 1M, 1F

George and Alex, once a happily married couple, meet by chance at a restaurant after their divorce. Through a series of 'acts', the couple enter into a new affair, and negotiate the same pitfalls of their previous relationship. The play examines incompatibility in both its comedic and destructive senses. Two people who can live neither with nor without each other battle to stay afloat. This timeless play has been produced with immense success in more than 20 languages with major international stars.

Valentine's Day: approximately 90 minutes – 3M, 4F

Two men have been divorced and cleaned out by the same woman. They seek revenge by putting a hit on her. But devious elements stymie the best laid plans, and the wrong women (plural) wind up in the cross hairs. A hilarious, ludicrous and highly improbable play about love, fury, revenge and greed. The play goes from strength to strength as the audience is bounced and hurtled along from one situation to the next.

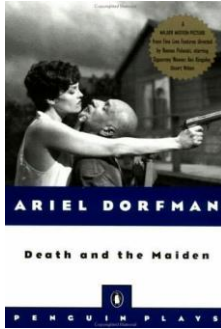
Marriage in the First Degree: 1M, 6F

An Ortonesque comedy of manners in which a man's obsession with marriage leads to his downfall. Gerald Deering, a successful psychotherapist, is a monument to civilized humanity—upright, fair, compassionate. He marries for a second time unaware that his first wife, presumed dead, is still alive. In his sense of righteousness, he refuses to abandon either, to the fury of both. His benevolent intentions are misconstrued by press and public and he becomes a national sex object, mobbed by women, while his two wives sue for bigamy. He's driven to the point of insanity and is committed to a psychiatric institution, but escapes to elope with a former patient of his, a woman who, under his care, has become the epitome of stability and glamour—a woman suspected of the axe murder of her previous husband.

**Ariel
DORFMAN**

For right enquiries for the United Kingdom, please contact Ariel's UK agent, Julia Tyrrell, at julia@jtmanagement.co.uk. For right enquiries for the United States, please contact Ariel's US agent, Ben Izzo, at ben.izzo@abramsartny.com. And for

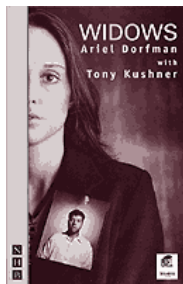
all amateur enquiries for ANZ, please contact Origin Theatrical at enquiries@originmusic.com.au. Cameron's only handles the professional rights within ANZ.



Death and the Maiden: Full length – 2M, 1F

Ariel Dorfman's explosively provocative, award-winning drama is set in a country that has only recently returned to democracy. Gerardo Escobar has just been chosen to head the commission that will investigate the crimes of the old regime when his car breaks down and he is picked up by the humane doctor Roberto Miranda. But in the voice of this good Samaritan, Gerardo's wife, Paulina Salas, thinks she recognizes another man—the one who raped and tortured her as she lay blindfolded in a military detention center years before.

[Published by Penguin Random House.](#)



Widows: Full length – 11M, 13F

In a war-torn village the men have disappeared. The women – their mothers, wives, daughters, wait by the river, hope and mourn. Their anguish is unspoken until bruised and broken bodies begin being washed up on the banks and the women defy the military in the only form of protest left to them.

[Published by Nick Hern Books.](#)

Mascara: Full length – 5M, 5F (minimum)

Written by Ariel and Rodrigo Dorfman. Adapted from Ariel Dorfman's novel, Mascara. Mascara delves into the dark terrain of identity and disguise when the lives of three people collide. A nameless man with a face no one remembers has the devastating ability to see and capture on film the brutal truths lurking inside each person he encounters. Oriana, a beautiful woman with the memory of an innocent child, is relentlessly pursued by mysterious figures from her past. Doctor Mavirelli is a brilliant and power-hungry plastic surgeon who controls society's most prominent figures by shaping their faces. The twining of these three fates plays out in a climactic unmasking.

Speak Truth to Power: Voices from Beyond the Dark: Full length – 5M, 4F

In searing and uplifting interviews, veteran human rights defender Kerry Kennedy examines the quality of courage within women and men who are dramatically changing the course of events in their communities and countries. Imprisoned, tortured, and threatened with death, they speak with eloquence on subjects to which they have devoted their lives and for which they have been willing to sacrifice. the play chronicles the struggles of fifty human rights activists including Vaclav Havel, the Dalai Lama, Desmond Tutu, Elie Wiesel, and more than 30 individuals who have devoted themselves to human rights, including Kailash Satyarthi, who has freed tens of thousands of victims

of child labour in his native India and Juliana Dogbadzi, who liberates African girls bound for sexual slavery.

The Other Side: Full length – 2M, 1F

In a country at war for many years, a man and a woman wait. They pass their days confirming the identity of dead bodies at a hut near the border of the two fighting countries. When peace and a border guard arrive, chaos ensues. This moving and strangely comic work raises potent questions about war, identity, and love in our times.



Purgatorio: Full length – 1M, 1F

A man and a woman in purgatory - a soul-less white room. Each is interrogated in turn by the other. Each is groping for forgiveness and contrition. But one of them has done something unforgiveable...

[Published by Nick Hern books.](#)

Picasso's Closet: Full length – 5M, 2F

What if Picasso had not lived to the ripe old age of 92, but had been murdered by the Nazis in 1944? During his years in Paris, what did he do, if anything, when Jews and dissidents (some of whom were his friends) were hauled away by the Nazi's? Can you continue to produce things of beauty as if people were not dying all around you?

**James
ELAZZI**

Omar and Dawn: Full length - 3M, 1F

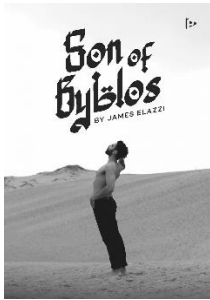
Omar, a first-generation Lebanese Muslim Australian, is in and out of foster homes. Hungry for a warm bed and determined not to return to a life on the streets, he reluctantly agrees to be placed with 80-year-old Dawn. His best friend Ahmed has been rejected by his family for being gay and now lives under a bridge, working the local beats as a sex-worker. As Ahmed's mental health deteriorates, Omar is determined to forge a better life for them both.

Lady Tabouli: Full length - 3M, 4F (doubling required)

It's the day of his nephew's baptism and Danny is godfather. Living back home with his religious Lebanese mother, he's thrown into the maelstrom of preparations and high emotions: God forbid this christening comes second to the Boustanis! The family can't afford to lose face, especially with Danny recently and mysteriously calling off his engagement. But secrets will out, and amidst the sugared almonds and balloon deliveries, Danny discovers the true colours of those to whom he's closest. Where do you turn when the people you love refuse to accept the truth?

Queen Fatima: Full length - 2M, 4F

Fast approaching 31, Fatima is feeling the pressure from her bakery owning family to get married and have children. Her boyfriend, Karim, wants their relationship to remain secret. His high-flying, lawyer parents definitely wouldn't approve of the match. In an effort to prove to Karim and his family she is worthy of his love, Fatima comes up with a plan to win Queen Lebanon Australia. Moonia, the pageant organiser, accepts Fatima because this year she wants a 'diverse group of girls' and Fatima is unlike anything the competition has seen before. With the help of her 74 year-old best friend Gada and her coffee cup readings, Fatima goes through a transformation that not even she expected.



Son Of Byblos: Full Length – 2M, 3F

Adam has everything under control. As each day passes and he knows what to expect: Casual sex when he wants it, his traditional Lebanese parents wrapped around his finger and the only person he can be his true self with, his cousin Claire, always right by his side. He has a grip on everything and is content. Until Claire suddenly announces her engagement to a man abroad in Lebanon. With this one decision their truce is shaken, and little by little Adam begins to lose his grip. Sex isn't getting him high anymore and his parents start asking questions he hasn't prepared answers to. His private world and cultural expectations finally clash and the lies that used to keep his life together won't work for him any longer.

[Published by Playlab](#)

**Ben
ELLIS**

Outpatients: Short play – 3M, 2F

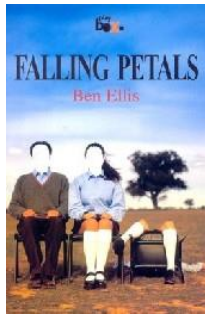
Troy is a diabetic who needs the signature of his soon-to-be retired doctor in order to keep his driving licence. Beetle and Snail are middle-managers trying to reform St Peter's Hospital, where a nurse called Rebecca has developed multiple personalities to cover for all of the cutbacks. With the funding cuts so severe that even the stairs have stopped working, will Troy ever see his clean bill of health autographed?

Post Felicity: One act – 2M, 1F

An hilarious and savage satire of three baby-boomers fighting over a legacy of their own making. When Robert James learns that his daughter Felicity has committed suicide, he seems not to comprehend. He may have been difficult to contact, he's a busy man. But he's a public servant, he shouldn't have been hard to find ('there aren't many of us left'). His boss, similarly unperturbed by the news, sees suicide as an 'inappropriate waste of human resources'. And Felicity's mother Madeleine does not even remember if she was told. The three become distracted by dinner and the price of art and the battles of their 1960s youth. But should they be concerned about a suicide note?

These People: Full length – 2M, 2F

The story of what a ‘typical’ Australian father, mother, daughter and son become when confronted with the stories of asylum-seekers: nightmares, dreams and, sometimes, penguins. Transforming the play’s documentary material (which includes court and inquiry transcripts, statements by immigration ministers, interviews with detention centre workers and asylum-seekers themselves), the play highlights the dramatic Australian response to the refugee story of recent times, with terrifying consequences for the lives of father, mother, daughter and son in their Sydney home.



Falling Petals: Full length – 2M, 3F

Something strange is happening in the country town of Hollow—a mysterious syndrome that seems to strike only the young. The town is quarantined, schools are closed and fences go up. Guards patrol new enforced borders, but amongst the townsfolk denial runs deep. Part science-fiction, part satire, *Falling Petals* is a darkly humorous fable about the consequences of a culture of disposable youth and it also blasts the urban/rural fissure open.

[Published by Currency Press.](#)

The Metamorphosis (Kafka’s Metamorphosis): Full length – 3M, 3F *Adapted from the story by Franz Kafka.*

Samsa awakes after a night of uneasy dreams to find himself transformed into a gigantic beetle. Having relied on their son as the breadwinner for years, will the Samsa family be able to adapt quickly enough to keep their home in Australia’s Sanctuary Vale? Will Gregor’s dream of seeing his sister become the next Australian Idol evaporate just as his arms have done? Will Dad go back into the building trade? How will Mum cope with her asthma? When Gregor learns to scuttle hard, will it be the family or the guilt which condemns him?

Poet No. 7: 60 minutes – 2M, 2F

A librarian is in love with a man, but she doesn’t know his name. A psychiatric patient, on the run from hospital, can’t remember his own name. A council worker conducts a eulogy for an un-named woman. And a businessman in love with America (and his boss’s daughter) enters into a deal that will change his country forever. By the way, it’s Australia. And somebody, some time, is bombing it.

The Final Shot: Full length – 3M, 2F

How can you take a man’s death and turn it into television? A loving family preparing for the end. A filmmaker struggling to stay. A nation hungry for its next TV dinner. How far should you go to put something on screen? What should you film? What shouldn’t you? A final breath. A dying wish. A living need. This play takes a close look at

a man dying of Huntington's disease and his son observing what might lie before him. Immediate and searing, Ben Ellis's play forces us to confront life's final taboo.

The Captive: Full length – 5M, 2F

Rumours of a shipwreck take Angus Mitchell and his men searching off the coast of 1840s Gippsland, a land that Mitchell wants to claim as New South Caledonia. When among the remains of the wreckage Mitchell finds evidence of a survivor, he takes his story back to Melbourne where pressure builds upon the Governor to fund another search: for the 'white woman of Gippsland'. Urged on by his wife, visions and rumours, motivated by the loss of his land in the enclosures back in the Highlands and the promise of the land that he tracks, Mitchell follows a path made dangerous by his righteousness and his misunderstandings, right to a terrifying and tragic end.

Story of the Red Mountains: 120 minutes – 6M, 6F

It's 1951. A group of communists and sympathisers gather in preparation for the result of the anti-Communist referendum. Commissioned by the National Institute of Dramatic Art (NIDA), award-winning playwright Ben Ellis has crafted a distinctly Australian exploration of politics, isolation and violence. The play is based on a rumour that, in the '50s, a group of communists in the Blue Mountains were hoarding firearms, ready for the possibility of armed insurrection.

**Bob
ELLIS
(the Estate of)**

The Legend of King O'Malley: Full length – 3M, 3F

Written by Bob Ellis and Michael Boddy

For all rights enquiries, please contact reception@curtisbrown.com.au

A landmark play when it was first produced in 1970, *The Legend of King O'Malley* draws on vaudeville traditions to create a larrikin form from which the Australian New Wave theatre took its direction. The underlying story is based on a real life Texan idealist who became a member of two Australian parliaments and was defeated in 1917 for opposing conscription. The play begins with a prairie revival meeting and takes a journey of adventure and hardship, culminating in a satirical view of federal parliament as a bunch of clowns. Beyond the irreverence, Australian myths can be glimpsed in the portrait of the lonely outsider and farseeing idealist in conflict with conservative pragmatists.

A Local Man: Full length - 1M

Written by Bob Ellis and Robin McLachlan

This play tells the life story of Australia's best-loved Prime Minister, Ben Chifley, set in his Bathurst home a few days before his death in 1951. It's a portrait of the private man behind the iconic political figure.

Intimate Strangers: Full length - 4M, 2F

Written by Bob Ellis and Denny Lawrence

Based on a true story. At Notley Abbey in 1956 Laurence Olivier, Vivien Leigh, Marilyn Monroe, Arthur Miller, and Noel Coward would join each other for one weekend that would change their lives forever.

Eamon

FLACK



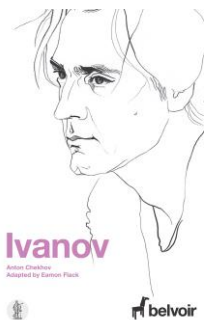
Ghosts: 3M, 2F

By Henrik Ibsen, Adapted by Eamon Flack

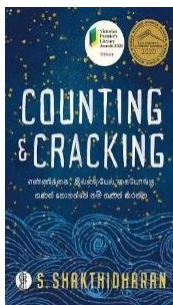
Since the death of her charismatic but abusive husband, Helene Alving has been treading water in a sea of empty days. What keeps her going is a deeply held belief that salvation can only lie in telling her son Oswald the truth about his father. But when Oswald returns after living as an artist in France, he has his own truth to reveal: he is already living the consequences of his father's life...Ghosts outraged critics and thrilled audiences when it first premiered. Over a century later, Henrik Ibsen's controversial masterpiece, adapted specially for Belvoir by Eamon Flack, remains just as riveting and radical.

