



2022/2023 Catalog Listings

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Release-9/30/22
Next revision due in May 2023

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NEW ADDITIONS IN 2021-2022

NEW MUSICALS

EAST OF THE SUN, WEST OF THE MOON A Family Musical by Jeff Combe, Cameron Combe, Emily Combe & J. Omar Hansen About 2 hours. (COMING SOON) (See website for details)

AN ENCHANTED APRIL A Musical Book and Lyrics by Elizabeth Hansen Music and Lyrics by C. Michael Perry. 5W 3M. Several Interior-exterior settings. Period Costumes. London...a particularly dreary February in 1922. Four women long to leave their drab and tedious lives for the sun-soaked hills of Italy. Lotty and Rose are desperate to escape their stifling duties and distant husbands; Mrs. Fisher, a formidable and disapproving woman, wants only to sit in the sun to read and remember her receding youth; and Lady Caroline Dester longs for a place she can ponder the existential questions facing her without the distraction of adding suitors or overbearing parents. They dare to rent San Salvatore, a medieval castle awash with the scent of flowers and warmed by the sun, for a month of blissful privacy. Yet, amid the blossoms of fragrant wisteria, hazy heat and sensuous silence, each one will be transformed by San Salvatore and each other. A Hit in its recent run Off-Broadway at Theatre Row. Visit www.anenchantedapril.com to license this stunning musical. AVAILABLE TO PROFESSIONALS and COLLEGES/UNIVERSITIES on a restricted basis.

ENTERTAINING MARK TWAIN A Musical Revue by Charles W. Whitman and C. Michael Perry. Variable cast. Unit set. Thrill to the "War Prayer"! Laugh and cry at the new version of "The Diary Of Adam and Eve" It's a wonderful show fully packed with Tom, Huck, Becky, Edward Tudor, Tom Canty, Sir Boss and Sandy, The McWilliams' and oh, yes, Mark Twain himself is the narrator and your host for the evening. The cast can be made up of all young people or it can mix youth and adults for a delightful show. "A tuneful and choreographical masterpiece!" —**PROVO DAILY HERALD**. 2 hrs. **Order #3329**

MERLIN'S APPRENTICE Book by Susan Kim, Lyrics by Stephen Cole, Music by Matthew Ward. 1g, 3f, 1m, 1eithr, (playing multiple roles) About 60 minutes. Fantasy and Modern Day sets and costumes. Trying to fit into a new home and struggling with school, 11-year old Abigail yearns for magic... and accidentally falls into the underground kingdom of Subterra. She is sent on a hilarious quest by the duplicitous Morgan Le Fay; and as she and a hapless Merlin are joined by a singing harp, a talking dog, and others, Abigail finds she needs cleverness and science to save the day – and restore kindness and reason to Subterra. Commissioned by Walden Media, this delightful tale of magic and growing up was a big hit at the Walden Family Playhouse in Colorado. Welcome to the Magic! **Order # 3282**

RAPUNZARELLA WHITE: A Fairly Fractured Tale — Book and Lyrics by June Rachelson-Ospa Music by Daniel Neiden. TYA Musical. 6f 6m 1eithr (4f, 4m with doubling) Simple Set. Fairy Tale Costumes. 60 Minutes. The setup for this fractured tale is told by – wait for it – Herschel, the Fairy "Tailor," complete with Yiddish accent. RAPUNZARELLA WHITE follows three baby triplets, Rapunzel, Cinderella, and Snow White, who are cursed, stolen and made miserable by their mother's angry sister. When the Witch casts an evil spell, each sister is catapulted into her own fractured fairytale—Rapunzel craves junk food, Cinderella has self-esteem issues, Snow White is allergic to apples, and each dreams of being rescued by a handsome Prince. Beau, Barry, and Burly-Bob may be a little more bashful and bumbling than bright, but with the help of the Fairy Tailor and a little magic, they all live happily ever after! The narrator conducts the Bullwinkle-style 70-minute family musical for 8-18 actors. It can be performed to existing orchestrated tracks or a fully arranged score for a pit band. **ORDER #3342**

SATURDAY NIGHT AT GROSSINGER'S Book and Lyrics by Stephen Cole, Music by Claibe Richardson, Additional Lyrics by Ronny Graham. (based on an original idea by Rita Lakin and Doris Silverton) 4m 2f. About 90-100 minutes. The early 1960's. Saturday Night. The Catskills. It's a snowy winter Saturday night and the stars who are booked — Judy Garland, Alan King and the Nicholas Brothers — are stuck in a snowdrift. When the stars do not show up to entertain the packed house at the brand new nightclub at the greatest hotel in the Jewish Alps, the owner and founder, Jennie Grossinger enlists her family to tell the story of how it all happened. A hilarious, tuneful and ultimately moving 6 character musical about the rise of the Borscht Belt and the hotel that came to symbolize it all: Grossinger's! An on the personal side, author Stephen Cole said, "Jennie decides to put on a show about how she made Grossinger's the great resort it was. As the improvised musical progresses, Jennie learns some hard truths about herself." "A joyful evening of entertainment, with a borscht aroma and schmaltz flavor and multiple opportunities for performers to shine." — **Brian Vinero**. Two Versions available: The Original and the Family version. **Order #3034.1 (Original) or 3034.2 (Family) SERVERS** by Mahonri Stewart and Nathaniel Drew. 2 hours. 13 (8 f, 5 m), plus small chorus of customers. The humor and the pathos of the lives of servers at a Mexican restaurant are explored as they strive, dream, love, and are simply trying "to get by." **ORDER # 3324 (FUTURE AVAILABILITY)**

SEA BOUND Book, Music and Lyrics by Liz Rollins. A Celtic tale of old remembered by a modern world. The myth of the Selkie come to life in this folk musical. (Coming Soon)

SOFIA! A Musical about a Southwest Legend. Book and Lyrics by Joanna H. Kraus. Music and Lyrics by C. Michael Perry. 4f, 11m, + ensemble (can be doubled to: 3f, 7m, + ensemble if needed) Set late 19th century (1881-1895), SOFIA is about the biggest land fraud in United States history and the Latina young woman who is duped by an unscrupulous, albeit charming, rogue. James Addison Reeves is always looking for an angle. When he seizes on the idea that an "old" Spanish Land Grant could make him rich, he sets things in motion to make the biggest land-grab in U.S. history. He dupes Sofia, a poor illiterate Latina Californian ranch servant, into thinking that she's actually Doña Sofia, the long-lost daughter of Spanish nobles, and heiress to the Peralta Grant, which contains half the Territory of Arizona. He turns her into a Baroness. He forges, hides, and then amazingly finds these documents in Spain, Mexico and California and works to convince the Court of Private Land Claims that the nearly two hundred documents are legitimate. Sofia his ward, becomes his wife. For years they are feted like royalty wherever they go. Everything is in line to keep them both wealthy. Then, one day a newspaper editor spots an obscure flaw and Reavis makes a gross mistake. A sharp attorney who is also not

having any of what Reavis is serving up. Suspicious, Sofia begs for answers but gets none. At court, she removes her lace mantilla as Reavis is arrested still insisting that Sofia's "every inch a baroness." **ORDER #3331**

WINTERBLUM A Musical – Book, Music & Lyrics by **Mark Ogden** 7M 8F(or 8m 7f) + citizens, animals(non speaking), guards, pirates, frost-fairies, & ice-demons. 90 minute. Several interior and exterior locations in a fluid setting. Costumes of Old Norway, from a more magical time. **(Perfect for Professional, University/College, Community, High School, Youth groups, TYA)** An older youth must have freedom. He or She, depending on which version you choose, is ready to leave Foster Parents and find the origins that he/she has left behind, and head to a land that is no longer filled with light. A past that has been kept hidden out of fear is what is waiting to be discovered by the questing youth. But so many things stand in the way of the quest, including the leader of this forgotten land who has magical powers. But there are many things besides memories that need to be awakened in our hero or heroine. A musical as FROZEN as the recent film delight! This is available now for PREMIERE production. And you get to choose the version you want. A Hero, or a Heroine! **Order #3198 AVAILABLE SOON**

NEW SHORT MUSICALS

A CHRISTMAS WITHOUT CHRISTMAS a Musical Christmas Tale for young people by James Arrington, with music and lyrics by Lisa Radulovich. 6f, 6m, 9either. About 1 hour. One main setting with several simple settings. Fantasy costumes with a contemporary costume. Another year. Another Christmas. Another crisis. Or is it? Santa is not happy with the way many children behave, even though his list of the "good children" is getting shorter. He decides to go on strike. There will be no delivery of toys this year. Mrs. Claus, the Elves, and the Toys put together a plan to get Santa back in his sleigh - and just in time for Christmas Eve, well, something happens! 8 tuneful original songs decorate this funny and fast moving script. **Order #3192**

THE ROAD TO RIVERBANK a radio-play, with music and songs, for stage and station by Amie Brockway. Music by Elliot Sokolov. Traditional Holiday Fun with Rat and Mole (adapted from Kenneth Grahame's "The Wind in the Willows.") Casting is Flexible but should include 2f, 2m 2either, and several children/youth. About 1 hour. The meeting of Mole and Water Rat and their adventures leading up to a Christmas feast is a delightful way to usher in the Holidays. This clever adaptation focuses on their developing friendship with adventures on the river and through the willow-woods. The play can be staged as a live, old-time radio show, and/or that staging may be broadcast on a local radio station. **ORDER #3344**