Ivanov: 5M, 5F

By Anton Chekhov, Adapted by Eamon Flack



Nikolai Ivanov is losing his mind. His life used to be full of possibility, but now he's moneyless on an old farm with his mendicant uncle and his inexplicably happy if slightly criminal cousin. He's in debt to his neighbours, nothing much makes sense to him anymore, and worst of all, his wife is dying. But one afternoon at a local birthday party, a glimmer of a new life reveals itself...Written when he was 27, Ivanov is Anton Chekhov's first full-length play. Eamon Flack's adaptation was written specially for Belvoir. Updated to the present, and set in a 'Russia' that may or may not resemble modern Australia, this is the first professional production of Chekhov's marvellous, overlooked comedy.



Counting and Cracking: Full Length - 10M, 6F, 3 Musicians

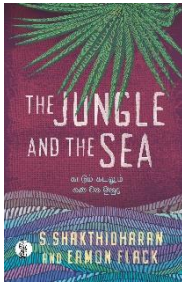
By S. Shaktidharan, Associate Writer Eamon Flack

On the banks of a suburban Sydney river, Radha and her son Siddhartha release the ashes of Radha's mother – their final connection to the past, to Sri Lanka and its struggles. Now they are free to embrace their lives in Australia. But a phone call from Colombo brings the past spinning back to life, and we're plunged into an epic story of love and political strife, of home and exile, of parents and children. *Counting and Cracking* follows the journey of one Sri Lankan-Australian family over four generations, from 1956 to 2004. While telling this family's epic story, the narrative also tells the tale of two countries: Sri Lanka post-independence and Australia as an immigrant nation.

[Published by Currency Press.](#)

The Jungle and the Sea: Full Length - 4M, 4F, 2 Musicians

Co-Writer S. Shaktidharan



A mother, in a time of war. Members of her family go missing, one after the other – but she never loses hope. A rich, sweeping play that combines two great pillars of literature – the Mahabharatha and Antigone – with the untold histories of Sri Lankan civil war to forge a new story about surviving loss, discovering love and building a path to justice.

[Published by Currency Press.](#)

**Nicholas
FLANAGAN**

Burning Time: 120 minutes – 6M, 6F

A portrait of an affluent Melbourne artistic family seen through the eyes of their precocious son Vincent, who at the age of fourteen pays the price of his parents' urbanity by being sexually abused by one of the family's most trusted male friends. This tragedy is made more appalling by Vincent's parents' semi-witting complicity in the abuse, in order to rescue themselves from financial ruin which is brought about by alcohol and drug-induced unravelling lives. The characters in this mosaic live their lives in italics, swinging between laughter and tears. Over many years, the play chronicles the tragic flaws of the characters who may appal or amuse, but who never fail to engage. Beneath the glittering fun of a constantly partying world is a heartfelt cry that urges us to confront the forces which threaten what is left of the Australian family in the new millennium.

The Shrinking Ledge: Full Length – 2M, 1F

When seeking asylum puts you in one... A madcap fantastical comedy/drama about a writer, Brown, who jumps from the ledge of the 'real world' into a burlesque world of his own creation. But when the fictional characters of Brown's invention start turning on him, and blurring with people from his 'real world', Brown's oasis becomes a nightmare. All Brown needs to do is not to take himself so seriously...If only that were possible when everyone is laughing at him...

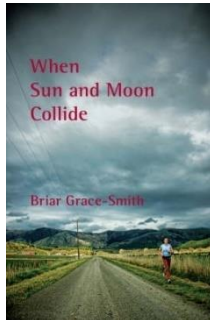
**Briar
GRACE-SMITH**

Purapurawhetu: Full length – 3M, 2F

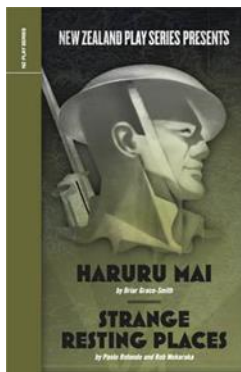
The town of Te Kupenga has been tainted by a tragedy that happened 30 years ago. Tyler is an outsider who wants to fit in. As Tyler helps weave the tukutuku panel for the new wharenui, new faces and old demons haunt Te Kupenga. Tyler must weave together the secrets of the past in order to save his town from collapsing all over again...



When Sun and Moon Collide: Full length – 2M, 2F



Isaac runs a tea room in the middle of nowhere where he watches life and cars pass by his window each day. When two of his customers share a chance meeting, he finds himself embroiled in something very sinister.



Haruru Mai: Full length – 2M, 3F

Haruru Mai tells the story of a Maori Battalion veteran who returns to his Northland hometown after forty years. His arrival revives anxieties over land, family and Maori participation in the war. He becomes romantically involved with Paloma and, haunted by the death of a fellow Maori soldier, shelters a young man battling his own demons.

**Cole
HADDON**

The Devil's Chaplin: Full length – 8M, 3F

1858. Charles Darwin has sat on his theory of evolution for two decades for reasons he will not share. When a letter arrives from a rival biologist, threatening to beat him to the punch, his three closest friends descend upon his countryside home to convince him to finally publish ON THE ORIGIN OF SPECIES rather than see his life's work wasted. But as the weekend progresses, it becomes clear that Darwin's trauma over the death of his daughter and the resulting years of estrangement from his wife threaten him and his life far more. A fast-paced, witty, and brutal dissection of what genius and grief can do to friendships and marriage.

**Marieke
HARDY**

No Pay? No Way!: Full Length – 3M, 2F (doubling required)

A whip-smart new adaptation of Dario Fo's raucous 70s farce from comedy powerhouse Marieke Hardy. Prices are out of control – and so is Antonia. Sick of having barely enough to pay the gas bill, she leads an uprising at a local supermarket that sees a group of angry housewives shoplift 'til they drop. Now, with a pile of newly "liberated" loot, Antonia and her best friend Margherita embark on a ludicrous, laugh-a-minute escapade, keeping their well-meaning but bumbling husbands in the dark and staying three steps ahead of the coppers.

**Suzanne
HAWLEY**

Talking to George: Full length – 4M, 4F (minimum)

In 1989 a group of teenage street kids attacked a stranger following an argument over a plastic bracelet, and murdered him in what was described by police as an almost 'ritualistic killing'. *Talking to George*, inspired by this story, focuses on the life of the youngest in the group, a thirteen-year-old boy, and explores the circumstances surrounding his life which may have led to his involvement in this terrible crime. The play poses the question – how did this boy slip through the welfare net and who ultimately is to blame?

Mummy Loves you Betty Anne Jewel: Full length – 2F

A black comedy with music. Originally titled *Hitler had a Mummy Too*, this play explores a mother/daughter relationship and asks the question 'can we ever escape our conditioning?'. The two characters, Mummy and Betty compete for supremacy in a macabre, emotionally charged battle ground. Often seen as a 'sacred cow', the play offers another look at a mother/daughter relationship and explodes some myths about how loving and tolerant this particular relationship is.

A Night on the Tiles: 90 minutes – 3M, 4F

Comedy set in the bathroom of a woman's flat on her fortieth birthday. The second act is set in the bathroom a year later on the forty first birthday. Relationships, divorce, infidelity, babies, sex and more. Seven characters move through the minefield of life and challenge the audience to identify with their failures, their feelings, their ways of coping.

Wild Thing: Full length – 2M, 4F

Alice, Susan, Elizabeth and Frances have been firm friends since school. They've been through it all together and make a point of getting together at least once a year. This year they discover Alice – the brightest, artistic, wild one of the bunch has developed early-onset Alzheimer's. Band together at Alice's country property they discover Alice has decided to kill herself while she can, before ending up in a nursing home. Will these old friends go out on a limb and help Alice when she really needs it – or let her languish, having become someone

she never wanted to be? Or is it not so simple – and who do they want to be?

Peter
HOUGHTON

The Pitch: One act – 1M

Walter Weinermann is an Aussie screenwriter trying to crack the big time in Hollywood. He's broke, his agent is pressuring him, the most important pitch of his career to a panel of big-shot Hollywood producers is less than an hour away, and his girlfriend has just left him. Desperate to get it right, he has tried to capture all of Hollywood's favourite themes and has come up with an action/mystery/revenge/loser-makes-good romance set in a host of exotic locations...will the panel buy Walter's idea?

The China Incident: One act – 1M, 1F

The China Incident is the story of one woman, a perfect storm of crises, and altogether too many phones. Bea Pontivec is a high-flying, highly strung diplomatic consultant who's quite literally well connected. She has hotlines to the White House, to the United Nations, to a bloodthirsty dictator. She's a power-broker, a playmaker, a cast-iron negotiator, a control freak. But as this pin-sharp satire becomes ever more frenetic, and her personal and professional lives collide, Bea will learn the meaning of the term "communication breakdown".

A Commercial Farce: 85 minutes – 2M

Enter stage right Bill, who drives a clapped out '68 Jag and wears second hand clothes. He's an experienced theatre director on the verge of a nervous breakdown. There are less than 24 hours until the curtain goes up and this production, in which he's invested all his money, is unravelling...fast. Jules is the latest fresh-faced television star of Murder Squad. He's been brought in as the name that's going to sell the tickets. Without him the show is doomed. But when Jules fails to perform the simplest of acting tasks – his insistence of finding 'his character' works against the rules of the genre – Bill's *raison d'être* becomes teaching his young pupil the very meaning of farce.

Underneath Ms Archer: 1 hour 23 minutes – 1M, 1F

Co-Written with Louise Siverson

Underneath Ms Archer is a comedy of situation, and certainly the comedy matters. But it's also an examination of character – of the qualities, values, fears and virtues that lie underneath us all. Kelly Archer is facing a very modern problem – that of reputation destruction via an online pile on. But the real issue she's facing is one that has plagued every individual since the dawn of time. Does she have the courage to take responsibility for the problems of her own creation and fight dragons in the mist around her? Her success or failure will depend on her finding out what's actually *Underneath Ms Archer*.

Noëlle
JANACZEWSKA

Blood Orange: 50 minutes – 3F

Blood Orange explores the issues of body, health, identity in a loose narrative style. It was written to be performed in four languages; Vietnamese, Arabic, Italian and English. (Script is in English with

language in which performed in brackets). Three characters, Kim, Nadya and Tessa meeting to plan the birthday celebration for an absent fourth friend, Krystyna.

Slowianska Street: 25-minute radio play – 2M, 2F

Slowianska Street is a requiem. A voice-play about history and memory organized around two specific events: The Second World War and the post-Glasnost opening up of economic and political frontiers. A portrait of a city street somewhere in Eastern/ Central Europe, the geography of Slowianska Street is deliberately imprecise, and the hybrid names of its former residents derive from a number of different languages, religions, cultures and nationalities. Cast number is 4 or more, and gender of performers can be varied.

Cold Harvest: 85 minutes – 3M, 4F

Cold Harvest explores the rites of passage and dilemmas of an Australian-born second generation of migrants - those caught in the cross-fire between then and now, there and here, us and them. The play follows the negotiations Kasia and Yong-su make across culture, language, memory, family secrets and national histories as they attempt to understand the Cold War politics of their parents' generation; attempt to reconcile a polarised past with a culturally diverse present.

The Butcher's Wife: 60 minutes – 1M, 3F

When she married Luke Harris, Saren thought she'd escaped her past. Here she's Mrs. Harris, a country town butcher's wife, and Cambodia seems a long way away. Until Luke's mysterious disappearance prompts an investigation. And Gan, a local policeman, and his sister Callie enter the picture. Saren's response to her husband's disappearance puzzles Gan. Recently returned from a long and gruelling stint as an aid worker in Cambodia, Callie however, is struggling with her own ghosts. Meanwhile, Saren has an unexpected visitor. The Naga: a mythical water serpent who has assumed human form. Gan meanwhile, finds himself increasingly drawn to the enigmatic Saren. While at home their mother's difficulty adapting to life without sight causes growing tension between brother and sister. And Callie begins to suspect there might be dark secrets in the butcher's wife's Cambodian past.

Mysteriyaki: Full length – 1F (with some singing ability)

Life is not going smoothly for Teruko. Her boyfriend has turned into Cardigan Man. She's lost her job managing the laundromat. Her dream of becoming a private detective seems increasingly remote. And the bills are piling up. So Teruko becomes Mysteriyaki: a telephone fortune-teller with an organisation called Dial-a-Clairvoyant. Meanwhile, across the hall, tragedy strikes. Brigitte Bardot has disappeared. Could this be Teruko's lucky break? Soon she's got a clue – several, in fact – but instead of them leading her to BB, Teruko finds herself caught in a tangle of friends and lovers, questions of faith, suspect financial dealings and a disappearing lawn.

Connie and Kevin and the Secret Life of Groceries:

75 minutes – 1M, 1F (with some singing ability)

Set in the busy international food court, the structure is three different versions of the same event. In Act One, Connie, a young sandwich stall worker, fantasises about a romance with a young man who works at the Korean food counter, while singing along to schmaltzy tunes in the style of her namesake, Connie Francis. Knowing nothing about him, she calls him Ki-sung. In Act Two, Ki-sung, is revealed to be Kevin. And, he now imagines an encounter with the sandwich stall girl. Not knowing her name is Connie, he calls her Coralie. In act three, fantasies meet reality, when Connie and Kevin finally connect. A topical and comic romance with a fantastical twist. A romantic fantasy with kimchi.

About Face: 65 minutes – 3M, 6F (needs strong singers)

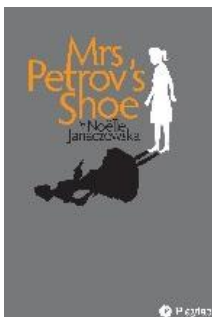
In an abandoned gothic library adorned with gargoyles and grotesques, a group of young people meet – apparently for choir practice. Soon however, it becomes apparent that singing is merely a façade. For Tarwater and Jonah want to track down the missing Morgan Bequest. Some twenty thousand volumes donated to the university when the library closed. They want to reclaim the books, or if the university have destroyed them expose those who committed the ugly deed. But how? The enigmatic Haphazard suggests they need an act of God.