WELCOME TO TOURETTAVILLE by *June Rachelson-Ospa, Jonathan Ospa, and Daniel Neiden*. 2f 3m. **RUNNING TIME:** About 35 mins. Simple setting, if any. Contemporary and fun costumes. **WELCOME TO TOURETTAVILLE** is a story about a boy named Mark Brayne, (a fictional twin for Jonathan), who discovers he has TS. Mark travels to the planet Tourettaville, where he comes face to face with aliens Tick, Blinky, Screamer and their leader, the Big Bleeper. The aliens befriend Mark, inspiring him to self-acceptance and a new self-confidence, and sing, "One Of A Kind You." **NOTE:** Fast forward to 2012. Jon is attending his third year at a wonderful college. He's studying film, is a great guitar player and an award-winning writer of plays, and short stories. TS didn't stop Jon from pursuing his dreams and becoming a successful, wonderful young man. And he never did turn into an alien. **Order #3341.**

NEW PLAYS (over 70 minutes)

EVENING EYCALYPTUS by *Mahonri Stewart*. **RUN TIME:** 2 hours. **CAST SIZE:** 6 (2 f, 4 m). In self-exile, Arthur Stevenson has returned to his home country of Australia after he stood by a witnessed a brutal murder and did nothing. Yet, healing is offered to him as he reconnects with his childhood Aboriginal friend Pindari and falls in love with the strong and able Abigail Baker. But when two wandering swagmen come looking for work, the trouble they bring with them sets off a series of events that lead to both tragedy and redemption. **ORDER #3305**

THE FARLEY FAMILY XMAS by James Arrington. 8m8f +extras. About 2 hours. The peculiar but all-too-recognizable Farley family is having for their annual holiday party. The audience is name-tagged on entrance making the "Family." Heber Farley (Family President) introduces stranger and increasingly hilarious family members who sing - nearly on key, dance - without rhythm, play instruments- strangely, give eccentric advice. The 'Family Program' creates Christmas chaos that that leads to uproarious, side-slapping heights. Several audience/family members are brought onstage and are proudly given ludicrous prizes. The Farleys remind us of all our odd aunts, uncles, cousins, and neighbors. The humor is clean, the characters are more and more outrageous. The saving grace? After all is said and done, they still love everyone... even you! **ORDER #3334**

HOW DO WE FEEL RIGHT NOW? a collection of raw thoughts in the aftermath of senseless tragedy by *Stacey Tirro*. 31 roles: 7m 19f 5either (Doubling encouraged). Simple settings. Contemporary costumes. 85 Minutes. On May 25, 2020, amidst a pandemic that shut the world down, George Floyd was murdered in Minneapolis by arresting officers when they knelt on his neck for nearly nine minutes. For many people in our nation, and our local community, this was the breaking point. Patience and hope crumbled as protests escalated into riots around the world. Wounds that were already open were further torn apart. People of color, and their allies, expressed their disbelief, exhaustion and sadness over the fact that over fifty years has passed since the Civil Rights Act, and we are still fighting for equal and fair treatment in our society. *How Do We Feel Right Now?* is a collection of those narratives - real-time responses in the days and weeks following the tragedy. It is also an expression of the new work that is being done to create change and the allyship that is being forged as a result. As a monologue-based play with lots of possibilities for competition performance, it is ideal for either live or virtual productions. The characters range from adolescence through adulthood, and there is a great deal of flexibility in casting. *How Do We Feel Right Now?* was created with students in mind - individuals of color, most from struggling, immigrant families - who live in the reality of a system that does not always serve them. While the catalyst for its creation was a specific event, the feelings represented in the piece have been alive for hundreds of years. I hope this play will serve as an educational guide to help validate these

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feelings in the BIPOC community, as well as instruct those who do not have skin that is some shade of brown to be more empathetic and supportive of those that are struggling. **Music:** The song, “Now?”, written by Stacey Tirro and Hernz Laguerre, Jr. was performed in the original production of *How Do We Feel Right Now?* and is available for your production. **ORDER # 3327**

JIMMY STEWART GOES TO HOLLYWOOD a play by Mahonri Stewart. 2 hours. Cast of 10 with actors playing multiple roles (4 f, 6 m) Several Interiors/Exteriors can be simply or elaborately portrayed. Period costumes of the 1920s to 1940s. Never in a thousand years would Jimmy Stewart have considered being an actor...that is until he met the lovely actress Margaret Sullavan. She inspired a new direction for his wonderful life. As the subject of one of the great, unfulfilled love stories in Hollywood history, Jimmy Stewart and Margaret Sullavan had a complicated, but beautiful relationship. Jimmy owed much of his career to the feisty, yet secretly tender Margaret. She not only believed in Jimmy’s talent...but also in the goodness of his soul. Jimmy would need her faith in him as he faced an uphill battle against naysayers, manipulators, and a corrupt studio system that felt like it had little room for a starry eyed, stuttering yokel from Pennsylvania. Premiered by The Covey Center for the Arts, Provo, Utah, 2014. **ORDER #3301**

THE LAST BARON OF ARIZONA by Joanna H. Kraus 5f, 10m, doubling possible. Running time: 80 minutes. The largest land swindle in the history of the United States was perpetrated by dreamer and con-man, James Addison Reavis. His confident charm and talent in handwriting convinced lawyers, financiers, and a beautiful young woman that she was the true heiress to a Spanish Barony and was entitled to seven thousand five hundred square miles of the Arizona Territory. In this true story, although he uses the pretense of having a moral obligation to his wife, Reavis relishes his deeds throughout. The modern parallels of this story are far too numerous; about the man that almost got away with it. Of course, we seldom hear about those who did get away with it! **ORDER #3143**

THE WITCHING HOUR: Four Short Plays for Halloween (or any time) by *Kira Shaffer* and *Cory Larsen*. 6f, 7m (doubling possible) 60-70 minutes. Period costumes. Simple Setting and props. The festival of Samhain, or as we more commonly know it, Hallowe’en, is a favorite time of year for many people. This collection of short plays of the haunting and the macabre are a perfect fit for the celebration of that season, or for any time of the year. Performed together they are called *The Witching Hour*. A man mourning his mistress stays overnight in the cemetery where she’s buried (*Was It a Dream? [About 11 minutes]*); a vampire and human are stranded together in the desert (*Deserted [About 15 mins]*); a couple’s private Halloween at home is disrupted by a surprise visitor (*The Ghostly Chaperone [About 23 minutes]*); and a newlywed young woman meets a stranger with grim purpose at a ball (*A Long Waltz Too Short [About 14 minutes]*). Each of these plays may be performed separately, without the other three. Inquire for special pricing. Content Advisory: Thematic elements. Suitable for most teens and adults. **ORDER # 3335**

YESHUA by Mahonri Stewart. Run Time: 2.5 hours. 25 + characters can be doubled to under 20, including 8 females) In this unique and beautiful adaptation of the New Testament Gospels (mainly the Gospel of John), particular attention is paid both to the historical context of the time period, the humanity of those who occupy the story, and the deep feeling of Jesus—or, as he was called in his own tongue, Yeshua. Both as man and as Son of God, Yeshua shines with warmth, power, and vulnerability in this re-telling of the most important of Christian stories that is simultaneously epic and intimate. **ORDER #3320**

NEW PREMIERE PLAYS

AT CANOSSA: THE POPE, THE EMPEROR, AND THE MARCHIONESS by Eric Samuelson. 3m 1f. Period or modern costumes. Exterior of a castle, maybe a garden. About 90 minutes. It is 1077. The Holy Roman Emperor, The Pope, the Abbot of Cluny, and the Marchioness of Tuscany. A schism presents itself, the fracture of a Church that may be even greater than the one with Byzantium. Will there be war? Will it further divide the Kingdom of God and the region of Europe? Does the contrition of an Emperor mean that The Holy Roman Empire will endure, even through bribes, scandal, celibacy, crusades? Who will prevail: German, Roman, Tuscan, Swabian, Englishman, Norman, Aragonese, Catalan, Provençal? This crossroads of history may have been the first sexual revolution — in minutiae — the beginnings behind the Crusades, the results of William conquering Anglo-Saxon England, and the foment of the roar of a Church heard around the world. A Marchioness fights to have a choice in marriage. An Emperor longs to have control over an empire. An Abbot strives to keep the Church (and its followers) pure through celibacy. And Pope Gregory tries to balance the things of God where balance may not be possible. This is a hard hitting, adult play with themes and language meant for mature audiences. **ORDER #3283**

NEW SHORT PLAYS (under 65 minutes)

ALICE IN WONDERLAND (Tales from the Fractured Side Series) adapted from the Lewis Carroll classic by E. Gray Simons III TYA **Order #3183 (Coming Soon)**

ARABIAN NIGHTS (Tales from the Fractured Side Series) three interwoven stories from the Book of One Thousand and One Nights by E. Gray Simons III TYA **Order #3178 (Coming Soon)**

CINDERELLA (Tales from the Fractured Side Series) adapted from the Charles Perrault classic by E. Gray Simons III TYA **Order #3184 (Coming Soon)**

THE EMPEROR’S NEW CLOTHES (Adapted from the story by Hans Christian Andersen) by E. Gray Simons III TYA ?m ?f. About 55 minutes. Everyone in the Empire is getting ready for the big event. There will be TV coverage. The Ministers need more funds for projects other than new clothes. The Weaver is promising an unforgettable garment. The Emperor is almost beside himself with anticipation. What could go wrong? Part of

the TALES FROM THE FRACTURED SIDE Series. **Order #3209**

THE MAGIC FLUTE (Tales from the Fractured Side Series) adapted adapted from Emanuel Schikaneder's libretto from the Mozart Opera by E. Gray Simons III TYA **Order #3185 (Coming Soon)**

MONKEY (Tales from the Fractured Side Series) based on the Chinese Folktale "Journey to the West" by E. Gray Simons III (written in collaboration with Blue Hill Performance Ensemble. TYA **Order #3186 (Coming Soon)**

PINOCCHIO (Tales from the Fractured Side Series) adapted from the Collodi classic by E. Gray Simons III TYA **Order #3182 (Coming Soon)**

RADIO POE by Cheryl Ann Cluff *Episode 1 of the RADIO HOUR SERIES (COMING SOON)*

ROBIN HOOD (Tales from the Fractured Side Series) suggested by the ballads and legends by E. Gray Simons III with Foster Durgin TYA **Order #3191 (Coming Soon)**

THE WHIMSICAL WORLD OF OZ A comedy for the young by Rob Lauer. Based upon the famous Oz books by L. Frank Baum. 4f, 4m, 1 either + 9 or more puppets. Several simple settings. Fantasy/early 20th Century costumes. Running Time: One Hour. In this comedy adventure, Dorothy returns to the Land of Oz just as Mombi the Witch is about to conquer the Emerald City and overthrow the Scarecrow, who serves as its king. Setting out to warn the Scarecrow, Dorothy meets new friends along the way: Jack Pumpkinhead, Billina the talking hen, Eureka the wise-cracking cat, and a mysterious boy named Tip. When her old pal Tin Woodman and the Wizard of Oz himself enter the scene, the identity of the Emerald City's rightful ruler is revealed, and everyone sets about to defeat Mombi and find the lost princess of Oz. **ORDER #3334**

THE WIND IN THE WILLOWS (Tales from the Fractured Side Series) adapted adapted from the Kenneth Grahame Classic by E. Gray Simons III TYA **Order #3187 (Coming Soon)**

NEW ONE ACTS (35 minutes and under)

DESERTED One of Four Short Plays for Halloween (or any time) by Kira Shaffer 1f, 2m About 15 minutes. Period costumes. Simple Setting and props. A vampire and human are stranded together in the desert. The festival of Samhain, or as we more commonly know it, Hallowe'en, is a favorite time of year for many people. This play from *The Witching Hour*, a collection of short plays of the haunting and the macabre is a perfect fit for the celebration of that season, or for any time of the year. Content Advisory: Thematic elements. Suitable for most teens and adults. **ORDER # 3339**

THE GHOSTLY CHAPERONE One of Four Short Plays for Halloween (or any time) by Kira Shaffer and Cory Larsen. 2f, 1m About 23 minutes. Period costumes. Simple Setting and props. A couple's private Halloween at home is disrupted by a surprise visitor. The festival of Samhain, or as we more commonly know it, Hallowe'en, is a favorite time of year for many people. The festival of Samhain, or as we more commonly know it, Hallowe'en, is a favorite time of year for many people. This play from *The Witching Hour*, a collection of short plays of the haunting and the macabre is a perfect fit for the celebration of that season, or for any time of the year. **ORDER # 3338**

IMMORTAL HEARTS by Mahonri Stewart. RUN TIME: 15 minutes. CAST SIZE: 4 (2 f, 2 m). A young man comes to grips with a break up with the woman he loved by seeking the Egyptian sarcophagus in her basement. **ORDER #3315**

A LONG WALTZ TOO SHORT: One of Four Short Plays for Halloween (or any time) by Kira Shaffer. 2f, 2m. About 14 minutes. Period costumes. Simple Setting and props. A newlywed young woman meets a stranger with grim purpose at a ball. The festival of Samhain, or as we more commonly know it, Hallowe'en, is a favorite time of year for many people. This play from *The Witching Hour*, a collection of short plays of the haunting and the macabre is a perfect fit for the celebration of that season, or for any time of the year. Content Advisory: Thematic elements. Suitable for most teens and adults. **ORDER # 3336**

THE PREMATURE BURIAL by Cheryl Ann Cluff *Part 1 of RADIO POE, Episode 1 of the RADIO HOUR SERIES (COMING SOON)*

REFLECTION by Mahonri Stewart. RUN TIME: 20-30 minutes. CAST SIZE: 2 (1f, 1m) In this tragic retelling of the story of Medusa, Medusa's traumatic backstory is revealed and her traditional role as a villain and a monster is challenged. An intentional companion piece for another of Mahonri Stewart's one-acts, "The Death of Eurydice." **ORDER #3322**

RIVER.SWAMP.CAVE.MOUNTAIN. by Elaine Jarvik 1f 1m or 1m1f4e either [running time 30 minutes] This is the story of five-year-old JJ (who has lots of questions) and eight-year-old Izzy (a know-it-all who doesn't know it all), siblings who have recently lost their grandmother. They embark on a funny and touching hero's journey to try to make sense of loss, grief, death and life. Exploring this timely topic with humor and heart, everyone learns of resiliency and "sticky" emotions, while being able to see themselves reflected in these characters and draw support and strength from their experience with the play. **ORDER #3251**

THE TELL-TALE HEART by Cheryl Ann Cluff *Part 2 of RADIO POE, Episode 1 of the RADIO HOUR SERIES (COMING SOON)*

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THE WAR PRAYER by *Mark Twain*. 4M 4W. About 10 minutes. A stirring adaptation of Twain's somber and disturbing ode to war. A simple setting of chairs and a podium would be sufficient. Costumes may be worn but unified dress is also workable. This is an actors piece. Talent and creativity will be tested! It is simple to stage and has a dynamic impact. It can be done as a Reader's Theatre but has worked best when fully memorized. It is the story of a town praying for victory in their war and the Angel who comes to the church to tell them what their prayer will mean to their enemy and themselves. **Order # 3330**

WAS IT A DREAM? One of Four Short Plays for Halloween (or any time) by *Cory Larsen and Kira Shaffer* 1f, 2m About 11 minutes. Period costumes. Simple Setting and props. A man mourning his mistress stays overnight in the cemetery where she's buried. The festival of Samhain, or as we more commonly know it, Hallowe'en, is a favorite time of year for many people. This play from *The Witching Hour*; a collection of short plays of the haunting and the macabre is a perfect fit for the celebration of that season, or for any time of the year. Content Advisory: Thematic elements. Suitable for most teens and adults. **ORDER # 3337**

NEW TEN-MINUTE PLAYS

ADAM and EVE by *Davey Morrison*. 1m 1f. Simple Setting. Simple Costumes. After the expulsion from the garden, our first parents wonder what they left behind, what they face in front of them, and if it was all worth it. And all in 10 minutes. Premiered by The New Play Project in 2008. **ORDER #2104**

ASÍ ES • That's Just How It Is a 10-minute play by Lyvia Martinez. 1m 1f, simple setting, contemporary costumes. A Puerto Rican, Mormon teen moves to Utah hoping to no longer be the odd-Mormon out, only to find the culture shock to be worse than he expected. **ORDER #2105**

THE ILLEGAL ALIEN by Lyvia Martinez 1m, 1f, 1 either. Contemporary costumes, Simple setting. When Lois Lane and Clark Kent want to get married, they find out the one thing his super powers can't do: prove he's a legal citizen of the United States. **ORDER #2110**

THE PRINCE'S HOUSE by *Mahonri Stewart*. Cast of 2 (1f, 1m) About 10 minutes. Period or modern costumes. A simple space to play. Demonic possession is explored in this intense, Shakespeare-inspired short play about a woman who must save her husband from dark forces. Premiered by Zion Theatre Company, Provo, Utah in 2010. **ORDER #3317**

TO BE CONTINUED... a Ten-Minute Play by *Davey Morrison*. 2m 1f. Hospital room setting. A friend comes to visit, a simple thing, that turns complicated as the one being visited presents a complication. Premiered at the New Play Project, 2009. **ORDER #2117**

NEW LAST MINUTE ADDITIONS:

KISS a 10-minute play by Eric Samuelsen 1m 1w. A religious mom is on her way to start work in a brothel to support her family after her husband has lost his job. She has a degree in Art History, simply because she never expected to have to work, but cannot find other options for employment, even in a museum. A very dark play with adult themes. KISS was formerly a part of the Plan-B Theatre Company production of "Peculiarities," the author has wished this to be a separate, 10-minute play. It is however included in the film version called "Peculiarities." (You can see the film on YouTube: <http://www.youtube.com/watch?v=x3jfgsYE0IY>) It can be done as a companion piece, or curtain-raiser, or even an after-thought, or even incorporated whole into the middle of the play. **ORDER #2096**

CLARA AND THE MERMAIDS A Radio Play by J. D. Newman 2g 1b 3w 30 minutes. Twelve-year-old Clara doesn't know what she wants to be, but she knows *doesn't* want to be a miniature version of her mother, Sandy Hunter Gentry. Clara imitates those around her, including a shy girl named Paisley, and her pretending leads her into the world of drama and theatre. She adapts and performs her own version of Hans Cristian Andersen's *The Little Mermaid* and stage manages her elementary school production of Disney's musical version. Clara comprehends how the mermaid lost her voice by changing herself for others and how she found peace by being true to herself and her instincts. This third story in the Sandy Hunter Saga, presented through letters, emails, and text messages and inter-personal performance, and written to be presented in a radio format, takes place 37 years after *Sandy and the Weird Sisters* and brings the story full circle as Sandy shares her twelve-year-old self with her own twelve-year-old daughter. **Order #3255.2**

EAST OF THE SUN, WEST OF THE MOON by *George and Gayanne King and C. Michael Perry* (about 80 minutes) Family/TYA Musical (Coming Soon)

REGULAR CATALOG

MUSICALS (70 minutes or longer – in alphabetical order)

THE ADVENTURES OF HUCK FINN (A whirlwind tour through the Twain Novel.) Adapted by R. Rex Stephenson. Music by John Cohn and C. Michael Perry. Lyrics by R. Rex Stephenson, Jon Cohn and C. Michael Perry (*Suitable for Professional, College/University, Educational and Community Groups*) 11M 2W 6B 3G 4TB 2TG + townspeople [Can be done with 6M 2W 3B 2G 4TB 2TG + townspeople, if desired. Unit Setting. About 90 minutes. This adaptation of Adventures of Huckleberry Finn follows Mark Twain's novel from Huck running away from The Widow Douglas to join Jim for their adventures down the Mississippi River. They encounter the King and the Duke; get involved in a Shakespearean production of "Romeo and Juliet," are joined by Tom Sawyer and end up at Aunt Sally's, where Jim is freed and Huck takes off for "Injun Territory." **ORDER #3021**