Songket: Full length – 4M, 3F

What happens when one person's culture is another's crime? Ten years ago in north-eastern Laos, Klaudia ran out on Hayden. Now they meet up again when Hayden needs an anthropologist to be his expert witness in the trial of Koua Neng Vang, a Hmong migrant accused of raping Chan, a young textile designer. Was it sexual assault? Or did Koua recognise, in Chan's confused signals, the enduring rituals of courtship? Songket is about different notions of love and how the law does, or doesn't, accommodate cultural diversity.

[Published by Currency Press with *This Territory*.](#)



Mrs Petrov's Shoe: Full length – 3M, 2F (with doubling)

Anna Lubansky shoots to prominence with her first novel *Mrs Petrov's Shoe*, the emotional narrative of a 9-year-old girl's struggle to reconcile her Australian reality with her parents' Central European heritage. Promoted as heavily autobiographical, Anna's multicultural star shines brightly in the literary firmament – until the real fiction is exposed: Anna Lubansky is actually Ann Loxton. Is this reworking of her identity an act of post-modern bravado or simply fraud? Does it matter if the novel is a record of her own experiences, or the product of a vivid imagination? How did she manage to draw so many people into her invented world? Inspired by a number of recent Australian literary scandals, *Mrs Petrov's Shoe* is a portrait of a complex and unstable psyche, structured in 4 parts, with each movement asking us to reconsider its predecessor.

[Published by Playlab.](#)



This Territory: Full length – 8M, 9F

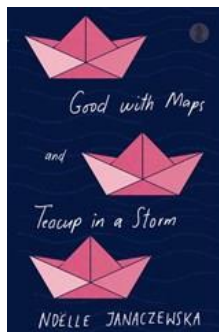
On Sunday 11 December 2005, some five thousand mainly young people gathered in Cronulla to ‘reclaim the beach’. Soon some of the crowd were hunting down and attacking anyone of Middle-Eastern appearance. Reprisal attacks followed, and by nightfall there was a full-on riot. *This Territory* was written in response to these riots and not only explores Australian identity at crisis point, but plays with the potential for this fire to forge a new discourse and understanding – a route to a new, confident future.

[Published by Currency Press with *Songket*.](#)

Third Person: 90 minutes – 3M, 4F (plus extras)

Berlin in the bitterly cold winter of 1946/7. The city is in ruins, its future uncertain. It is a place of refugees, soldiers, rubblewomen and trauma. Black marketeer, Anton, wants to get out before his past catches up with him. He needs Portia’s help. She has lost everything except her faith—in the law. Meanwhile Jessekah returns to father’s house to find it occupied by someone else... *Third Person* is part allegory, part a sort-of-sequel to *The Merchant of Venice*, and is about notions of indebtedness and debts of all kinds—moral, political and emotional, as well as financial. The Berlin of *Third Person* is a place in the way that Shakespeare’s Venice is a place.

Good with Maps: 70 minutes – 1F



When the world map was full of gaps, the Amazon topped the list of places unknown to western explorers. In 2016 are there any ‘unknowns’ left? On a trip to the Amazon, the writer ponders this and other questions as she struggles to deal with her father’s journey through Parkinson’s disease towards what is perhaps our last great unknown—death. Sometimes sad and confronting this performance essay also funny and thoughtful and celebrates the power of reading and literature to transport us to places both real and imagined.

[Published by Currency Press with *Teacup In A Storm*](#)

Teacup In A Storm: 70 minutes – 2-11 actors possible

Winner of the 2017 AWGIE Award for Community and Youth Theatre. The jungle of bureaucracy, the drudgery of cleaning up yet another shattered plate, the isolation of responsibility. Caring for someone with a disability or enduring health need is no fairy tale. But in this mix of documentary and fictional narrative, Noelle weaves a story of heroines and dragons – battles fought both inside and out. *Teacup in a Storm* is a window into the largely unseen world of carers and the power of love and determination.

[Published by Currency Press with *Good With Maps*](#)

Yellow Yellow Sometimes Blue: 60 minutes – 1M and 1F

Winner of the 2019 AWGIE Award for Community and Youth Theatre

Early evening. Autumn 1954. In a house beside the Nepean River a young woman is crying. Iris is chopping onions while Leo cooks the wild mushrooms he picked that morning. Iris is growing up at the foot of the Blue Mountains. Leo is making a new life for himself after fleeing war-ravaged Europe. *Yellow Yellow Sometimes Blue* is the story of Iris and Leo. They're two outsiders peeking in at a world of money, power and gossip as they prepare canapés and cocktails for a debauched gathering of Sydney's cultural elite. Tracing the roots of Sydney's early Modernist thinking, it is performed by Adam Booth and Kate Worsley, designed by Katja Handt and features the live music of cellist Me-Lee Hay. It's a 60ish minute story of surviving and thriving as an outsider looking in. Inspired by the history of Penrith Regional Gallery & The Lewers Bequest, *Yellow Yellow Sometimes Blue* peers through the eyes of 'the help,' to offer a fresh take on Emu Plains in the 1950s.

The End Of Winter: 60 minutes – 1F

Written in the wake of the devastation of the 2019 bushfires it asks: What's happening to winter? In hot, bushfire-prone Australia, our winters are becoming warmer and shorter. Will climate change eventually erase the season, leaving it to exist only in paintings, fairy tales and historical accounts? *The End of Winter* is about loss and resilience.

Verity
LAUGHTON

I Saw a Dinosaur: A play for primary aged children – 5 actors

A rag bag team of eccentrics set out to find a lost dinosaur egg.

The Ballad of Bonnie Wheeler: 55 minutes – 5 actors

A play for primary age children and their families.

Bonnie Wheeler is a child living on a soldier settlement farm on Kangaroo Island in South Australia. What she wants above all is to be a farmer like her dad but life intervenes to make her choices less straightforward. An energetic and amusing evocation of rural life.

The Mourning After: 120 minutes – 1F (with singing ability)

A warm, and richly comic evocation of a woman's life and choices set in context of Australian theatrical history. Belle Doyle, a performer in both radio serials and the Australian musicals of the 50s, is alone on Christmas Day on an Australian beach. She has just buried her husband, Harry Doyle, a one-time comic dancer turned very serious bank manager. She has just had the kind of offer that it is hard to refuse, yet has to fight both her own guilt – how and why did Harry die? – and the shades of her family – persons who possess almost too much life energy – to make a decision that could bring her back to the centre of her own story.

Koala Lou: 60 minute musical – 2 versions: i) 13 characters ii) 7 characters; 3F minimum for both

A 60-minute musical, based on Mem Fox's picture book, for children and families (music: Stuart Day). Koala Lou is a small koala. Feeling displaced in her mother's affections by an army of smaller siblings, she resolves to win the gum-tree climbing event at the Bush Olympics. A classic hero quest in the form of a musical for a very young audience based on Mem Fox's popular picture book.

Carrying Light: Full length – 4M, 3F

Rose MacBride, a discredited photojournalist, returns to the small country town of her birth to find that her beloved childhood friend, Hannah, has become part of a religious cult lead by her erratic, charismatic brother, Nicky 'Raphael' Carver. As MacBride and a companion, Harvey Marshall, investigate the cult, Carl Lucas, an adolescent protege of MacBride becomes drawn further into the danger zone around Raphael. An investigation into the operation of religious and personal charisma.

Burning: 95 minutes – 2M, 3F

June Matthews, an ex-dancer, and her history professor husband, Stephen, return to her grandmother's large stone house by the sea immediately after the publication of Stephen's latest, and most controversial book. June finds the skeleton of what turns out to be a 14-year-old Irish servant girl, Lizzie, from the previous century. Who is she, and what does she mean to June?

The Lightkeeper: 75 minutes – 1M

Jack Power, an ex-seaman, is a lightkeeper at an unnamed lighthouse on the south-east coast (the 'shipwreck coast') of South Australia. The play covers his midnight-to-dawn watch on a stormy night with a struggling ship in the near distance. Jack revisits the major events of his turbulent life and, in particular, his love for and loss of the widow, Agnes Mary Taylor and her six-year-old son, Henry.

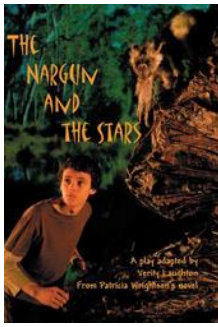
The Snow Queen: For children and families – 2M, 4F

A contemporary adaptation of Hans Christian Andersen's classic tale in which Kay, a clever, bold, heedless boy, is abducted by a virtual reality representation of the Snow Queen and Gerda, his innocent playmate, journeys through a series of adventures to rescue him.

The Gizmo: For children and families, suitable for school productions – 2M, 1 actor (non-specific gender)

Adapted from the book by Paul Jennings.

A boy is conned by his feckless mate into stealing a strange object, the 'gizmo'. This turns out to have the properties of an unwelcome and unlose-able conscience, with hilarious results.



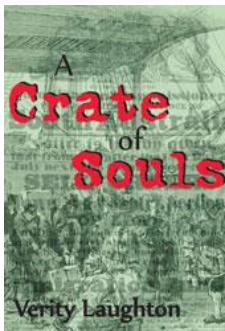
The Nargun and the Stars: 90 minutes – 2M, 1F, 5 Puppeteers
Adapted from Patricia Wrightson's children's novel.

It is written for actors, puppets, video images and large scale set objects. The play follows a central character, Simon, who has been orphaned and comes to live with his mother's elderly cousins, Charlie and his sister, Edie on a small sheep run called Wongadilla. It is a lonely, isolated place that hides ancient secrets. Here Simon meets and interacts with the mythical creatures that inhabit the landscape: the Potkookrok with its tricks; the Turongs who wreak havoc with the road workers machines and the Nyols rustling and whispering in the rocks. The most mysterious creature of all is the Nargun, a huge rock form that moves when no one is looking. Disturbed by human development, it has taken 100 years to travel to Wongadilla from its home in East Gippsland, Victoria. Now, with the 'loud machines' again appearing, it is angry and it threatens the peace in the valley. Simon finds himself in a life and death struggle with a power out of the depths of time.

[Published by Phoenix Education.](#)

The Sweetest Thing: 90 minutes – 3M, 4F

Sarah is trapped in her parents' story. Now she's fled to New Zealand after the sudden death of her father, leaving the grief stricken remains of her family behind. Teetering out of balance she finds herself falling in love and lust with Jim, a relationship that will change everything, forever. Exploring the random and unexpected turning points of life through a fluid time frame and chaos theory.



Crate of Souls: 90 minutes – 6M, 5F

The Crate of Souls is a play which follows the journey in 1836 of three immigrant ships: the Buffalo, the Rapid, and the Africaine, from England heading towards the as yet uncolonised South Australia. South Australia was going to be a new sort of colony, founded according to the reprobate Edward Gibbon Wakefield's plan of 'systematic colonisation.' South Australians were to be a new sort of colonist too – men and women of means, many of them Dissenters, shut out from preferment in Anglican England – travelling for four to six months along with their emigrant labourers whose passages they had funded – to make a deliberate investment in a land which they saw as virtually uninhabited though of course they knew that in fact, it was not.

[Published by Phoenix Education.](#)

The Ice Season: 120 minutes – 3M, 2F

Thomas Allen, a famous novelist aged about 55, has just died. He and his third wife of three years, the beautiful Catherine, have been staying in a small town just outside (for example) Sydney. Thomas is buried in the local cemetery by his old friend, Catholic priest and probable alcoholic, Father John Houseman. Assisting in the burial as gravedigger is ex-soldier Michael McManus, a Scot. After the burial Father John sends his cleaner, Vicki, around to help Catherine clean up. Vicki has a connection with Michael, Father John has connections with all three. And then Thomas's unacknowledged son, Jake, comes to town. *The Ice*

Season investigates faith and fate, art, love and damage in the contemporary Western world.

Long Tan: Full length – 11M, 1F

On a hot, rain-sodden afternoon in 1966, in the glutinous mud of a rubber plantation in Phuoc Tuy Province, South Vietnam, 105 Australian and 3 New Zealand soldiers clashed with approximately 2,500 North Vietnamese troops. In the ensuing battle, 18 Australians and more than 245 North Vietnamese were killed. *Long Tan* brings together a cast of 12 actors in a semi-verbatim, immersive audio-theatre production that will parachute audiences into the soldiers' experience – gunfire, mortar fire, pounding rain, insect clouds, screams and sudden silence – all orchestrated with sonic intensity to capture the pandemonium and entrapment under fire.

Karin

MAINWARING

Binge: Full length – 1M, 2F

Comedy, with songs, about eating disorders and family secrets. Was produced for adult audiences but would actually be a good T.I.E piece. Adele lives in two worlds, One, her secret, a sensitive world of deep self-hatred, compels her to eat compulsively. The other, the outside world, is fraught with expectation and peer group pressure. Two weapons help Adele survive in this enemy zone; her smart mouth and her drop-dead gorgeous friend, Mary. Mary, full of snappy, new-age speak, urges Adele to confront her demons. Adele's demons are more than snappy. They're voracious. The girl has courage though and she does indeed confront her demons. A sense of self-worth is her reward.

Stiffs: Full length – 1M, 4F

An urban comedy with serious bite. A drug deal goes very badly wrong for Angel and her boyfriend Lester. Angel's family home, home to her dying mother and two sisters, is the only collateral these two desperate junkies have. In order to secure the home, Mum has to be bumped off and the sisters have to be force-fed a truckload of lies. This doesn't, at first, appear to be too hard. One sister has had a reality by-pass and the other, a deaf-mute, can surely be assumed to be true to the old medical terminology, Dumb. But family are the ties that bind us and are not easily buried, as Lester, rather gruesomely, finds out, 'Don't fuck with the girls'.

The Rain Dancers: Full length – 1M, 3F

An outback comedy with serious bite. Dan, the man, comes home to a run-down and isolated outback station after a 25-year absence. He returns to the three significant women in his life – his mother, his wife and his daughter. The country is deep in drought. For the women, who haven't really seen a man for 25 years, it has been a drought of a different kind. His wife, Rita, has been concentrating her venom in his

absence. The last thing she expects to feel is her love for him. The drought breaks with tragic consequences for all.

**Kate
MULVANY**

Blood and Bone: 1 act – 1M, 2F

Ron is a Vietnam Veteran who works for a building company and lives with his mum Edie. He is left to his own devices high up on the scaffolding, away from the other blokes. They stay away from him, he stays away from them – that’s the way it works. Until the day that Jules shows up at work. A self-titled ‘conspiracy theorist’, she takes Ron under her wing and starts to make him question his own past. But some scars never heal, and it takes an awful moment of truth that proves reality is more of a conspiracy than any ‘theory’.