AN ALLAGASH HAUNTING: THE STORY OF EMILE CAMILLE -- by Barbara Howe Hogan & Tim Caverly. Several simple settings. **1W 2M 1B 1G 4e** either gender + Chorus & Band. Contemporary and 1920s costumes. (*Ideal for professional, community and educational theatre productions.*) The woods of Northern Maine are full of a rich history and the tales that go with that history. Lumberjacks, small communities, fishermen, hunters, the Spirits of the forest – and the Spirits of those who were taken from their beloved land too soon, populate this play based on Tim Caverly's novel, "An Allagash Haunting". This play with music recreates life in the not-so-long-ago lumber camps of the 1920s—specifically Churchill Dam—the story centering around Emile Camille, who died in a logging accident in 1925. When a family goes camping, the family based on Caverly's own, the children do not merely enjoy the Maine Woods, but become witness to some of it's stranger stories, becoming a part of its history and rich folk and music lore. With the Spirits of the Forest as Storytellers, the imaginations of the audience are engaged, and the family and the audience are taken on a trip into the rich history of the region of the Allagash. When the story is over the children are left with the decision as to whether or not this was just a story – or did it really happen — to them? **ORDER #3049 [Premiered at Houlton Star Bright Children's Theatre, 2010.]**

AND THE RAINS CAME ... AND CAME Adapted from the Biblical story of Noah. Book and Lyrics by R. Rex Stephenson. Music by Gary Evans. (*Suitable for Professional, College/University, Educational, Community and Church Groups*) About 90 mins. Cast of 17 + children (6 male roles, 2 female roles + ensemble + children) Rex originally wrote the play when the world was entering a new millennium. He thought that the story best typified the 'new beginning' that the world was facing; a story filled with both good and evil, trust and mistrust, obedience and disobedience, and with believing and disbelieving. But the appeal goes beyond any millennium and gets right down to what makes us tick. This Intergenerational Theatre Piece uses multi-age casting to achieve its objective: bringing its message to a broad, family audience. The score is fun and moves the show along. Also included in the evening are moments of great poignancy, such as the surprise ending of the play. There is a Resource Guide included in the script. **ORDER #3023.**

CHARLIE'S MONUMENT Book by Susan McCloud and Marvin Payne. Lyrics by Marvin Payne. Music by Newell Dayley. 5M 5W 1girl 1boy + ensemble. Unit Set. 2 hrs. (*Suitable for Professional, College/University, Educational, Community and Church Groups*) It is the frontier! It is 1890. He has only one arm and a twisted foot. He stands on the mountain bravely watching over the town that cast him out -- piling stones in some frail hope that he'll be remembered. Then he is loved by one who sees and mirrors the bright spirit inside him. He is fulfilled, awakened, renewed. But then he is wounded, called to be tried, yet, when all but love is stripped away, he is triumphant. Charlie is the tender, crippled man ostracized by his fellow citizens and it is Nellie's love and faith that restore Charlie's self-esteem and ultimately save his life. This award-winning and heartwarming musical is based on the popular, best-selling book by Blaine Yorgason. This show may be performed in many variations: by one man and one woman doing all the roles or the roles can be divided up among twelve players or you can add as large an ensemble as you wish. (A Two-person version is available only on a limited basis. Please specify) No Piano-Vocal score. Performance-Traks CD included in royalty. **ORDER #3054.**

CHRISTMAS DREAMS Original Stories and Improvisations by the Spanish Fork High School Drama Club. Editing, Music and Lyrics by C. Michael Perry (*Suitable for Junior High, High School, Community, Children's and Church production*) 7M 6F + variable ensemble of 10 or more. About 2 hours. A warm and wonderful collection of original stories improvised and written by the student members of Thespian Troupe 943 of Spanish Fork High School in Utah. The story is about a group of students trying to complete an essay about Christmas for their English Class. They soon come to discover the real meaning of Christmas in themselves and in the others around them. Thirteen stories weave together in mirth, heartache, joy and reverence as the students all reveal the secret dreams and funny stories they have always wanted to tell, but haven't until now; until a teacher who cares shows them how to let the excellence in each of them out — for all to see. **ORDER #3013**

COMING HOME A Christmas Story Book & Lyrics by George G. King Music & Lyrics by C. Michael Perry 4W 8M plus ensemble. 1 interior/ exterior (*Perfect for Professional, Community, College, and Church groups.*) On the night of the great blizzard of 1953 a young couple find their way to the Herstoller Hotel, a mountain inn. She is pregnant. Their car has broken down just outside. They are looking for a room. The innkeeper's wife is leaving; she has had it. As her husband enters they begin to air their personal laundry in front of these young strangers. But a busload of entertainers is on their way, and though the inn is all booked up—the beds aren't made, yet! The wife leaves. The young couple is turned away. The daughter of the innkeeper, and her boyfriend, arrive. The innkeeper's wife re-enters with the young couple in tow, and she needs a doctor— right away. What no one in the play seems to realize is that they are all in the process of coming home. **ORDER# 3204**

DANIEL! (A Hilariously Moving Evening for the Family) A Musical based on the Bible Story (as you've never seen it before!) Book and Lyrics by R. Rex Stephenson. Music and Lyrics by C. Michael Perry (*Suitable for Professional, College/University, Educational and Community Groups.*) 9M

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5F + ensemble and children. Some male roles may be played by females. Unit Setting. About 2 hours. The story of the faithfulness of Daniel and his "brothers" has inspired generations. While this is a comedy at heart, it is filled with faith and hope and inspiration as we see the examples of dedication to God. We see the change of heart as a King unburdens himself to the Most High God. We witness the writing on the wall, we visit the Fiery Furnace and the Den of Lions with the cutest little lions ever. The music covers a wide range of styles and will help this show entertain any family audience. Songs include: HOW GREAT THE WONDERS, PLOTTING, WE AIN'T HEARD NOTHIN' YET!, THE DREAM, INTO THE FIRE!, THIS IS MY NEW ADMINISTRATION, WHAT WILL BECOME OF ME?, and others. **ORDER #3020**

DON'T FORGET TO REMEMBER *A Musical for Today's Teens and Families* by Pat Davis, Ralph G. Rodgers, Jr. and K. Newell Dayley. 6M 3W 9TB 4TG 1B 1G plus chorus. Unit Set. 90 mins. (*Perfect for Community, Education and Church groups*) A story about a teen, his machine and the unforeseen. This contemporary musical deals with the communication problems between parents and youth; and how each party has responsibility in the matter. A motorcycle crash enables a young man to travel back in time and unknowingly receive the counsel that he needs from the Apostle Paul; once awakened in his hospital bed he remembers that counsel and uses it to help him solve his problems. Orchestrations available. Performance-Traks CD required. (Use included in royalty payment) There is no Piano-Vocal Score. **ORDER #2044.**

ESTHER a musical by Mark Ogden. 7M 7W + soldiers, Jewish refugees, courtiers and visitors. About two hours. Various locations. (*Performable by Church, Educational, Professional and Community Groups*) YOU'VE READ THE BOOK -- NOW DO THE MUSICAL! The Biblical story of staying true to yourself and finding courage. From the pages of the best-seller in history -- the epic story of Persia's legendary Queen now comes to the stage! Esther is the newly crowned Queen of Persia, wife of Xerxes, and she is Jewish -- a refugee from one of Xerxes' father's campaigns. No one knows that she is Jewish, or that she is the daughter of the highest ranking Jewish man in the land of Persia. Then the Jews are all condemned to die by Haman, the Prime Minister. Will Esther find the courage and the means to thwart Haman? **ORDER #2070.**

ESTHER: The Musical Schpiel by Lori Jacobs 5M 2W 1 either m or f, plus ensemble of 6m 6f. About 2 hours. Various settings. (*Performable by Educational, Professional and Community Groups*) The classic Biblical story with a twist. With a score made up of original songs based on Kletzmer Songs, Rap, Showtunes and even a little Country and Pop, this show is a rapid, surefire, farcical, tongue-in-cheek-retelling of the rise of Esther and her salvation of the Jews in Persia. Come join the party! **ORDER #3103**

THE FANNY BRICE STORY *Written and Arranged by* Chip Deffaa. 27 Characters (Can be doubled to 9 actresses and 6 actors) plus singing and dancing chorus. (+ a dog) About 2 hours. (*Suitable for professional, amateur and educational groups.*) This musical is inspired by the life of Fanny Brice (1891-1951), who rose from modest beginnings to become the highest-paid American singing comedienne of her day--for many years a famed star of the Ziegfeld Follies. The show begins with Emmie, a 16 year old girl in 1950, interviewing the then 60-year-old Fanny Brice. As Fanny reminisces the show unfolds onstage. Featuring 35 songs from the era of Fanny Brice, and characters who are larger than life, (Eddie Cantor, Flo Ziegfeld, W.C. Fields, George M. Cohan and Nicky Arnstein) this show was a hit in its premiere in New Jersey. This unique, family-friendly celebration of legendary entertainer Fanny Brice includes stories and songs (such as "Becky is Back in the Ballet," "Lovin' Sam," and "Always Leave 'Em Laughing") found in no other shows. This full-scale musical comedy features plenty of ensemble numbers, and is G-rated. **ORDER #3070**

FAUNTLEROY *An Exciting New Musical Book & Lyrics* by Max Golightly. Music & Lyrics by C. Michael Perry. 11M 8W 6B 1G + chorus. Wing and drop set. (*Suitable for production by ANY group.*) 2 hrs. The charming adaptation of the timeless classic, LITTLE LORD FAUNTLEROY. The original story that helped inspire "Little Orphan Annie." The tale of a wonderful, well-bred American boy, Cedric Erroll, who suddenly finds himself a member of the British aristocracy through his deceased father's inheritance. He leaves his life and friends behind him in New York City to travel to England where he will be trained by and live with a man he has never met, his grandfather, Lord Of Dorincourt. Troubles and set backs plague him but in the end he emerges -- "Fauntleroy!" **Orchestrations consist of:** Flute, Oboe, Clarinet, Bass Clarinet, Trumpet, Trombone, Horn, Percussion, Mallets, Drums, Piano, Violin, Viola, Cello, Bass. A Full-Conductor Score is available. **ORDER #3053**

FRANK'N STYNE -- The Musical (A Musical Parody) BOOK and LYRICS by Larry Hillhouse. MUSIC by C. Michael Perry. (*Suitable for Professional, College/University, Community, and Educational groups.*) SETTINGS: Styne Castle, front room. Styne Castle, laboratory. (also, a maze could be depicted by using the theatre aisles, with the constable entering and exiting the maze through various doors.) CAST: 5M 3W 1 either + extras About 90 mins. A hilarious send-up of the Frankenstein story as the great grandson of the original comes to Castle Styne as heir to the mysteries of his predecessors. The score contains gems like the maids singing "Castles Are So Hard To Dust", the new monster sings "It's Alive" as he imitates Elvis, Egor sings about "Goin' Choppin'" as he prepares to shop for body parts, and the list goes on. It's perfect for Halloween. Franklin Kenneth Styne inherits an old castle from a distant relative (Frankie N. Styne). Upon arriving, he finds that he also inherited a Styne Castle staff, consisting of a hunchback experimenter who converses with a portrait, there is also a cook, and her daughter, the maid. An inept local constable and his beautiful niece drop by to welcome him, and to check him out. F.K., who has a penchant for poetry, soon finds himself entwined in the centuries-old mysteries of Styne Castle. And the hilarity takes over from there. **ORDER #3019**

THE GYPSY TREE by J.D. Newman with Words and Music by Jennifer Haycock Errand. 3m 3f. About 90 minutes. Period 1800s Fantasy costumes. Exterior forest setting. (*Perfect for Amateur, Professional, Educational groups as well as Youth/Teen theatres.*) Jacqueline is a Gypsy maiden who yearns to settle down in a village. She steals her grandmother's magic book and casts a spell on a large oak tree. Jacqueline hopes her "Gypsy Tree" will keep her rooted in the village where she has fallen in love with a young man. Jacqueline and her grandmother engage in a battle of magic, which changes their destinies and helps them to finally understand one another. This pastoral comedy is written in blank verse and rhyming couplets. PREMIERE PLAY FILE **Order # 3126**

HOW THE WEST WAS DONE Book by ELIZABETH HANSEN & ELAINE HANSEN. Lyrics by ELIZABETH HANSEN & C. MICHAEL PERRY. Music and arrangements by C. MICHAEL PERRY (*Suitable for Professional, College/University, Educational & Community Groups*) 4M 4W. Several simple exteriors. HOW THE WEST WAS DONE is fast paced, toe tapping', rip roarin' "Western" show full of authentic American music and original songs that will both delight the heart as well as tug at its strings. The story, I hear'd tell, is like this: COOKIE, a right likable "Swedish meat-ball" of a chuck wagon cook, has sent for a mail-order bride. He shows up at a remote way-station to wait for the stage coach when

who should he find? A handful of our fav-o-rite Western types: LUCKY, the Gambler; CURLEY, the true-blue Cowboy; and SHERIFF, the...well... Sheriff. Well, sir, after talkin' and singin' a handful of great cowboy songs, the four of 'em come to find that ever' last one of 'em is waitin' fer someone on that stage. Suddenly, Curley gets a feelin' and puts his ear to the ground. The stage is a comin'. They sing a rousin' welcome song and head off at a dead run to meet the stage. Meanwhile, back at the way-station, a ear-shatterin' crash is heard real close. Then, four of the most disheveled fav-o-rite Western-type women come a staggerin' on: FRENCHY, the dance hall girl "with the heart of gold;" MISS ELLANEOUS, the girl next door; BELLE, a Southern woman-of-the-world chanteuse; and SHOTGUN, a rough and tumble gal in buckskins. Well, after some talkin' and singin' some wonderful old tunes theirselves, they hear the faint voices of our Western heroes a callin' fer 'em. But where could these boys be? As good a scout as Shotgun is, she just can't find where the voices 'air a comin' from. Will these poor gals end up a-wanderin' the Western wilder-ness forever or will they find these menfolk that are a-lookin' fer them. Well, not wantin' to spoil it, let's just say that like all good cowboy stories, everythin' ends happily fer ever'one concerned. The show is jam-packed with familiar tunes like SHENANDOAH, SHE'LL BE COMIN' ROUND THE MOUNTAIN, SWEET BETSY FROM PIKE, RED RIVER VALLEY, STREETS OF LAREDO, HOME ON THE RANGE, DANNY BOY, and a whole bunch more, not to mention original songs that make the stage resound with glorious voices, laughs, and perhaps a touching moment or two. The show runs about 75 minutes and all in all is a wholesome and delightful yarn for the whole family. *Small Combo Arrangements are available for this show with the following instrumentation: Full Drum Kit, Acoustic Guitar, Piano, Violin, Double Bass.* **ORDER #1002**

IRVING BERLIN: IN PERSON Written and Arranged by Chip Deffaa. Music and Lyrics by Irving Berlin. 1 M, 1 Piano Player. About 90 mins. Open Stage with props and furniture. *(For professional, college/university, community production)* Berlin was a small boy when his family--with little more than the clothes they were wearing--fled Russia to escape religious persecution. He never had much formal education. He never learned to read or write down music. But he gave the world songs that will live forever. This is the first--and only, as of this date--one-man show ever to be written and published about Irving Berlin. For a strong triple-threat performer, it's a wonderful showcase. Berlin made more money and wrote more hits than any of his so-called competitors. This dynamic solo show includes 40 Berlin songs--some famous, some rarities and rediscoveries; all irresistible. **ORDER #3115.**

IRVING BERLIN RAGTIME REVUE Written and Arranged by Chip Deffaa. This song-driven show, written for 10 performers of varying ages--five male, five female--presents some 40 spirited musical numbers (plus commentary) from the first dozen or so years of Berlin's long career and is a lively celebration of Irving Berlin (1888-1989), focusing on the early years of his career, when he was known as "the King of Ragtime." The most successful individual songwriter in American history, Berlin wrote about 1500 songs. This revue includes the terrific songs that first put Irving Berlin on the map. Occasional short commentary serves as connecting material to the songs. **ORDER #3144**

THE IRVING BERLIN STORY by Chip Deffaa Music by Irving Berlin, Chip Deffaa and others *(For regional theater, community theater, college, or secondary school.)* (23M 22W 5TB 2TG 2B 1G + CHORUS) The over 50 roles, big and small, can be doubled by 20 performers. Settings can be simple or elaborate. About 2 hours. The name of Irving Berlin conjures musical magic in the hearts and minds of theatre-goers and of the general populace. To those who listened and watched on Broadway, to dance bands, to singers in concert and on the radio, and on film, Irving Berlin, at one point in our history, was popular music. He wrote them all and we listened. *The Irving Berlin Story* is the first and only full-scale musical biography of Irving Berlin. In his lifetime, Berlin blocked every effort by others to dramatize his life, saying he insisted on maintaining his privacy; he said people could dramatize his life after he died. And now ASCAP award-winner Chip Deffaa has done just that. *The Irving Berlin Story* is a big, bold two-act musical comedy, with some 50-odd characters. This is a perfect musical for any theater with the space, personnel, and budget to mount a really big musical that is chock-filled with great songs! Berlin's story is a quintessential American success story. An immigrant raised in utter poverty, with little formal education, Berlin rose to be the most popular individual songwriter in the world. He could neither read nor write music. A musical secretary had to transcribe numbers he played, hummed, or sang. But the songs he created have delighted listeners for over a century. **ORDER #3060**

IT'S UP TO ME A Musical Revue by Mark Ogden. 1M 2W 7boys 10girls 1dog(played by either gender) about 90 minutes. Unit setting with many locations suggested by props and furniture, contemporary costumes. **(Perfect for Middle Schools, Junior High Schools, High Schools, Youth groups)** Based on Dr. Abraham Maslow's "Hierarchy of Needs", this is a fun approach to a serious subject. Welcome to the typical American neighborhood where eighteen kids of all ages -- kids of all kinds -- are learning to identify their needs and taking responsibility for filling them. Well, they're supposed to be taking responsibility, but a few of them are dodging it at every turn. Some are trying to escape completely! Their quest for self-discovery has been stifled by the discovery of drugs -- and other distractions. But they're not your kids! Or are they? We encourage families to see this show together for an educational, enjoyable way to help create a happier, healthier world! **ORDER #3165**

misFITTING IN Book and Lyrics by Jamie Young Music and Lyrics by Rick Rea An original, anti-bullying musical about a boy, Ben, who is new at school and is trying to find his place to fit in with the other kids. As he struggles to make new friends, he is faced with a difficult choice of following the crowd or being true to himself. This show is an excellent story that presents powerful messages in an amusing, creative way that will keep both kids and adults entertained until the very end. **ORDER #3151**