Story Time: Full length – 2M, 1F

A young man and an old man share a jail cell – both guilty of heinous crimes. To forget their own demons, they tell each other the weirdest, wildest fairy tales imaginable and turn their dungeon into a veritable fantasy land. However, fantasy and reality become confused when the young man’s sister, convinced that the old man has played a more sinister role in their lives before, becomes hell-bent on pay-back. Story Time deals with the blurred lines of redemption and revenge, loyalty and love.



The Web: Full length – 3M, 2F

Based on a true story, The Web revolves around two schoolboys in a country town who get caught between the worlds of real life and cyberspace. Travis is headstrong and confident, with the world at his feet. Fred is shy, isolated and dealing with the death of his father. When Travis takes Fred under his wing to help him with a social studies assignment, it triggers an intriguing chain of events that ends in a vicious attack. As the police investigate, it becomes clear that nothing is straightforward in the collision between the virtual and real worlds of the teenage imagination. The Web is a gripping and contemporary mystery about a modern teenage friendship that goes horribly wrong. Darkly funny, thrilling and ultimately heartbreaking, The Web is a masterful exploration of social isolation and cyberspace crime.

[Published by Currency Press.](#)



The Seed: Full length – 2M, 1F

Meet Rose Maloney. Her dad Danny went to Vietnam. Her grandfather Brian is ex-IRA. Today is their collective birthday. From this intimate reunion, The Seed opens itself up over and over again until a silent family battle becomes a national story about finding new life amongst the rubble of old wars. This play has a very special kind of honesty and humour to it which sorts the great lies we buy into from the reality we live through. A compelling, tightly-woven and thrilling exploration of a very real family and the repercussions of war.

[Published by Currency Press.](#)



The Danger Age: Full length – 3M, 2F (doubling required)

It's 1942, and in the small town of Kalbarri in Western Australia, there's a little boy with a lot on his mind. He's a target at school because of his asthma, and his mum is having an affair with the local Japanese doctor. Then John receives a disturbing phone call from the President of the United States and, with his ragtag army of misfits, he sets about saving Kalbarri from destruction.

[Published by Playlab.](#)

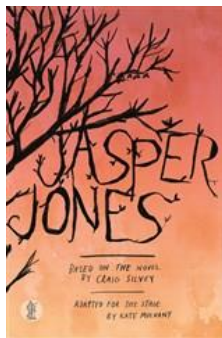


Medea: Full length – 2M (children), 1F

Co-written with Anne-Louise Sarkis after Euripides. For professional rights enquiries, please contact both Cameron's and HLA Management (hla@hlamagt.com.au)

Two young children play games to distract themselves whilst their parents have a very famous showdown. As the dispute escalates the children are drawn away from their games and enter mythology as the most tragic siblings of all time.

[Published by Playlab in Downstairs at Belvoir.](#)



Jasper Jones: Full length – 5M, 3F (doubling optional)

Adapted from Craig Silvey's novel. For amateur rights enquiries, please contact Cameron's to see whether the rights are available in your state.

It's summer 1965 in a small, hot town in Western Australia. Overseas, war is raging in Vietnam, Civil Rights marches are on the streets, and women's liberation is stirring – but at home in Corrigan Charlie Bucktin dreams of writing the Great Australian Novel. Charlie's 14 and smart. But when 16-year-old, constantly-in-trouble Jasper Jones appears at his window one night, Charlie's out of his depth. Jasper has stumbled upon a terrible crime in the scrub nearby, and he knows he's the first suspect – that goes with the colour of his skin. He needs every ounce of Charlie's bookish brain to help solve this awful mystery before the town turns on Jasper.

[Published by Currency Press.](#)



Masquerade: Full length play with songs – 9M, 8F

Adapted from Kit Williams' book.

For amateur rights enquiries, please contact David Spicer Productions, or [click here](#).

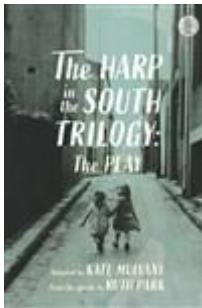
In a wondrous world of riddles and hidden treasure, bumbling Jack Hare is on a race against time to deliver a message of love from the Moon to the Sun. Far, far away in a world just like ours, a mother cheers her son Joe with the tale of Jack Hare's adventure. But when

Jack's mission goes topsy-turvy, Joe and his mum must come to the rescue, and the line between the two worlds becomes blurred forever. Bringing to life Kit Williams' iconic picture book, *Masquerade* stars a talking fish, a tone-deaf barbershop quartet, a gassy pig, a precious jewel and a few mere mortals. It's a magical adventure that is, at its heart, about the love between a parent and a child.

[Published by Currency Press.](#)

The Rasputin Affair: Full length – 4M, 1F

St Petersburg. Winter. 1917. A group of like-minded individuals gather with a plate of pink poisoned cupcakes and a shared aim: to rid the world of one of history's most despised characters – the mad monk Rasputin. There's just one problem: Rasputin claims to be a messenger of God. Will Felix, Dimitri, Vlad and Minya do away with their wily nemesis once and for all... or will they all die trying?



The Harp In The South Part 1 and Part 2: 2 Full length plays – 12M, 8F (doubling required)

Adapted from novelist Ruth Park's revered Australian trilogy. *Missus*, *The Harp in the South* and *Poor Man's Orange*. These beloved stories are spread across two equally ambitious plays. The two parts stand alone, but together they offer over five hours of monumental, exuberant theatre. It's a moving family saga and a celebration of Sydney in all its funny, gritty glory. The play has its beginnings in the awkward courtship of dreamily innocent Margaret Kilker and unwilling hero Hugh Darcy in the dusty country towns of rural Australia. After their marriage, the couple moves to Sydney and raises a family amid the brothels, grog shops and run-down boarding houses of inner-city Surry Hills, where money is scarce and life is not easy. Here their daughter Roie grows up all too quickly, while younger daughter Dolour tries to make sense of a world in which loss and love go hand in hand.

[Published by Currency Press](#)



Mary Stuart: Full length – 7M, 3F

One of history's great rivalries. A battle of wits, blood and broken hearts, now reinvented for the stage in majestic scale – the iconic tale of Mary, Queen of Scots and Elizabeth I of England. With plot twists and political intrigue, Mary Stuart transcends its 16th century origins. Based in historical truth, the story is punctuated with an extraordinary and pivotal imagined event; a face-to-face meeting between the two queens. They are each other's equal – smart, strong, sexy and determined to survive. These heroines were our feminist forbears.

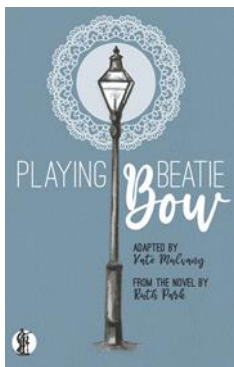
Following an uprising, Mary has fled Scotland only to be imprisoned in England. Elizabeth feels threatened – Mary is younger, more beloved, and with her own claim to the throne. In a world dominated by double-crossing men, these remarkable monarchs scheme and struggle to hold on to power. Do they have more in common than they realise? In

another life, another time, the cousins might have been friends. The question now is whether Elizabeth will release Mary – or execute her.

[Published by Currency Press](#)

The Mares: Full length – 1M, 4F (doubling required)

Step into the visceral, blood-soaked biosphere of the Amazon warrior women of Greek mythology. A society led by fierce equestrian warrior women who have made an island for themselves free of the constraints of gender. So notorious is their power that men from neighbouring lands seek to fight them. This play explores themes of power – physical, sexual and psychological – and weaves parallel narratives as it moves seamlessly through time, style and gender, galloping towards an unexpected yet inevitable climax.



Playing Beatie Bow: Full length – 4M, 5F (doubling required)

Abigail is a teenager who doesn't quite fit in. She's new in The Rocks, old in her dress sense, and stuck in the middle of her parents' messy separation. She can't wait to get away from all of it. When a street game played by the neighbourhood kids conjures up a mysterious girl, Abigail follows her down twisting alleyways to find herself stuck somewhere strangely familiar and yet entirely strange: The Rocks ... in 1873. Abigail must first work out where on earth she is, then how she's going to get home ... and if she really wants to. In a rollicking tale filled with mystery, romance and magic, *Playing Beatie Bow* explores the gift each of us must discover inside ourselves. The past is closer than you think.

[Published by Currency Press](#)

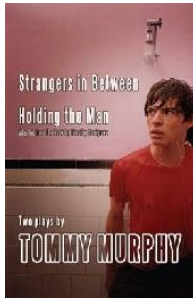
Sea Wax Mad: Full length – 9 Actors (doubling required)

In 1986, the city of Cleveland, Ohio, in financial straits tried to improve their dismal optics by setting a new world record for the most balloons ever released. What was supposed to be a joyous event resulted in an environmental disaster... The play has taken this forgotten story and turned it into a brand-new blackly buoyant affair. Drawing on these events and characters, as well as the Hindenburg Disaster, Mulvany contrasts our own modern-day political and environmental agendas against these historic events. Through the lenses of a desperate mayor, his drug-addled family, a town in fear, bickering media personalities, and a terrifying teen eco-warrior this is a blistering comedy.

Strangers in Between: Full length – 3M

Shane has fled his family and is seeking refuge in Sydney's Kings Cross. Confused and naïve, he meets two strangers: the ultra-urban Will, who offers brotherhood, sex and something unexpected; and Peter, a fifty-year-old gay man whose mother is dying in a nursing home. With their help - or hindrance - Shane grapples to reconcile himself with events from his past. But how can he move on when he can't even use laundry powder?

**Tommy
MURPHY**



[Published by Currency Press with *Holding the Man*.](#)

Holding the Man: Full length – 4M, 2F

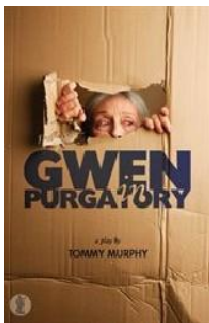
Adapted from Tim Conigrave's memoir.

Based on Timothy Conigrave's celebrated memoir of the same name which won the 1995 UN Human Rights Award for Non-Fiction and was voted one of Australia's top 100 most favourite books. Tommy Murphy's stage adaptation faithfully captures the book's heart-wrenchingly honest portrayal of a fifteen-year relationship, but also succeeds in transforming it into a unique theatrical experience that is wholly his own.

[Published by Currency Press with *Strangers in Between*.](#)

Saturn's Return: Full length – 2M, 1F

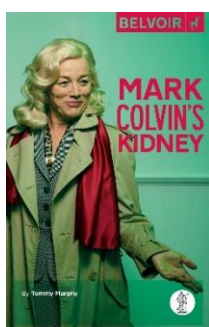
Saturn has returned, and a moment of doubt changes everything. The universe conspires against Matt and Zara, and Zara is jettisoned into orbit. Sex on drugs has become sordid, but the allure of the threesome is still tempting. The prospect of having children is no longer odious, but mortgages and responsibilities remain objects of contempt. It's time for lockdown, but who's playing? Shifting perspectives on identity and Tommy Murphy's trademark comic flair combine to create a lively theatre of insight and ingenuity.



Gwen in Purgatory: Full length – 3M, 2F

Gwen is 90. She woke up this morning to discover that purgatory is sitting alone in a new house in a new subdivision on the edge of town, trying to work out if the remote in her hand operates the TV, the air-con or the fanforced oven. But the kids are coming round and Father Ezekiel is on his way to bless the house, so the beginning of the end is looking up... Written specially for Company B, *Gwen in Purgatory* is Tommy Murphy's brilliant existential comedy about an African missionary in the wilderness of Australian suburbia. Gwen's brood of ordinary souls is battling along in a changing world and wringing out the last drops of their matriarch's faith. Between them they may just find their way to some sort of forgiveness.

[Published by Currency Press.](#)



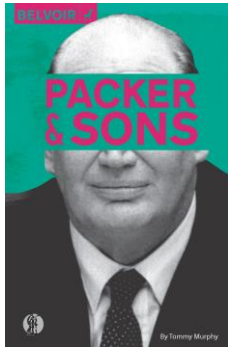
Mark Colvin's Kidney: Full length – 4M, 2F (doubling required)

Based on a true story. Mary-Ellen Field is a successful Australian business consultant in London – until she's accused of betraying the secrets of her supermodel client to the press. Mary-Ellen's life comes crashing down: her job, her health and her standing in society collapse. When it emerges that her client's phone had been hacked by reporters, Mary-Ellen sets out to defiantly restore her reputation. But along the way, her ideas of redemption change. Mary-Ellen is interviewed by a journalist on the other side of the world, and his crisis puts everything into a new perspective.

[Published by Currency Press.](#)

The Desirables: Full length – 3M, 2F

When an aspiring young lawyer reaches out to players from a visiting Afghan soccer team, she finds herself in too deep. Anna smuggles two of the men into her mother's house. Her mother, Lynnette, does not share her daughter's politics and she hits the roof. Perhaps that's what Anna wanted all along. The comforts of home are shaken. The law comes knocking. Deceits pile up. Hidden agendas and broken efforts to express love culminate in disaster. Finally there is nowhere to run.



Packer & Sons: Full length – 8M

From humble beginnings, the myth of the Packer dynasty grows in step with their increasing influence, as each son feels the weight of time, of power. Newspapers, magazines, broadcast TV – what are they? How does each generation keep the empire one step ahead of the technological race, declare himself free of the shadow of his father and build a lasting legacy.

A deeply researched, muscular work, *Packer & Sons* puts on stage the men who have loomed large over Sydney for nearly a century, following the transitions of power from father to son over three generations.

[Published by Currency Press.](#)

On the Beach: Full Length – 6M, 4F

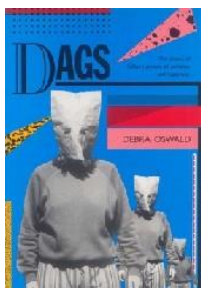
By Nevil Shute, adapted for the stage by Tommy Murphy.

In 1957, Nevil Shute's classic novel *On the Beach* introduced the world to an uncanny post-apocalyptic vision that sees Australia as one of the last surviving outposts of civilisation on a planet destroyed by nuclear fallout.

A small group of friends in Melbourne – some local, some survivors from the US Navy – are living out their eerily prosaic lives and loves in the wake of World War III. But when a mysterious distress call rings out across the Pacific Ocean, the characters are called to choose between duty to the ones they love and duty to the human race.