ONE NIGHT WITH FANNY BRICE by Chip Deffaa. *(For production by Professionals, College/Universities and Community Groups)* One-woman show. Simple unit set. 90 minutes. Fanny Brice worked her way up from singing on street corners for pennies as a kid, to burlesque, to Broadway... to becoming America's highest-paid singing comedienne. She fell for a dashing confidence man, Nicky Arnstein--and when she introduced her immortal "My Man," the whole country knew she was singing about him. There's no better showcase to be found anywhere for a strong triple-threat actress than "One Night with Fanny Brice." The score mixes fierce torch songs (like "My Man," "After You've Gone," "Baby Won't You Please Come Home") with irresistible comedy numbers ("Second-Hand Rose," "Oh, How I Hate that Fellow Nathan"), ragtime ("That Mysterious Rag") and vintage pop ("Lovie Joe," "Rose of Washington Square"). The actress gets to sing, to dance; to go from laughs to pathos, triumphs to heartbreaks... and back again. The show was originally produced Off-Broadway in New York at St. Luke's Theater; it has subsequently been revived twice in New York by The 13th Street Repertory Company. It has been equally well-received in productions at the American Century Theater, Arlington, Virginia; the Rosen Theater, Wayne, New Jersey; and at the Phoenix Stage, Naugatuck, Connecticut. It has been produced at the Open-Eye Theater, Margaretville, New York. Everyone loves a good rags-to-riches story. One small section of the play has a repetition of coarse language. **ORDER #3078**

PINOCCHIO! A Musical Book and Lyrics by Max C. Golightly Music by Neil K. Newell 15M 8W + chorus and dancers. Unit set with wing and drop. 2 hrs. Italianate Costumes. **(Suitable for performance by large cast Community, University/College, High School and Youth Theatre)** Inside each of us is a child--a little frightened, a bit unsure, wanting very much to find somewhere, someone to love. This is the story of a bond between a lonely woodcarver and a little wooden marionette who wanted so much to be a real boy. Through this story we learn that dreams are necessary--that love and belief are keys that open the doors to happiness. A new and delightful adaptation of Collodi's classic. "A Broadway Quality Musical!" ORCHESTRATIONS AVAILABLE FOR RENTAL INCLUDE: Bass, accordion, guitar, clarinet, piano/celeste, drums. **ORDER #3201**

THE PLANEMAKER The Most Unbelievable Story You'll Ever Believe In! by Marvin Payne and Guy Randle Adapted for the stage by C. Michael Perry. *(Suitable for Professional, College/University, Educational & Community Groups)* 5M 6F 4either. 1 hour+. Young Lucas Lightbrow can fly -- and not just in his dreams. But in those bright, yellow dreams is also Amy Fletcher. As they grow and marry, and bear a child, Amy dies and Lucas is left alone. Somehow the flying leaves Lucas. Then his relatives raise Lucas & Amy's son. But soon Lucas' grandson, Merwin, comes to live on the farm. And he teaches his Grandpa that it's all right to dream -- and it's even all right to fly. This musical is a delightful and insightful journey through life and love as we find out that there can be more to the stars than meets the eye. A wonderful contemporary score propels this story. "Music and story hold you spellbound. Every word paints a vivid image in the mind's eye" -- Mardi Gras Magazine. "An ending you will never forget." The Daily Herald (Provo). Payne soars through the 90-minute flight of fancy nonstop, taking his audience on a delightful ride." -- Deseret News. *No Piano Vocal Score is available. It is really not needed, because the vocal book has all the music and lyrics which cue directly with the included Performance/Rehearsal CD.* It is also available as a tour-de-force 'One-man Show'. **ORDER #3015.**

ROBIN HOOD: Legend of the Sherwood Bandit by Ed Farnsworth Music by Anthony Buck. 10M 5F + ensemble. **(Perfect for Community Theatres, Youth Theatres, High Schools and College/University theatre departments)** This tale of Robin Hood is told to the audience by a band of medieval troubadours, led by the character playing Alan-a-Dale, and centers on the evolution of Robin Hood from a playful noble to a selfless hero. Instrumental in this transformation is Maid Marian, a childhood friend who expects a different type of nobility from Robin than he is initially willing to uphold. Robin is surrounded by his traditional band including Will Scarlet, Little John, and Friar Tuck, and is opposed by Prince John, the Sheriff of Nottingham, and Sir Guy of Gisbourne. But it takes more than just the expected characters to effect a change in Sir Robin of Locksley. *Legend of the Sherwood Forest* relies on a new character, Rowena to portray the consequences of the selfish decisions Robin could have made along the way. Martha, Little John's wife, anchors the Sherwood bandits emotionally, and Much, the Miller's Son, balances what could have become a darkly emotional tale with the perfect amount of comedy. *The Legend of the Sherwood Bandit* is timely because its themes are relevant, and it is relevant because its characters are believable. **ORDDR #3042 [Premiered by Centerville Community Theatre, Utah -- 2014]**

THE SEVEN LITTLE FOYS -- A Fable of Vaudeville by **Chip Deffaa**. 3m 1w 2b 2tg 3b (Total cast of 11) *(Suitable for ALL groups, especially professional groups and tours.)* The story of "THE SEVEN LITTLE FOYS" inspired a classic film musical (starring Bob Hope and James Cagney), and then later also a TV special (starring Eddie Foy Jr. and the Osmonds). Now ASCAP award-winner Chip Deffaa has adapted this heart-warming saga for the stage, portraying a master entertainer, struggling to keep his family together after the death of his wife. Eddie Foy was a beloved song-and-dance comedian, and he was also a bit of a rogue. For the most part, he left the responsibilities of parenting to his wife. But when his wife died, he took their seven high-spirited children on the road with him. They created a family act--"Eddie Foy and the Seven Little Foyes"--that became the top family act of the era, an American institution. It was out on the road, Foy said, that he and the kids came to fully understand, through their hardships and challenges, the importance of family. They all grew up--the father, as well as the kids, Eddie Foy later acknowledged--while entertaining the nation. It is one of the few musicals where children are the stars. "The Seven Little Foyes" is written for 10 (or possibly 11) players--the seven Foy children (who appear to range in age from about five to 15 years of age, the actors themselves can be a little older than their characters), their parents, and family-friend George M. Cohan. There is also the role of a judge which can be "doubled," if desired, by the actor playing Cohan. **ORDER #3076**

THE SIDESHOW a musical about young people (and the grown-ups who teach them.) by Mark Ogden 2M 1W 3B 3G + optional ensemble. About 90 minutes. **Perfect show for Middle Schools, Junior Highs, High Schools and Youth Groups using age-appropriate casting, or for College & University, Community and Professional Groups where older actors can play the younger roles, or casting can be age-appropriate.** WHAT ABOUT JOE AVERAGE? WHERE DOES HE FIT IN? Joel Barker, looking back on his childhood, when he was just Joe Average, interacts with the memories of his past. Younger Joey was competent, fun, and talented in ways that don't regularly stand out. His father was the principal of The Institute for Gifted Children, and after a divorce, young Joey goes to live with his dad and go to school there. He meets the other kids of varying ages, who are all genius at something. He doesn't fit in. He wonders why his mom sent him and his dad pushed him into this school. But then, a gifted, young teacher, Liz, with more vision than her principal, whom she used to be sweet on, shows him that the things that make Joey ordinary begin to make him stand out, and he soon finds a place, and even more important, acceptance, into this weird and wacky club of Gifted Misfits. The "Dream/Nightmare" sequence roasts the dark side of special programs for any student or group of students: that our educational system -- and its administrators -- tend to exploit our gifted youth for their own gain and betterment -- and the dollars that are out there to be had in grant money. A totally terrific score fuels this musical with a message that says "it's ok to be ordinary, for ordinary people always find their place ... and run the world." Orchestrations are available for: *Clarinet/Alto Sax, Trumpet, Guitar, Banjo, Drums, Bass.* **ORDER #3158.**

SONG-AND-DANCE KIDS: The Story of the Seven Little Foyes by **Chip Deffaa**. Principal Roles include: 6M 6W 2Teenboys 1 Teengirl 3Boys 1Girl + Supporting roles for 8 men 11 Women totaling 38 speaking parts (doubling possible) Additional Chorus also possible or the supporting roles can be the chorus. Several simple settings. 2.5 hrs. *(Suitable for production by Amateur and Educational groups, the size of the cast will prove too large for most professional groups, but ideal for community theatres.)* If you're looking for a big, exuberant, large-cast, full-length musical comedy with roles for lots of actors, look no further! The warm, witty, and nostalgic "SONG-AND-DANCE KIDS: The Story of the Seven Little Foyes" includes such colorful, historical characters as Harry Houdini, Marie Dressler, Irving Berlin, President Woodrow Wilson, and Mae West. The real stars of this musical, though, are seven rambunctious "song-and-dance kids" of the Eddie Foy Family. This is the story of a real-life master song-and-dance man who wound up leading the most successful family act in vaudeville by taking his seven irrepressible children out with him "on the road" after their mother died. Defying the odds, Eddie Foy and the Seven Little Foyes became an American institution. He'd never really thought he was cut out to be a father. His kids had certainly never thought they were cut out to be entertainers. But in the tough times, touring together, the kids--and their

father—came to fully understand the importance of family. With lots of heart and plenty of humor, its vaudeville era setting does not isolate it as it certainly speaks to us today. For it's the story of a single parent—a widower—trying to hold his family together, teaching his kids the only trade he knows. His trade just happens to be singing-and-dancing. The kids, at first, don't want to go along with him. But the father knows it's the only way to keep the family together. As the family troupes across America—entertaining folks from Waterbury, Connecticut to LaVergne, Tennessee, to Los Angeles, California—they're also learning what's really important in life. **ORDER #3080**

A SOUTHERN CHRISTMAS CAROL Book, Music and Lyrics by **Rob. Lauer**. Musical Arrangements by **Jeff Joyner**. As few as **6 males and 4 females** can play the 25 multiple roles. (*Suitable for professional, amateur and educational performances*) Think Charles Dickens meets Horton Foote. *A Southern Christmas Carol* transplants Charles Dickens' classic story from 1840's London to 1930's rural Georgia during the height of the Great Depression and Jim Crow. When the show first premiered in 2003 at Cotton Hall Theatre in Colquitt Georgia, featuring a New York City-based cast and crew, critics praised it as being "Lovely...sad, funny, inspiring...something truly beautiful, honest and original." Georgia audiences so loved the show that Cotton Hall Theatre continued to produce the show out of New York annually until 2005. Arrangements are available for Violin or Flute, Guitar, EbAlto Sax, and Bass. **ORDER #3064**