Debra

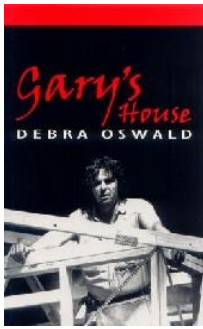
OSWALD



Dags: Full length – 4M, 6F

Gillian is sixteen, suffers from the occasional 'ack-attack', and is worried about not having a boyfriend. She loves chocolate and is infatuated with the best-looking boy in school. A funny and compassionate look at adolescence.

[Published by Currency Press.](#)



Gary's House: Full length – 3M, 2F

Gary has failed in everything he has attempted. But now he has inherited a block of land and with Sue-Anne, his angry and pregnant girlfriend, he gets an urge to build a nest. Satire becomes drama as the battlers reach for their dreams.

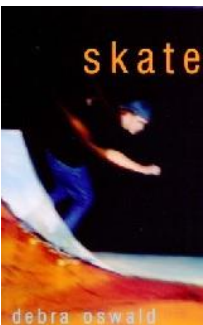
[Published by Currency Press.](#)



Sweet Road: Full length – 6M, 4F (doubling optional)

Jo's running from her husband, Yasmin's hitchhiking towards true love, Frank's longing for escape, Michael's grieving for his dead son, Andy and Carla are grappling with screaming kids... Disparate lives collide and connect on the open road.

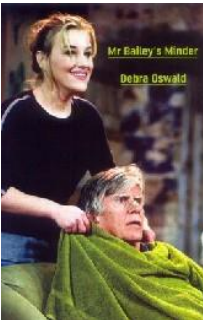
[Published by Australian Script Centre.](#)



Skate: Full length – 8M, 6F

Inspired by true events, *Skate* is about a group of kids battling with their local council to get a skate park. When tragedy strikes, the battle grows into a struggle for acceptance and unity. A turbo-charged, moving and funny account of the mates, mothers, tricks and traumas of a group of young skaters. Enhanced by live skateboarding, the play is full of the emotional awkwardness of adolescence, its adrenalin, compassion and humour.

[Published by Currency Press.](#)



Mr Bailey's Minder: Full length – 2M, 2F

Leo Bailey is one of Australia's greatest living artists, whose genius battles to survive the effects of alcohol, cynicism and self-loathing. Only one of his many children, his daughter Margo, is prepared to help, but she does so at arm's length. Margo finds a live-in-minder, Therese who is fresh out of prison and desperate for a home. Then along comes Karl, a handyman who has the job of removing a valuable mural but who keeps returning with offers of practical friendship. A funny and deeply moving play about friendship, ego, art and the secret longing for a better life.

[Published by Currency Press.](#)



The Peach Season: Full length – 2M, 4F

After the murder of her husband, Celia has shut herself and her 16-year-old daughter Zoë away, toiling on a peach farm in the middle of nowhere. The arrival of two young people to help during picking season heralds the beginning of the end for Celia's safe existence. Her daughter falls in love with enigmatic, erratic Kieran, but when the relationship is threatened, they run away together. The safe, perhaps smothering, world that Celia has created unravels; her paranoia and insecurities amplified to full volume. Playing out alongside her fear, we see the increasingly degrading and dangerous lifestyle that the two elopers have fallen into. *Peach Season* is a powerful, salutary tale showing

what it's like to be a young person desperate for independence, but also, crucially, what it's like to be a parent during the painful process of letting children fly the nest.

[Published by Currency Press.](#)



Stories in the Dark: Full length – 6M, 4F (doubling required)

A terrified 12-year-old boy finds himself separated from his family in the unfamiliar streets of a war torn city. He takes refuge in a bombed-out house and in the total blackness his bravado crumbles into tears. Into his life steps Anna – older, street smart and scornful of his crying. As a way of shutting the boy up, she starts to tell him a story that she vaguely remembers from her own childhood. And so begins a journey into the shifting, shimmering world of ogres, princes, singing bones, foolish lads and wolf-mothers. *Stories in the Dark* explores the power of storytelling, mingling the magic and earthy wisdom of folk tales with the hard-edged story of violence, conflict and the struggle to survive.

[Published by Currency Press.](#)



House of Fire: Full length – 2M, 9M

Things aren't going well for the Conway sisters. Dad's just married the Geography teacher, oldest sister Bec's been evicted and Evie's suffering serious issues with her new besties. Michaela has twenty-four hours to solve her sisters' problems before she sits the most important exams of her life. What else could go wrong?

[Published by Currency Press.](#)

**Nick
PAYNE**

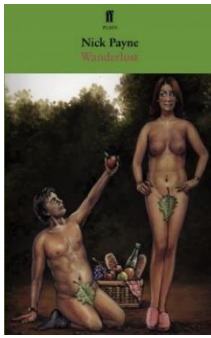
Cameron's only represents Nick Payne's Professional Right in the ANZ. Agent for all Amateur rights is Lucy Steward lucy.steward@concord.com and enquiries for the rest of the world, please contact Nick's UK agent, Lily Williams, at Lily@Curtisbrown.co.uk



If There Is I Haven't Found It Yet: Full length – 2M, 2F

Surviving school as a fat kid is tough enough. When your mum's a teacher, it's hell. What's more, Anna's dad is obsessed with saving the world and her maverick uncle Terry is dossing on the couch. When Anna hits back at the bullies, she's suspended from school and stuck at home with hapless Terry trying to save her. But Terry needs saving himself and, as the bond between the two deepens, Anna is swept up in a friendship she can't live without.

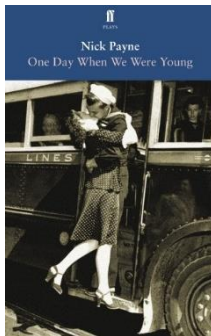
[Published by Faber and Faber.](#)



Wanderlust: Full length – 4M, 3F

A mordant and insightful examination of sex and its place within – and outside of – a relationship. Joy is a married woman, a GP, and struggling to remain interested in sex. Her husband Alan, however, thinks of little else. And their teenage son Tim is ready to burst. *Wanderlust* is a frank and compassionate exploration of sex and intimacy which asks the question whether the two are inevitably and inextricably linked.

[Published by Faber and Faber.](#)



One Day When We Were Young: Full length – 1M, 1F

Leonard and Violet, young, restless and in love, spend their first night together knowing it may also be their last. It's 1942 and, in a hotel room in Bath, they dream of their future while preparing for Leonard's departure to the war. But the bombs begin to fall and their world will never be the same again. In the year 2002, the couple look back at what might have been. This play examines the impact of the Second World War on two ordinary lives and a love that spans more than sixty years.

[Published by Faber and Faber.](#)



Constellations: Full length – 1M, 1F

One relationship. Infinite possibilities. 'Let's go for a drink. I don't know what I'm doing here anyway. One drink. And if you never want to see me again you never have to see me again.' Nick Payne's *Constellations* is a play about free will and friendship; it's about quantum multiverse theory, love and honey.

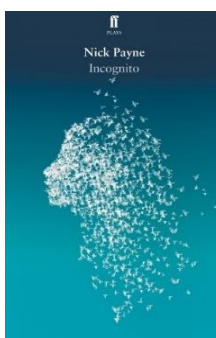
[Published by Faber and Faber.](#)



The Same Deep Water as Me: Full length – 5M, 6F

Had an accident at work? Tripped on a paving slab? Cut yourself shaving? You could be entitled to compensation. Andrew and Barry at Scorpion Claims, Luton's finest personal injury lawyers, are the men for you. When Kevin, Andrew's high school nemesis, appears in his office the opportunity for a quick win arises. But just how fast does a lie have to spin before it gets out of control?

[Published by Faber and Faber.](#)



Incognito: Full length – 4M, 3F

Princeton, New Jersey. 1955. Thomas Stoltz Harvey performs the autopsy on Albert Einstein - and then steals his brain. Bath, England. 1953. Henry undergoes pioneering brain surgery. The surgery changes Henry's life, and the history of neuroscience. London, England. The Present. Martha is a clinical neuropsychologist. When her marriage breaks down she starts to make radically different choices. Three interwoven stories exploring the nature of identity and how we are defined by what we remember, *Incognito* is an exhilarating exploration of what it means to be human.

[Published by Faber and Faber.](#)

A Life: 1 Act - 1M

Meet Abe, a music producer, processing the death of his father and the birth of his first child. Performed on Broadway and the West End by Academy Award nominee Jake Gyllenhaal *A Life* is a dramatic exploration of transformative love and devastating loss.

Julia

Rose-Lewis



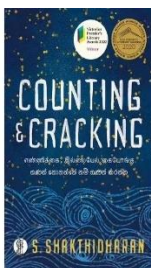
Samson: Full length – 2M, 2F

Essie, Beth, Sid and Rabbit are growing up at the arse end of the arse end of the world. Boredom, decay and violence plague their lives. And grief, for the death of a friend. Grappling with their own existence and grasping hopelessly at the future, they find themselves imagining heaven and dreaming of hell. *Samson* fizzles with truth; it is brutal yet gentle, funny yet sad, young yet old. At its heart is the startling idea that the death of someone important can be the star of something excellent.

[Published by Playlab.](#)

S.

SHAKTHIDHARAN

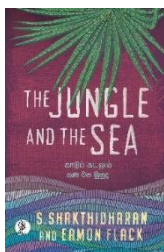


Counting and Cracking: Full Length - 10M, 6F, 3 Musicians

By S. Shakthidharan, Associate Writer Eamon Flack

On the banks of a suburban Sydney river, Radha and her son Siddhartha release the ashes of Radah’s mother – their final connection to the past, to Sri Lanka and its struggles. Now they are free to embrace their lives in Australia. But a phone call from Colombo brings the past spinning back to life, and we’re plunged into an epic story of love and political strife, of home and exile, of parents and children. *Counting and Cracking* follows the journey of one Sri Lankan-Australian family over four generations, from 1956 to 2004. While telling this family’s epic story, the narrative also tells the tale of two countries: Sri Lanka post-independence and Australia as an immigrant nation.

[Published by Currency Press.](#)



The Jungle and the Sea: Full Length - 4M, 4F, 2 Musicians

Co-Writer Eamon Flack

A mother, in a time of war. Members of her family go missing, one after the other – but she never loses hope. A rich, sweeping play that combines two great pillars of literature – the Mahabharatha and Antigone – with the untold histories of Sri Lankan civil war to forge a new story about surviving loss, discovering love and building a path to justice.

[Published by Currency Press.](#)

The Bone Sparrow: 5M, 3F

Adapted from the novel by Zana Fraillon

Subhi is a refugee. Born in an Australian permanent detention centre after his mother fled the violence of a distant homeland, life behind the fences is all he's ever known. Now his imagination is pushing at the limits of his world. One day, Jimmie appears on the other side of the fence, bringing a notebook written by the mother she lost. Unable to read it, she relies on Subhi to unravel her own family's mysterious and moving history. Together, Subhi and Jimmie must find a way to freedom, and they must be braver than they've ever been before...

[Published by Nick Hern Books](#)

**Emily
SHEEHAN**

Frame Narrative: 110 minutes - 1M, 4F

A revered filmmaker is doing the festival circuit for her latest cinematic adaptation of a literary classic; Mary Shelly's *Frankenstein*. But a young critic accuses her of the inspiration landing too close to home. There must be a traumatic backstory to explain why she would want to tell such dark stories. Meanwhile, rumours about the treatment of the actors on set reveals tension between the film's two leading ladies; a faded 90s horror scream queen and the Gen-Z it girl of psychological thrillers.

Monument: 90 minutes - 2F

Edith Aldridge is the youngest woman to be elected leader of her country. In a lush presidential suite in a heritage listed hotel, she has just ninety minutes to get ready for the biggest day of her life. Enter Rosie, a twenty-two year old makeup artist from the David Jones counter, sent to help Edith get camera ready. In Rosie's capable hands, this morning will be a breeze. So long as they both stick to the brief.

Hell's Canyon: 60 minutes - 1M, 1F

Caitlin and Oscar used to be mates, but not anymore. These days Caitlin texts boys to meet her in public parks while Oscar eats his lunch in the teachers' staffroom. Today is different though. The unlikely pair share a haunting memory, so they make a pact to run. To completely disappear. Go full on missing.

[Published by Currency Press.](#)

Daisy Moon Was Born This Way: 90 minutes - 2M, 2F, 1M/F

Bright eyed and eccentric 14-year-old Daisy Moon is President and Founder of the Bateman's Bay Little Monsters Fan Club. She holds her club meetings inside the dusty beachside bus stop on her front lawn. She's the club's only member. Her 18-year-old brother Noah couldn't be more different. An elite athlete on the cusp of cracking national competitions, his world falls apart when he's caught cheating on a time trial. They both dream big, but are stuck in a world too small.

versions of us: 60 minutes - Cast of 5-20 (depending on role assignments) A group of teenagers go through the motions of a typical twenty-four hours. Like a fly on the wall, we watch them. They watch us watch them. Between their intimate encounters, explodes moments of poetry and chaos that fight against an insistence to perform “normal” for an audience. The teenage cast lend versions of us an unsettling image of normality and youth. Commissioned by Canberra Youth Theatre and developed with an ensemble of young actors, *versions of us* is an intimate and patchworked theatre experience.

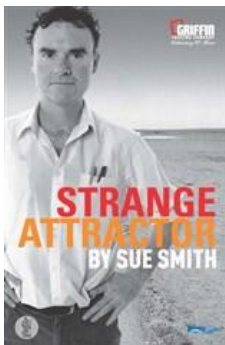
Sue
SMITH

Thrall: Full length – 2M, 2F

Kalgoorlie. Not a place for the faint hearted. Blinding white heat, blood red earth, infinite blue skies and secret hidden veins of gold. These are not the only hidden secrets. In this ancient and unforgiving land four people's lives collide to tell a story. A woman's body has been discovered in an abandoned mine shaft. It might be Indigo Nolan - a recent arrival to the town who started work at the infamous Pink House brothel and has disappeared. But it might not be her at all...

In the Violet Time: 90 minutes – 5M, 2F

Inner city Sydney 1931, narrated by 12-year-old Violet, tells the story of the Harwich family. Violet's father, Liam Harwich, a Balkan immigrant, struggles to find work along Sydney's Hungry Mile. When his wife, Lenie, meets foreman Alex, she realises there's a way she might help Liam find work—and, perhaps, restore a modicum of his shattered self-esteem. She enters into a Faustian deal with the dark and damaged Alex—granting sexual favours if he gives Liam work. When Liam discovers this, the family home erupts into violence. Violet becomes haunted by dreams and phantoms. Locked into the grinding humiliation of Lenie's 'contract', Liam seeks some kind of pyrrhic redemption through politics: in association with the newly formed Unemployed Workers Movement, he refuses to pay the rent, and barricades the family house when it is besieged by the police. Violet, meanwhile, through her association with a teenage Chinese fruit-seller, learns her own cruel lessons about loyalty and betrayal. During the siege of her home, she achieves a personal epiphany, only to see her newfound joy robbed in a moment of brutal tragedy.



Strange Attractor: Full length – 5M, 1F

Deep in Western Australia's mining country, a cyclone has wreaked havoc in a remote railway construction camp. Now, a small team of employees anxiously await the arrival of 'the company man', sent up from Perth to do his own investigation before a coronial inquiry. Dog-tired and in search of drink, they do their best to distract themselves, coming together in a makeshift mess hall. But a stormy evening of shared memories soon takes a strange and unexpected turn. A gripping, contemporary tale of free-will and responsibility in the face of great temptation. With explosive characters and a wily sense of humour, *Strange Attractor* is a stunning portrait of small-team camaraderie in a globalised market.

[Published by Currency Press.](#)

The Kreutzer Sonata: Full length – 1M

Adapted from Leo Tolstoy's novella.

A tale of paranoia, jealousy and revenge, Tolstoy's novella *The Kreutzer Sonata* provides rich pickings for a bravura one man show. After meeting and marrying his wife, Pozdnyshev experiences both passionate love and agonising conflict. What follows is a story of sexual jealousy, murder—and Beethoven. First published in 1889, Tolstoy's short story, inspired by Beethoven's Violin Sonata No 9, was promptly censored by the Russian authorities, labelling the writer a sexual and moral pervert. An extraordinary examination of the extremities of the human psyche, *The Kreutzer Sonata* is virtuosic story-telling of immense power and intensity.



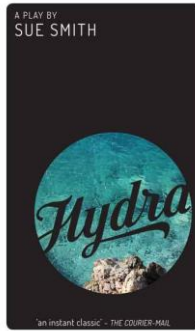
Kryptonite: Full length – 1M, 1F

It has been 25 years since the tanks rolled into Tiananmen Square. A generation later, have the scars healed or have they been papered over with bank notes? Through the lens of a friendship that spans decades, Sue Smith examines Australia's relationship to modern China. Our largest trading partner, an Asian neighbour but still, somehow, as foreign to us as we are to them. We meet Dylan, an Australian, and Lian, a Chinese student, when they are flush with youthful idealism. We follow them as life's temptations and the weight of history pulls them deeper and deeper into scandal. *Kryptonite* is a thrilling, thought-provoking dialogue between two people and two cultures urgently trying to find common ground.

[Published by Playlab.](#)

Machu Picchu: 120 minutes – 3M, 3F

Machu Picchu follows Paul and Gabby, two mid-life civil engineers who seem to have it all. After a horrifying car accident, Gabby walks away unscathed but Paul is badly injured and their lives are forever changed. Both are forced to reassess priorities, and re-evaluate long held dreams. They must also fight to maintain their personal connection, and learn not only how to love again, but also how to simply be. Exploring mindfulness, altruism and the challenge of staying true to yourself, *Machu Picchu* slips back and forth over the history of an ordinary- and extraordinary-love story. Theatrically rich, bluntly human and wickedly humorous, it's a celebration of courage that explodes the belief that bad things only happen to other people.



Hydra: Full length – 4M, 2F (doubling required)

In the 1950s, Australian authors Charmian Clift and George Johnston fled halfway across the world to the idyllic Greek island of Hydra, determined to carve out a bohemian living as artists. As they revel in their picturesque community, far off the world's literary map, inspiration for the great Australian work strikes. But a manyheaded monster of jealousy, infidelity, illness and alcoholism also rises from the crystal blue waters of their sun-kissed island home.

[Published by New South Books](#)

The Weekend: 100 minutes – 1M, 3F, 1 Puppeteer and Puppet

By Charlotte Wood, adapted for the stage by Sue Smith

Four women have known each other for decades, and have a good friendship that goes with it – good humored, caring, and forthright when required. But Sylvie has died, and when the remaining three come together to pack up her beach house, they find maybe they haven't been as honest – or as good friends – as they thought. Adele, a once well-known actress, Wendy, a high-profile academic, and Jude, who ran one of the city's most celebrated restaurants, learn things they should have learned years ago. There's a difference between growing old, and growing wise. And at the heart of it all, an old dog keeps them company, silently bearing witness to the folly of age, and the warmth of true friendship.

**Steve J
SPEARS
(the Estate of)**

The Elocution of Benjamin Franklin: Full length – 1M

Robert O'Brien, a speech therapist transvestite, is hounded by an intolerant Melbourne community in the years following 1976. This play draws the audience into the world of the eccentric elocution teacher as he meets a parade of mumblers, stutterers and lisps. The arrival of Benjamin Franklin lights the fuse that could blow his world apart.

Glory: 45 minutes – 2F (doubling required)

Gloria, 75, lies senile and dying in a hospital bed. Her angry, obscene, scatological reminiscences are continually interrupted by a host of characters as she rages against the life she's lead.

When They Send Me Three and Fourpence: Full length – 4M, 2F
1963. Robert O'Brien, the future protagonist of *The Elocution of Benjamin Franklin* runs a fading Dance Academy as Robert's life and the 60's themselves unravel under the deaths of John F Kennedy and Pope John 23rd. "When in despair, keep dancing."

**Melanie
TAIT**

The Appleton Ladies' Potato Race: Full Length – 5F

In the tidy town of Appleton, things are just so. Men are men, women are women, and vegetables are not cake ... and that's the way it's always been. That is, until prodigal daughter Penny returns from the big smoke to set up shop as the local GP. Penny was always something of an outsider. While she was off getting educated and travelling the world, the good folk of Appleton kept about their business — living



hard and working harder, and trying not to stuff things up too much before each year's great event, the famous Appleton Potato Race. Penny never much cared about the potato race, but when she discovers that the men's prize is five times more than the women's, she suddenly does care. A lot. And she's determined to do something about it.

[Published by Currency Press](#)

A Broadcast Coup: Full Length – 2M, 3F

Cut-throat journalist Jez Connell is out for her next sting. It's been a year since she brought down one of TV's most lauded stars for behaving badly and now she's got Michael King, the top-rated darling of public radio, in her sights. This time, it's personal. With the loyalty of his longstanding producer wavering, and a hip up-and-coming podcaster eager to take the mic off Mike, has the plug been pulled on Michael King's career?

Lewis
TRESTON



Reagan Kelly: Full Length – 5M, 2F

An irreverent comedy about rebellion, self-sabotage and truly awful relationship decisions, told through the eyes of a wry young woman who is slowly being bored to death in Brisbane suburbia. Everyone is telling former school captain Reagan Kelly that she should get a degree, get a job, get married and do the whole 'life' thing... but what do they really know about life? Her parents are getting divorced, her brother is dating a creep, even her gay best friend has lost his sparkle. But, when Reagan wakes up next to a nineteen year old nice guy, she begins to wonder if she should start playing by the rules or whether it's always better to set the things that 'matter' ablaze.

[Published by Playlab Theatre](#)



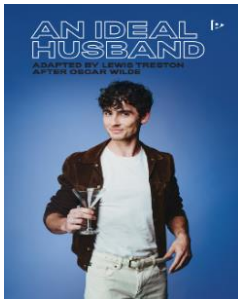
Follow Me Home: Full Length – 2M, 2F

Inspired by the real experiences of young people who have faced homelessness, Follow Me Home by Lewis Treston is a series of humorous, sometimes harrowing and deeply human vignettes.

Telling the truth, being honest and sharing your story takes guts. Real guts. How do you tell your friend she can't sleep over anymore? Can you help a parent when she's lost all hope? How can you strive for independence when the system is working against you? And what if just being honest means you're out on the street? Full of heart, honesty and humanity, Follow Me Home reveals the strength, courage and the resilience of the young people behind the statistics.

[Published by Playlab Theatre](#)

An Ideal Husband: Full Length – 6M, 2F



With a heavy dose of '90s nostalgia, mirroring romcoms of the era such as *My Best Friend's Wedding* and *Never Been Kissed*, *An Ideal Husband* is a hilarious makeover that asks why Australian politics constantly fails the people. Set in 1996, Canberra—the cold-blooded political heartland of Australia—Lewis Treston's adaptation of *An Ideal Husband* offers poignant insight into human frailty within the melodrama and farce of Oscar Wilde's effervescent social satire.

[Published by Playlab Theatre](#)

Hubris and Humiliation: Full Length – 4M, 3F

It is a truth universally acknowledged, that a down-on-her-luck mother (who has just lost her home to a shady online suitor) must send her only son to Sydney to find and marry a wealthy man. Jane Austen's drawing rooms and country estates are switched out for the dizzying dancefloors and leafy avenues of post-plebiscite Sydney in Lewis Treston's outrageously funny *Hubris & Humiliation*. This laugh-out-loud comedy is a kaleidoscopic pastiche of Jane Austen's writing and an outrageous satire of life and love in the Emerald City's pumping gay scene. Elliott, a naive wallflower from the Sunshine State, spends all his time pining for his best friend until he's unexpectedly packed up and shipped off to his fabulously wealthy uncle's Kirribilli mansion to pick up a few dating tips, and bag the man of his (mother's) dreams. A series of increasingly ludicrous and high-stakes events take Elliott and his stowaway sister Paige from the rainbow mile, all the way to Berlin, and back again in a high-camp exploration of love, family and commitment.

**Richard
TULLOCH**

Midnite: Full length – minimum 8 actors

Adapted from Randolph Stow's novel.

A musical adaptation, *Midnite* is a young bushranger who with the help of his clever Siamese cat, Khat and his loyal animal gang, wreaks havoc on the Western Australian establishment, offending the Governor, Judge Pepper, Trooper O'Grady. Even Queen Victoria herself is not amused.

The Cocky of Bungaree: Full length – 6M, 2F

A rollicking Aussie bush musical, set in the 1890s. Can the little battler Cocky Bourke save his farm from his predatory neighbour Sir Sydney Harbour? Help arrives in the form of his loyal shearers Flash Jack and Fingers, publican Diamond Lil and Gerald the Clever Sheep.

Stella and the Moon Man: Full length – 4M, 2F

When Stella's family moves from Narrangarra to the city, she suddenly finds she has no friends. In a dark room on the top floor of Stella's apartment block, lives a blind astronomer. Everybody says he's weird. He can't see the stars, but he spends all his life studying space. But Stella gets to know him. He sometimes needs her to be his eyes, and he teaches her that our greatest problems can be put into perspective by comparing them to the vast beauty of the Universe.



The Book of Everything: Full length – 4M, 5F

Adapted from Guus Kuijer's novel.

Thomas is nine and he's started writing a book. His father says all important books are about God. Even so, Thomas writes down all the interesting things he sees that other people seem to ignore: tropical fish in the canal, a deluge of frogs, the Son of God popping in for a chat... He also writes down his greatest determination: When I grow up, I'm going to be happy. Featuring Jesus, the angels, the Bottombiter, the startling Mrs Van Amersfoort and a beautiful girl with a leather leg, this is a totally magical story about a child learning to act when faced with fear and injustice.

[Published by Currency Press.](#)

Kaspajack: Full length – 3 actors

Kaspajack is a bewildered migrant, delivered in a box to Australia, speaking no English. Pompous language teacher Ms Mannering tries to teach him English with hilariously unsuccessful results. Her assistant Mug, himself a migrant, has more success communicating with Kaspajack, as together they discover that language is more than just words and that 'hands can talk' too.

**Dylan
VAN DEN BERG**

The Camel: One act - 1M, 1F

Two failed artists. A decrepit apartment. A camel.

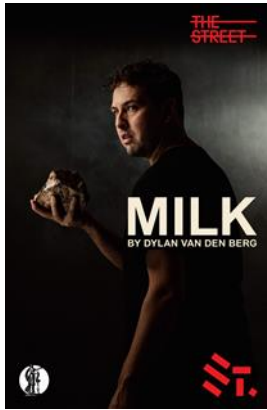
This absurd comedy tackles every artist's worst fear: that you just don't cut the mustard. Siblings, Molly and Nagg, are barely making ends meet and barely putting up with each other. He's a self-published poet and she's on the verge of realising she might not 'make it' as an artist. Only moments before the opening of her latest exhibition (held in their lounge room with the best wine seven dollars can buy), a loud thumping from above threatens to ruin the whole thing. They peer into the attic to discover, to their horror, a camel. What does it mean? How did it get there? Its shock appearance forces them to come to grips with their place in the world and reconsider the loop of self-expression they're perpetually stuck in: is bad art still art? And, if so, is it still worthwhile?

Way Back When: Full length – 3F

In a fictional post-colonial Tasmania, three Aboriginal women are thrown together by chance. To pass the time (and forget the cold), they recast the colonisation of Tasmania as a Gothic revenge drama. There's comedy, a play-within-a-play and, as their connection to each other strengthens, revelations of personal traumas which steadily undermine the fervour of their collective revisionism. Tib and Nel are bickering over firewood when Duncan, a mysterious stranger, appears. At first suspicious, the women invite her to camp with them for the night, lest she be eaten alive by the furry beasts who inhabit the area. Soon, the fire's running low and it's someone's turn to gather more wood. Tib is the oldest and she did it last time. Nel is too busy dreaming. Duncan (a name she 'stole' from the settlers), reveals she's scared of the dark. To comfort her, Tib proceeds to recount a revised history of colonisation.

Although she's met with some resistance, the others are eventually drawn into the wild orbit of her tale.

Winner of the 2020 Griffin Award, the tangled narratives of *Way Back When* leave us to reflect on the life affirming nature of storytelling, the resilience of Aboriginal and Torres Strait Islander peoples, and the lingering, complex effects of colonisation.



Milk: Full length – 1M, 2F

On the precipice of something life changing, a young Palawa man plunges into an exploration of self and Country. Carried with the winds of a metaphysical Flinders Island, he is drawn back to the dawn of colonisation; to a woman who bore the brunt of the oppressors' violence and then forward to her granddaughter, who buried the truth as a means of survival. Stirring up stories together, with parts both achingly sad and unexpectedly funny, what unfolds reveals by slow degrees painful but important truths. Winner of the 2021 Nick Enright Prize for Playwriting, *Milk* explores uneasy personal process of reconciliation. What are the complexities of aligning yourself with First Nations legacies of resilience when you are also related to their oppressors? Does the passage of time undermine connection to Country? *Milk* is a story of longing, of connection, and the ghosts of the past.