STORM BOY A Devastating Tale of Brotherhood, Love, and Loyalty, a play with songs by Steve Eaton Evans with Tim Laycock. *20 M 12F + villagers. (Some doubling possible) (Perfect for all theatres, professional, amateur and educational.)* One of the finest true stories to come out of the lives of the Life Boat Crews in the southwest corner of England: Lynmouth in Devon. Set in 1899, the play is inspired by the famous "Overland Launch" of the Lynmouth Life Boat, which was dragged in a terrible storm by its crew for 14 miles over Exmoor to launch at the more sheltered Porlock Weir. This award-winning play has a variety of lively and sombre songs, from haunting sea chanties to Exmoor folk songs, that punctuate the comic and tragic moments of this inspiring story. Twin brothers, Alfie and William Teale, have grown up wanting nothing more than to become lifeboat men. As they near their 16th birthdays, William gets his dream; for, you see, Alfie, because he had suffered some brain damage at birth, is judged too 'simple' by the Life Boat Captain. *Storm Boy* is the moving tale of Alfie's struggle to be treated with fairness and equality in a harsh Victorian world. Then in a moment of crisis at sea, with William on a ship floundering and about to sink, all the lifeboat men – including a newly conscripted Alfie – risk life and limb in a fourteen mile trek across Exmoor in order to rescue the men of William's stricken ship in The Bristol Channel, off the West coast of England. The final moments of this play will tear your heart out as the brothers make a decision that endangers them both. **ORDER #3213**

TAKE THE MOUNTAIN DOWN Book, Music and Lyrics by **Marvin Payne & Steven Kapp Perry**. About 90 minutes. (*Suitable for Professional, College/University, Educational, Community and Church Groups*) "Mountain" is the musical telling of the parable of the prodigal son in the bluegrass music style. What happens when a wayward young woman needs to hear the sweet story of the Prodigal Son, and the only folks who love her enough to tell it are the players in a bluegrass band she once deserted? On an autumn afternoon in Appalachia, the Potluck Social String Band takes a break from their concert in the park and weaves the timeless tale of redemption and forgiveness around their former bandmate with the strings of guitars, banjos, fiddles, bass, and mandolin. However, the story can be told by actors with a separate band, or actors who can play instruments, or a group of actors and a guy with a guitar. Anything is possible in this flexible musical that will *Take The Mountain Down* and, at the same time, bring the house down! **ORDER #3055.**

THREE TIMELESS TALES by *George and Gayanne Ramsden King, Katherine Farmer, C. Michael Perry, Eda Ashby, Mylee Bell*. Contains "The Bremontown Musicians," "The Funny Little Woman and her Dumplings," and "The Ugly Duckling," in an hour devised for young people to perform and/or be performed for. Premiered by The Afternoon Players. **ORDER # 3294**

TOAD! by Beverly Warner, Mimi Bean & Wes Wright. 9M 2W 4either M or F + chorus. Unit set with wing and drop. A lively and sprightly version of Kenneth Grahame's "*The Wind In The Willows*". (*Perfect for Colleges/Universities, Community Groups, Children's and Youth Theatres, High Schools, and Professional Theatres that can handle 15 characters + chorus*) This adaptation is packed with fast-paced, non-stop action from lights up to lights down. All of the wonderful characters are waiting for you in this Broadway style adaptation: Mr. Toad, Ratty, Moley, Badger and a delightful story of reckless abandon. The dialogue is witty and the script is cleverly devised to portray the foolishness of the self-centered, egotistical Mr. Toad and his warmhearted, well-meaning friends. Great opportunity for the use of creative animal makeup and costumes! Plenty of chances for good, exciting choreography. PLUS a well hidden yet, discernible moral is entertainingly presented. A first class score! "*The music is delightful!*" *DAILY UNIVERSE*. 90 minutes. ORCHESTRATIONS AVAILABLE FOR RENTAL INCLUDE: piano, harp, flute, bass, drums. **ORDER #3081.**

TOM SAWYER (A musical for the teenager in all of us.) Book, Music & Lyrics by C. Michael Perry (*Suitable for Professional, College/University, Community, and Educational groups.*) 11M 5W 9Teenboys 7Teengirls. Space setting. 2 hrs. Adapted from the Mark Twain novel, this TOM SAWYER tells the story of Tom & Huck and Tom & Becky as teenagers, not young children, theirs is a story of adolescent awakening — the plot is woven together by the ominous thread of Injun Joe who wants revenge on Tom. The story is intact and most of the familiar scenes are there, but, many of the wonderful scenes skipped over by other dramatists are included to heighten the subplot and conflict of the Injun Joe side of the story. The musical has heart and doesn't whitewash the characters or the events. Yet, it still remains a musical that the entire family of man will enjoy. With songs like: "A Right Fine Day!", "I Got Me A Girl!", "Come On Along!", "Gotta Keep Mum", "I'm Gratified" and "Trouble Signs" your audience will be totally involved and tapping their feet for an unequalled experience with Mark Twain's lively characters. *Piano accompaniment only.* **ORDER #3012**

TURN THE GAS BACK ON! A Madcap Musical by Max Golightly, C. Michael Perry and Neil Newell (*For Professional, College/University, and Community groups*) 6M 4W + chorus. The setting is the interior of a theatre. 2 hrs. It's a zany show about a director and a troupe of actors trying to put on an improvisational musical inspired by a work of modern art. Roger Howard, Director of a small acting company, brings Marvin, a modern artist friend, to his theatre to see a rehearsal of some of the scenes of a play he's producing, for the purpose of convincing him it can be done with the same resulting effects and methods the painter gets with his avant-garde paintings. As the play within the play proceeds, the actors and actresses try to apply natural motivations to the meanings in the play. Impressed with a song sung by Adele, an actress past her prime, who is replacing a regular member of the company, Roger includes the song in the show and succumbs to her warm charms. Wayne and Morris, who play opposite Myra, have

difficulty in switching from the real to the unreal characters in their efforts to understand what significance “the Object” has in development of the theme of the play. This is further complicated by the relationship of Lily, Roger’s assistant, with her unknown to all mother, Adele. In the final scene Myra is carried away in her characterization of Looma, finally losing contact with her own identity. She is brought back to reality by the others when they realize that “the object” really belongs to the audience not the actors, for when a work of art is created and presented to the public, it becomes theirs—to be done with as they see fit. They give the object back to the audience in the end, because that is where it comes from. Actors emotions run the gamut. A challenging show. *Orchestrations available include: Flute, Clarinet, Alto, Tenor and Bari Saxes, Trumpet, Trombone, Guitar, Percussion, Drums, Piano, Violin, Cello, Bass.* **ORDER #3016**

WE BAND OF BROTHERS: Cody, Hickok & Jack -- A Cowboy Musical Farce Book by R. Rex Stephenson & Mike Trochim. Music by John Cohn & Brent Watkins. Lyrics by R. Rex Stephenson. 11M 7W + ensemble. A two-act musical about the real life theatrical exploits of Buffalo Bill Cody, Wild Bill Hickok, and Texas Jack -- taken a step or two further! The time is 1870, in Chicago, where three legends of the Old West trade their horses and buckskin outfits for make-up and store-bought costumes. Confronted by lines to memorize, Irish stockyard workers as Indians, and an Italian opera singer portraying an Indian Princess and more bizarre casting—this is a true story of American heroes on the stage. The only thing this farce is missing is five doors. (or seven doors, depending on which side of the Atlantic you are on.) The physical comedy is priceless. The situations are classic. “Let’s put up a play in five days (one that isn’t even written yet) and become famous, with no professional actors or even any money to mount the show.” A premise like that seems slim, but it worked! The original show that this musical is based on was called, “Scouts of the Prairie.” The show went on. It ran for several years. The musical itself was very successful in a summer run in 2000 at the Blue Ridge Dinner Theatre in Ferrum, Virginia. **ORDER #3156.**

WHATSOEVER: THE MUSICAL STORY OF ABRAHAM The Quintessential Man of Faith by Mark Ogden. 13M 5F 1boy 2Teenmales Various Setting or Unit Set. About 2 hours. (*Performable by Church, Educational, Professional and Community Groups*) From the city of Ur to the pinnacle of Mount Moriah, Abraham's story is the most pivotal in the Old Testament as it wraps up what has gone before and prepares for what comes after. It is a type, a foreshadowing of the New Testament and the sacrifice that will be asked of another Father and Son. **ORDER #2073**

WILD DUCKS by Henrik Ibsen. Adaptation and Lyrics by Lee G. Williams III Music by C. Michael Perry. An Epic, Dialectical rendering of Henrik Ibsen’s “The Wild Duck” 3M 2W 1breeches part. 1 multi-location setting. (For performance by College/University, Professional and Community groups) Once upon a time ago Lee G. Williams III, who loved all things Brechtian, began to re-imagine one of his favorite Ibsen plays as told by Bertolt Brecht. WILD DUCKS is that reinvention. Through symbolic realism truth is brought under the microscope, and illusion is pitted against reality. With interpolated original songs, slides of images reinforcing or contradicting the shifting moods of the piece, an old man played by a woman, and a familiar story, we have a new play for a new era. In this new version, the audience will come to realize, clearly, that there is more than one Wild Duck on stage, as well as many in the audience. **ORDER #3170.**