[Published by Currency Press](#)

Ngadjung: Full length – 2F

Even a flame needs a drop of water – no strength in burnin' if there's no risk of bein' snuffed out. In a time when the sun burns through skin and water only comes in bottles, *Ngadjung* is an environmental drama set in a scarily imaginable future, right here on Ngunnawal Country. A giant company sells synthetic liquid to quench the thirst of those who've survived, and natural water reserves have all but dried up. Two women – an unlikely pairing – unpack the past and spar over the future. Cass is from the city; she's young, smart and reckons she can fix it all. Flick is from the river that no longer exists; she's older, fiercer and history runs through her veins. Without water, how can we live? And most importantly, how will we remember?



Whitefella Yella Tree: Full length – 3M

Once in a blue moon, in the middle of nowhere, two teenage boys meet under a lemon tree. After a rough start, a fragile friendship fruits into a heady romance. Ty and Neddy fall madly in love, as teenagers are wont to do. If history would just unfurl a little differently, the boys might have a beautiful future ahead of them. But without knowing it, Ty and Neddy are poised on the brink of a world that is about to change forever. It's the early 19th century. Ty is River Mob. Neddy is Mountain Mob. And the earth they stand together on is about to be declared 'Australia'.

[Published by Currency Press](#)

David
WILLIAMSON

The Coming of Stork: One act – 5M, 1F

Stork, a young Science undergraduate, with strong Marxist convictions and very few social graces, manages to impose himself on three acquaintances and share their spacious but grotty undergraduate digs. Having established himself there, he proceeds to annoy all of them in turn with his dogmatic belief that they are all blind to the injustices of Capitalism and demanding them read Marcuse and become politically enlightened. Matters become further complicated when Anna, the free-wheeling girlfriend of Clyde, one of his flatmates, is discovered sharing her favours with a married man, who turns up having left his wife and is totally unaware that she has other attachments. These include, however briefly, Stork, who is wrongly convinced she has become the love of his life. Mayhem ensues and Anna's "emotional compass" finally settles. More or less.



The Removalists: Full length – 4M, 2F

A young policeman's first day on duty becomes a violent and highly charged initiation into law enforcement. Remarkable for its blend of boisterous humour and horrifying violence, the play has acquired a reputation as a classic statement on Australian authoritarianism and is a key work in the study of Australian drama.

[Published by Currency Press as a single edition, also available in *Plays of the 70s: Volume 1.*](#)



Don's Party: Full length – 6M, 5F

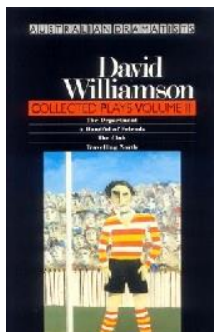
It's election night 1969. Don and Kath, hope that there will be a change of government, and give a party to watch the results. As the tide turns against Labor, the good cheer palls and the faded ideals and disappointed hopes of the characters begin to show. Williamson's brilliant satire examines a society on the threshold of emerging from a generation of comfortable, conservative political and social values.

[Published by Currency Press.](#)

The Department: Full length – 8M, 2F

A staff meeting of the Engineering Department in a College of Advanced Education is the occasion in this play for an acute dissection of the workings of bureaucracy and the absurd politicking needed to support it.

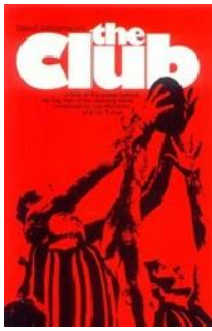
[Published by Currency Press in *Williamson Collected Plays Volume 2.*](#)



A Handful of Friends: Full length – 2M, 3F

Life in the film industry was never meant to be easy, but when a ruthless director makes his alcoholic friend the subject of his latest feature, tensions snap.

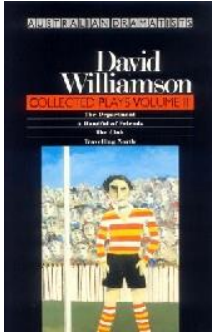
[Published by Currency Press in *Williamson Collected Plays Volume 2.*](#)



The Club: Full length – 6M

Williamson's famous play about the uses and abuses of managerial power, which in 1976 foreshadowed the great changes that Australian football has since endured, proves even more prescient since the rise and fall of Super League. This is a play set behind the scenes, a head-on tackle of brawn versus bureaucracy.

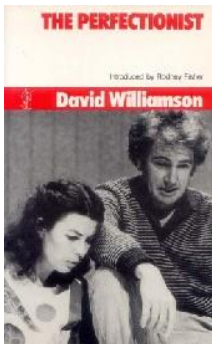
[Published by Currency Press as a single edition, also available in *Williamson Collected Plays Volume 2*.](#)



Travelling North: Full length – 3M, 4F

A moving homage to age and the old radicals who changed the course of our history. Soon after Frank and Frances desert their former lives for a northerly bohemian retreat, Frank's mortality asserts itself.

[Published by Currency Press in *Williamson Collected Plays Volume 2*.](#)



The Perfectionist: 3M, 2F

Williamson's continuing examination of modern marriage follows a pair of academics from Denmark to Sydney as they blunder along the rival paths of career and parenthood.

[Published by Currency Press.](#)



Sons of Cain: Full length – 6M, 3F

Against a background of disintegrating marital relationships and emotional greed, a newspaper editor along with three investigative journalists takes on the Mr Bigs of the drug trade. The villain proves to be the nature of society itself.

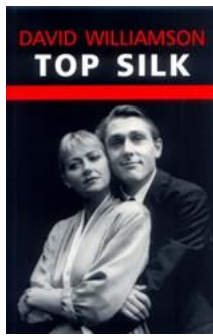
[Published by Currency Press.](#)



Emerald City: Full length – 3M, 3F

A fast-moving, wisecracking commentary on contemporary urban mores and morals, and the rivalries and passions to be encountered on the road to success. Colin, a screenwriter, and his wife Kate, a publisher, move to the 'Emerald City', where fame and fortune are there for the taking, but surprises are in store for them both. Sharp-edged, satirical and accusatory, *Emerald City* lays into the materialism of the 1980s with a razor wit. Within four months of its premiere, five separate productions had opened around Australia.

[Published by Currency Press.](#)



Top Silk: Full length – 5M, 4F

Williamson continues his analysis of family life. This time his portrait is set in the colourful world of the law. A legal aid solicitor and a prominent barrister battle over their individual careers and the future of their teenage son. Painfully they learn that justice has a number of guises and that the young are occasionally wiser than their parents.

[Published by Currency Press.](#)



Siren: Full length – 5M, 2F

Holed up in a Central Coast motel room with three undercover detectives, Liz has been employed to use her sex appeal on Billy Nottle, a local councillor suspected of accepting bribes from developers.

[Published by Currency Press.](#)

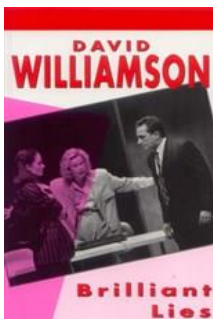


Money and Friends: Full length – 5M, 4F

Peter, a mathematician who embodies niceness itself, is in financial trouble because of his brother's bankruptcy. His neighbour Margaret decides to seek help from his friends who spend much of their time boasting about their wealth. But while his friends happily take advantage of Peter's good nature in their own hour of need, how willing will they be to help him in his?

A revealing clash between materialism and ideals.

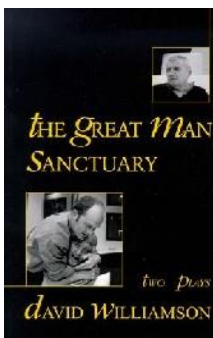
[Published by Currency Press.](#)



Brilliant Lies: Full length – 4M, 3F

Williamson turns his penetrating eye and sharply focused wit to issues of 'political correctness' and sexual harassment. A serious comedy, *Brilliant Lies* is a stimulating contribution to the continuing debate on our changing social values.

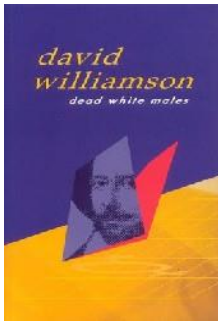
[Published by Currency Press.](#)



Sanctuary: Full length – 2M

An investigative journalist returns to Australia to retire. But the peace is broken by a visit from a student working on his biography.

[Published by Currency Press with *The Great Man*.](#)



Dead White Males: Full length – 6M, 5F

Postmodernism versus liberal humanism—can an older male academic convert a young female student to a post-structural, post-patriarchal view of literature and seduce her at the same time?

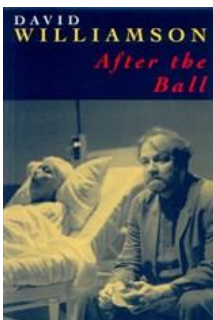
[Published by Currency Press.](#)

Heretic: Full length – 5M, 5F

In 1925, American anthropologist Margaret Mead visited Samoa on a research trip and thought she had discovered a utopian society free of the restrictive social conventions of western societies. Her revelations of promiscuity among Samoan teenagers made her the guru of generations of academics and the 1960s aficionados of sex, rock'n'roll and free speech. In 1983 Australian academic Derek Freeman exposed Mead's findings as fraudulent and revealed the story of how and why the Samoans had duped her. *Heretic* explores the lifetime obsessions of two remarkable, headstrong protagonists. It also takes us inside the psyche of Derek Freeman, an iconoclast who was prepared to risk his marriage and shatter his career in the pursuit of truth.

Third World Blues: Full length – 5M, 2F

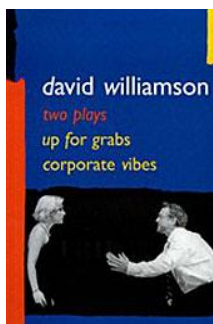
Williamson revisits his early play *Jugglers Three*, set against the background of the Vietnam War and first performed in 1972. Graham, a conscript, is just back from Vietnam and keen to see his wife Keren, a reunion complicated when Keren's lover Neville arrives, followed by Neville's pregnant wife. On top of this domestic comedy comes Graham's reverberating question about the need to stop the war and the politics of protest. A taut and dramatic work which combines the energy and biting satire of the early Williamson plays, with the craftsmanship of maturity.



After the Ball: Full length – 3M, 6F

Stephen has, with ill grace, returned home to his mother's deathbed. As he and his sister rake through the family photographs and childhood memories, they find conflicting versions of their parents' unhappy marriage.

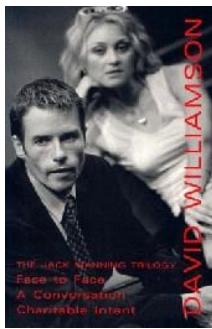
[Published by Currency Press.](#)



Corporate Vibes: Full length – 3M, 4F

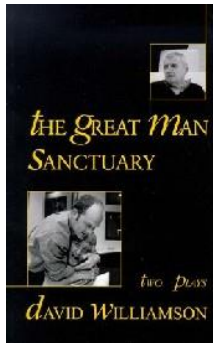
Sam, a real estate developer, is accustomed to getting his own way, usually by shouting. When his staff mutiny, he finds himself confronted by a softly-spoken mediator and a demand for buildings which 'delight the eye' - and the stage is set for a vintage farce.

[Published by Currency Press with *Up for Grabs*.](#)



Face to Face: One act – 4M, 4F

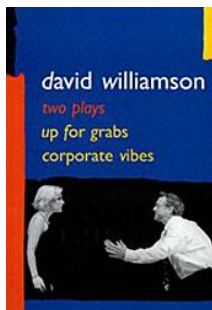
The first play in Williamson's *Jack Manning Trilogy* which focuses on community conferencing. When Glen comes face to face with the employee who rammed his Mercedes, he must acknowledge some responsibility for a series of incidents which helped provoke the crime.
[Published by Currency Press in *The Jack Manning Trilogy*.](#)



The Great Man: Full length – 4M, 3F

A volatile group gathers to plan the funeral of a Labor Party icon. They all claim to know the truth about him, but their recollections are coloured by their own interests.

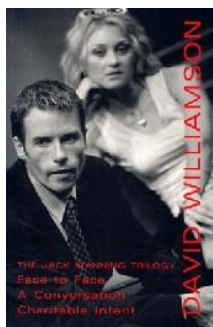
[Published by Currency Press with *Sanctuary*.](#)



Up for Grabs: Full length – 3M, 4F

Simone Allen likes to see herself as a prophet rather than a parasite, but when given the opportunity to sell one of the better Brett Whiteley paintings, her behaviour becomes less than angelic. Driven by greed and aesthetics, Williamson's characters discover how far they will go when more than just a beautiful work of art is up for grabs in this sexy comedy of manners.

[Published by Currency Press with *Corporate Vibes*.](#)



A Conversation: One act – 6M, 4F

The second play in Williamson's *Jack Manning Trilogy*, which focuses on community conferencing. It revolves around the confrontation between the family of a rapist and murderer and the family of his victim.

[Published by Currency Press in *The Jack Manning Trilogy*.](#)

Charitable Intent: One act – 2M, 6F

The third play in Williamson's *Jack Manning Trilogy* about community conferencing, focuses on the pressures and contradictions that erupt as workplace values change.

[Published by Currency Press in *The Jack Manning Trilogy*.](#)

DAVID
WILLIAMSON
BIRTHRIGHTS
SOULMATES
two plays



Soulmates: Full length – 4M, 3F

Williamson applies his merciless humour to the literary world in a play about the slippery business of books, authors, and the readers who love them both. Commerce competes with art; serious writing with popular writing. Set in Melbourne and New York, this is a tale of revenge as the best-selling expatriate author Katie Best engineers a scheme to bring her most craven critic Danny O'Loughlin undone.

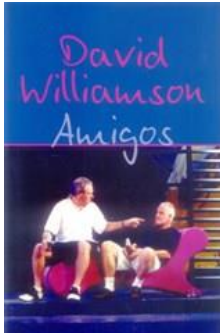
[Published by Currency Press with *Birthrights*.](#)

Birthrights: Full length – 2M, 4F

A bittersweet play about motherhood. At twenty-nine, Helen has a vital operation that stops her from having what she desperately wants: a child. Her younger sister Claudia gives her a wonderful gift when she

agrees to be a surrogate mother. But what happens when, years later, Claudia discovers that she and her husband Martin cannot conceive and that Kelly, the child she gave to her sister, is the only baby she will ever bear?

[Publish by Currency Press with *Soulmates*.](#)



Amigos: Full length – 3M, 2F

In a moment of glory at the 1968 Olympics, an Australian rowing team known as 'The Four Amigos' won bronze. It was lifetime bonding material. Or so it seemed. Thirty-five years later only two of the Amigos keep in touch. Jim is a wealthy banker with a young, beautiful wife and seems to have it all. His friend Dick, a heart surgeon, has something that Jim covets: a sterling reputation. When the two mates meet up in Port Douglas with their wives, they have competing personal agendas. Then Steven, a third Amigo, turns up, ready to expose the past. A savagely funny play that hinges on the subtle aggression and unacknowledged dependencies of male friendship — and the angst and irritation created for those on the sidelines.

[Published by Currency Press.](#)

Flatfoot: A Roman Comedy of Bad Manners: Full length – 2M, 1F

A boisterous comedy for all ages. Flatfoot (aka Roman playwright Titus) pops up in the twenty-first century, enraged to find his ideas have been plundered through the ages by everyone from Shakespeare to modern-day sitcom writers. To prove his point, he takes us back to Ancient Rome, where he must convince Dives that his new play will be a hit, neither offending the Roman Censor nor imbuing the servants with fanciful ideas. When he is forced to improvise, pandemonium lurks just around the corner.

Operator: Full length – 3M, 3F

Young, charming and a go-getter, Jake is the ideal candidate for an executive position with a thriving local company. He's welcomed aboard by his hard-working boss (the company's smug CEO) and co-worker Melissa, who has all the intelligence, industry and integrity Jake lacks. For Jake has a secret weapon: his skills at exploiting, manipulating and manoeuvring would put Machiavelli in the shade. He's the Operator.

[Published by Currency Press with *Influence*.](#)



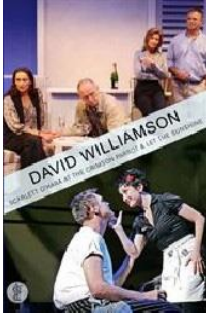
Influence: Full length – 3M, 4F

Ziggy Blasco knows how to turn fear into hate. A talk-back host whose power rests in his influence over his audience, he fills Sydney's airwaves with his appeals to a particular brand of 'common-sense', his hard stance on terrorists and his lashings at political correctness. But in the private sphere, Ziggy's influence is fading away. A scathing and biting funny play about the media personalities that dominate our lives and the divisions that can shatter families.

[Published by Currency Press with *Operator*.](#)

Scarlett O'Hara and the Crimson Parrot: Full length – 4M, 3F

Scarlett is a 36-year-old waitress who lives with her mother, has no boyfriend, and spends too much time watching old romantic movies. In her working hours she re-runs the scenes from the films with her co-worker Gordon, the gay kitchen hand in the restaurant. As Scarlett drifts deeper into her reveries of Clark Gable, Cary Grant, Errol Flynn and Humphrey Bogart, she takes her place as the heroine in each of their movies.



[Published by Currency Press with *Let the Sunshine*.](#)

Let the Sunshine: Full length – 3M, 3F

What happens when people of widely different political views are forced to co-exist? Toby, a maker of hard-hitting documentaries, flees Sydney with his wife after a blow up with the press. He arrives at his old childhood haven only to find the simple town has been transformed into a playground for the wealthy and his old friend has become married to a wealthy property developer. Add the couple's two incompatible offspring, a struggling musician and a ruthless corporate lawyer, and the scene is set for a vintage Williamson comedy.

[Published by Currency Press with *Scarlett O'Hara and the Crimson Parrot*.](#)

Rhinestone Rex and Miss Monica: Full length – 1M, 1F

Two forty-something lonely singles come together in a delightful romantic comedy.

[Published by Currency Press in *Williamson Collected Plays Volume 3*.](#)



Don Parties On: Full length – 4M, 5F

Forty years ago, a young playwright muscled his way onto the scene with a clutch of time-defining plays, including *Don's Party*. With this sequel, David Williamson celebrates four decades of telling the tribe their story. It's 21 August 2010, the night of yet another federal election and, of course, yet another election night party at Don's place. Over the decades, as he and his friends watched governments come and go, they have also closely followed the incoming results from each other's lives: the tallies of luck and misfortune, the unexpected swings for and against. And through it all, the lesson that this crowd of superannuated baby boomers never seemed to learn is that politics and strong personalities should never be mixed with alcohol.

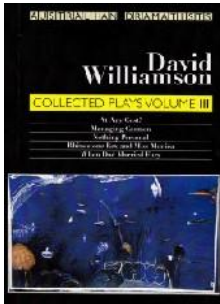
[Published by Currency Press.](#)

At Any Cost?: Full length – 3M, 2F

Co-Written with Mohamed Khadra.

Deals with delicate end-of-life issues, and the huge costs of keeping extremely ill patients alive

[Published by Currency Press in *Williamson Collected Plays Volume 3.*](#)



When Dad Married Fury: Full length – 3M, 5F

This play has it all—the GFC, a billionaire, intense inheritance battles and a Tea-Party beauty queen!

[Published by Currency Press in *Williamson Collected Plays Volume 3.*](#)

Nothing Personal: Full length – 2M, 5F

Two highly ambitious book publishing executives go head-to-head in an all-out war over the top job—and unsurprisingly in 2012 it's two women!

[Published by Currency Press in *Williamson Collected Plays Volume 3.*](#)

Managing Carmen: Full length – 3M, 2F

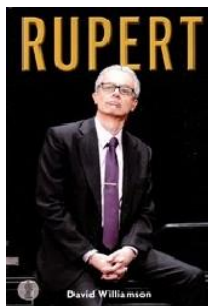
A secretively cross-dressing AFL superstar threatens lucrative advertising dollars.

[Published by Currency Press in *Williamson Collected Plays Volume 3.*](#)

Happiness: Full length – 5M, 2F

Williamson follows Roland, a Professor of Wellbeing, and his cynical wife Hanna and his feisty troubled daughter, as they grapple with just how hard Happiness is to achieve in real life as distinct from theory.

[Published by Currency Press in *Williamson Collected Plays Volume 4.*](#)



Rupert: Full length – 5M, 3F

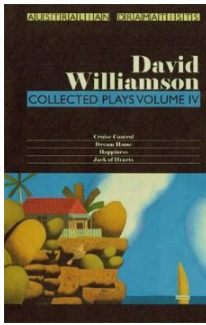
Rupert tackles the rise and rise of ex-Australian citizen and one of the planet's most powerful, influential and feared men, Rupert Murdoch. Spanning most of Murdoch's lifetime - from his early student days at Oxford to the most recent phone hacking scandal that rocked News Corp - Williamson asks who the real Rupert Murdoch is and tries to uncover what makes this complex and fascinating character tick. In the process Williamson peels back the façade and we glimpse the character of an 'apex predator' who almost single-handedly built a media empire that spans the entire globe.

[Published by Currency Press.](#)

Cruise Control: Full length – 4M, 3F

Three philandering, bickering and workaholic couples board a cruise ship travelling from London to New York for seven days of marital healing. It doesn't work.

[Published by Currency Press in *Williamson Collected Plays Volume 4.*](#)



Dream Home: Full length – 3M, 4F

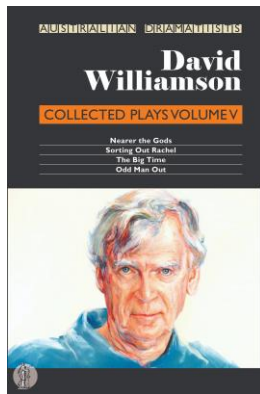
Dana and Paul's dream turns into a nightmare when they find their perfect beachside apartment is festering with neighbours grudges, death threats, come ons, heart- to- hearts, the rancid smell of discarded prawns and oysters, and Paul's ex girlfriend, married to a paranoiacally jealous husband upstairs.

[Published by Currency Press in *Williamson Collected Plays Volume 4.*](#)

Jack of Hearts: Full length – 3M, 3F

Jack is a lovable loser in desperate need of re-inventing himself as he quits his high pressure job and loses his wife to a rich, successful media personality. Williamson turns his gaze on the foibles and follies of married life and life itself.

[Published by Currency Press in *Williamson Collected Plays Volume 4.*](#)



Odd Man Out: Full length – 3M, 3F

It starts like a fairy-tale romance: Ryan tells Alice she has a beautiful smile, and suddenly he is asking her out. Alice has never met anyone like Ryan before: he's charming, forthright and painfully truthful. She knows their relationship is moving way too fast, but there is something ridiculously attractive about this straight-talking man. His bluntness may upset her family and friends, but when he asks her to marry him, she finds herself saying... yes. As newlyweds, Alice discovers a side of Ryan she never knew existed – and becomes determined to fix his flaws, with hilarious and disastrous results.

[Published by Currency Press in *Williamson Collected Plays Volume 5.*](#)

Credentials: Full Length – 4M, 3F

Chrissie is working as an ambulance paramedic when the director of paramedical services discovers that her qualifications are totally faked. He's appalled. Lives have been put at risk for four years. Or have they? As Chrissie tells him her life story, he realises things are a little more complex and reflects on how her life contrasts so strongly with his own spoiled middle class daughter Jessica. Credentials is a fast moving, very black, sometimes shocking and darkly funny picture of the realities of a society in which middle class kids have every opportunity and still so often manage to squander it, and how working class kids, facing a virtual lockout from anything other than menial lives, have to fight to find a place in the sun.

[Available on Australian Plays Transform](#)

Sorting Out Rachel: Full length – 2M, 3F

When it comes to business Bruce knows what to do. You've got to out-bite the sharks and twist a good deal before you get screwed. But as the years go by and his legacy starts to loom, his thoughts turn to his exasperated daughter, her social climbing husband and his granddaughter, Rachel, who unfortunately takes after him. Perhaps it's

time to make amends. Can Bruce solve his family issues without giving away a long-held secret?

[Published by Currency Press in *Williamson Collected Plays Volume 5*.](#)

Nearer the Gods: Full length – 6M, 2F

Currently, only the professional ANZ rights are available.

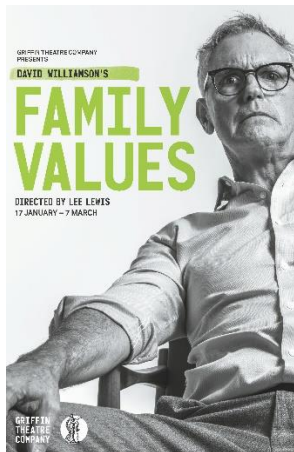
It's 1684, the dawn of the Enlightenment. Bright young astronomer Edmund Halley must somehow wrangle the secrets of the universe from the brain of fickle and contrary Isaac Newton. At the same time, he must wrestle with his faith and risk his home, family and reputation to find the money and means to share this beautiful, powerful theory with the world at large. For all the celestial bodies and scientific laws named after them, it's easy to think of our 17th Century giants of science as infallible geniuses. But here are our most powerful minds laid bare: riddled with self-doubt, squabbling over fame, and ensconced in bitter intellectual rivalries.

[Published by Currency Press in *Williamson Collected Plays Volume 5*.](#)

The Big Time: Full length – 3M, 3F

Celia and Vicki were best friends at drama school, but the game of life has dealt them very different hands. Celia is a high profile soap star earning ridiculous amounts of money and the requisite harbourside views. Meanwhile Vicki is scraping by in gritty, critically acclaimed roles in independent theatre. When Vicki proposes they collaborate on an ambitious new film project, it could be a big opportunity for both of them to prove their mettle in the industry. But are Vicki's motives as well-intentioned as they seem, or will jealousy rear its ugly head?

[Published by Currency Press in *Williamson Collected Plays Volume 5*.](#)



Family Values: Full length – 2M, 5F

A celebrated federal judge.

His son, a born-again Christian.

His daughter, a Border Force officer.

Her partner, the captain of a Border Force ship.

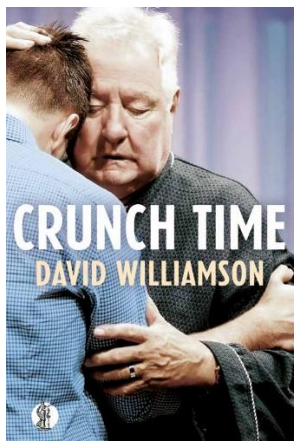
His other daughter, a left-wing activist.

His wife, who has worked all her life to keep the family together.

Saba, an asylum seeker on the run from Nauru.

On the eve of his birthday, is it too much to expect his wife and three children celebrate with him?

[Published by Currency Press](#)



Crunch Time: Full length – 3M, 3F

Steve is the typical Aussie bloke, self-assured, social and sports-mad. Recently retired from a high-flying career, he's passed the family business over to his son Jimmy – a chip off the old block. But his eldest son Luke, an engineer with more of an interest in algebra than AFL, has never quite seen eye-to-eye with his dad and they haven't spoken in eight years. When Steve suddenly falls ill, time is running out to repair their broken relationship – and Luke and Jimmy will have to go to extreme lengths to fulfil their father's final wishes.

[Published by Currency Press](#)

The Great Divide: Full length – 2M, 4F

Penny Poulter has an almost ideal existence. Her wilful 17 year old daughter does cause her moments of exasperation but the compensation is that she lives in Wallis Heads, a very pretty, relatively undiscovered coastal town. Until it is discovered. Work at home IT couples and wealthy retirees fleeing the cities start arriving but then comes the ruthless and immensely wealthy Alexa Whittle. She doesn't want to just settle there, she wants to buy up the place cheap and make a killing by turning it into the next Byron Bay and Noosa and then some. Can this human bulldozer with money to burn ever be stopped. It seems not. Penny decides to try but soon finds out the Alexa has never really understood the meaning of the word integrity. Alexa fights dirty and how. And when she picks a fight she never loses.

The Puzzle: Full length – 3M, 3F

Drew in his fifties decides to take his feisty daughter Cassie on a holiday cruise in order to try and get to know her better. He doesn't realise however that he has booked them both on a "lifestyle Cruise, which is code for a voyage tailored for middle aged "swingers". Cassie is wrongly supposed to be a "unicorn" much to her chagrin. Mandy and Craig, a married couple in their late forties and Brian and Michele, also late forties, do realise what they've booked for, eager to try the "swinger" lifestyle for the first time to try and cure the boredom of their marriages. Things do not go at all as planned. This is a comedy about the self inflicted damage our affluent and educated middle class, who despite enjoying every advantage a society can offer, still manage to inflict on themselves.