YANKEE DOODLE DANDY by Chip Deffaa with music and lyrics by George M. Cohan and others. 33 speaking parts(20M 13F) + chorus. (Doubling is possible) About 2 hours. (*Suitable for educational and amateur groups. The cast may prove too large for professional groups.*) The story of the rise of George M. Cohan to the Broadway stage is told in this exuberant musical. Cohan rose from poverty to become a top star, playwright, songwriter and producer, also honored with the Congressional Medal of Honor. YANKEE DOODLE DANDY relates his inspiring all-American success story, filled with such immortal Cohan greats as "Give My Regards To Broadway," "You're A Grand Old Flag", "Harrigan," "Mary Is A Grand Old Name," and "I'm A Yankee Doodle Dandy." You can use 33 different actors to play the 33 different characters and you can also have a chorus as big or as small as you want. 18 of the 46 musical numbers in this show feature members of the chorus, so there’s plenty for the chorus to do, and gives the show its big feel. If you’re planning a really big production -- at a regional theater or community theater, or at a college, high school, or middle school -- and you would like to use a big cast, this show is perfect for you, because it has lots of life, lots of color, and lots of characters! However, it is also entirely possible to do this show well with a smaller cast, of 20 or so actors, with “doubling” of roles. The score is rich with Cohan favorites, and even includes a couple of specialties by Irving Berlin, who idolized Cohan. **ORDER #3066.**

SHORT MUSICALS (under 1 hour – in alphabetical order)

THE ARCHER WHO WENT I KNOW NOT WHERE TO FETCH I KNOW NOT WHAT Book & lyrics by Deen Ferrell. Music by Larry Pearson. 9 characters + 5 puppets played by 8 performers (3m 1f 5 either) Simple fluid settings. Period or Modern Costumes. 45 minutes. (*Suitable for all those who perform for children and young people. TYA*) Based on a Russian folk tale, the story concerns Andrei, the Royal Archer, who, when he chases down one of his arrows, finds it imbedded in a magical white dove. Andrei removes the arrow. The dove turns into a beautiful girl (a princess) and becomes his wife. Enter the King and his Counselor. Jealous, smitten by the young Princess Tia, they devise three quests that are sure to rid themselves of Andrei. But through the magic held by Tia, and her former servant, now invisible, the seemingly impossible quests are completed, and in the end there is a new King and Queen on the throne. Seven delightful contemporary songs help to drive the story to its end. **ORDER #3085**

BEFORE NEVERMORE A Poe Adventure with Book, Music and Lyrics by Meg Crespy. 1M, 1F and 2 actors of either gender playing 5 characters. Several fluid settings between Philadelphia and the Delaware coast. 1840s Costumes. (*Suitable for Professional, Amateur and Educational theatres for Children and Youth, TYA*) BEFORE NEVERMORE is a mashup of Poe tales including *The Gold Bug*, *The Purloined Letter* and *The Pit & The Pendulum*. Aided by a raven named, Nevermind, Poe investigates a mysterious paper that was found in a bottle, creating history’s first detective fiction along the way. With a dash of audience participation, a bumbling villainous duo, jokes for young and old, and six delightful songs, this show points to many of the masterworks created by Edgar Allan Poe, and gives a humorous look into the process of how a story is discovered. **ORDER #3194**

THE BREMENTOWN MUSICIANS *Retold by Katharine Farmer and Gayanne Ramsdsen King. Music and Lyrics by Eda Ashby.* 5f 4m 4either. About 15 minutes. Simple or elaborate sets and costumes. The classic story by the Brothers Grimm of a donkey, a dog, a cat, and a rooster -- who are cast aside at the beginning of the play and told that they are "too old to be of any use." In the adventures that follow, they discover that they can all sing very well together and so they decide to go to Brementown to earn their living as performers. On their way through the forest, they happen upon a house full of robbers and, quite unwittingly, they succeed in scaring the robbers away. They then take over the robbers' lair and decide to open it as an inn where they can sing, entertain guests, and earn their own way. This entertaining comedy hilariously brings home the message that we are never too old to be of good use and that you can indeed teach old donkeys, dogs, cats, and roosters new tricks.. **ORDER # 3296**

CINNAMON STICK by Deen Ferrell 12 Characters 4m 6f 2 either. Symbolic unit set. Abstract Costumes. **(For production by College/Universities, High Schools, Youth Theatre Groups, Community Theatres, Professional TYA)** A tattered circus Ring Master takes us on a magical, musical tour of the human heart, as viewed through the eyes of a young, teenage girl. We see hope, dreams, disappointment, disillusion, love, laughter, and a tear-marked determination rising from the confrontation between life as it is, and life as we dream and believe it should be. **ORDER #3197**

COLUMBUS! Conceived and Written by Joe Cosentino Music and Lyrics by Susan Mondzak. (8M 4F + extras) (Doubling to 3m 1w is possible) Several simple settings. About 50 minutes. *(Suitable for production by professional, educational and amateur groups. A great touring show.)* **COLUMBUS!** follows Columbus' dreams of becoming a famous explorer and his attempts to sail a direct route to the Far East. We witness his struggle for support, eventual backing from Queen Isabella of Spain, the survival of his ship's mutiny, landing in the new world, and his effect on the Native Americans. Columbus may not have discovered America -- even by accident -- but he was the explorer who found it and thus began European expansion. *This show was first produced by Interborough Repertory Theater and toured through Encore Performing Arts, Inc. of New York.* **ORDER #3116**

EL BULLY by Joe Rosenberg. Music and Lyrics by C. Michael Perry. Additional Music by Kim Paice, Andrea Docter & Jared Rounds. Cast of 7 principals 2m 2f 3either + extras. Simple space setting. About 40 mins. **(This play is perfect for Adult actors performing for young people, and young people performing for themselves. Upper Elementary aged students through Middle School and Junior High ages would enjoy this play.)** This play has Spanish. This play has English. This play has them both together in the same sentence: Spanglish! In school, an English speaking tough-guy bully falls head over heels in love for an Hispanic girl. All goes well until he becomes victimized by a lack of Spanish language skills, simply because he doesn't know that "prima" in Spanish means "cousin". His prior treatment of his fellow students is also a hindrance for him to be understood by them -- no matter how much he longs to be understood. But, enlightenment, and compassionate treatment bring a happy ending. The play has seven song lyrics ready for musical improvisation by your cast. OR you can purchase the Piano-Vocal Score that includes music for all of them. **ORDER #3169.**

JONAH! A Short Musical Book, Music and Lyrics by C. Michael Perry. *(Perfect for Community, College/University, and Church Groups)* Bare stage. Props and scenery should be from found items. 4m + chorus of 10. A short adaptation of the popular Bible story where God speaks to Jonah, Jonah speaks back to him but decides not to listen and proceeds to try to hide from God. In a similitude of the Savior, he spends three days in the belly of the whale (or great fish), likened unto the three days in the tomb. He follows the will of the Lord and is not happy about it until he is allowed to realize that all people, no matter their state of righteousness, have the right to salvation. SONGS INCLUDE: Arise, Jonah!, Middle Of The World, From The Deep, Nineveh City, New Man, Of You! **ORDER #3006**

NURSERY RHYME CAFE *(Tales from the Fractured Side Series)* Script and Lyrics by E. Gray Simons III Music by C. Michael Perry. **TYA** About an hour. 28 characters can be played by a cast of 8 performers, if doubled. Little Bo Peep has lost her sheep, Little Miss Muffet has been badly frightened by a spider and Georgie Porgy has been making girls cry all over town. But when Jack B. Nimble and his associate Simple Simon bump into Humpty Dumpty in the Nursery Rhyme Café, the day only becomes more extraordinary. Humpty hasn't been the same since he had his great fall. In fact, he claims that all the king's horses and all the king's men never even tried to put him back together again. Is Humpty just a cracked egg or is Old King Cole not really a merry old soul? It's just the beginning of a mystery that unfolds as you enter the Nursery Rhyme Café. **Order #3181**

OF BABYLON (Based on the Steven Vincent Benet short story -- "By The Waters Of Babylon.") Book by C. Michael Perry & L. Susan Lewis. Music and Lyrics by C. Michael Perry. *(Suitable for Professional, College/University, Educational(High School) & Community Groups)* 3M 1W +chorus and dancers. Space setting. 1 hr. The time: Man after he has all but destroyed his civilization. The survivors live in primitive tribal societies and worship the "Gods" who, as legend has it, dwelt of old in "The Place Of The Gods". A young boy sets out on his quest to become a man and finds the ruins of that forgotten and forbidden civilization. He learns and grows and begins to strike out with new hope to rebuild all that was so carelessly lost by his human predecessors. The story is adapted from Steven Vincent Benet's post-apocalyptic tale, "By The Waters Of Babylon." This is NOT your Rodgers & Hammerstein show. The music reflects the dramatic action without 'showtunes'. It underscores and points to character and plot through melody and harmony, without splashiness. (Not that splashiness is 'bad', just not right for this production.) *Piano accompaniment only.* **ORDER #3018**

THE PUMPKIN CHILD A puppet or live action skit with original Music and Lyrics by C. Michael Perry 1M 6F 1either. Simple Setting/costumes [Fantasy or Contemporary.] Love people for who they are. This little musical sketch is about loving and respecting others. About 15 minutes. With original songs. Can be done with puppets or live actors. \$20.00 for a Production Package which includes one performance royalty, a script, the songs and the rights to duplicate 11 copies. Extra performances \$5.00 each, Amateur, Educational or Professional. **Order #3035**

THE RANSOM NOTE (OR SWEET KATY'S PERIL) A Melodrama of Unusual Mirth by Sheila Rinear. Large Cast, Singing Chorus, and a Band. One location. Frontier costumes. **(Perfect for Elementary Schools, Middle Schools, Junior High Schools. High Schools and many youth theatre groups.)** Want some silliness that doesn't mean anything and goes nowhere but no one cares because they're having too much fun? Then you have the idea of THE RANSOM NOTE. The typical melodrama characters are present in the story of money to be stolen by the Villain, a Heroine to be kidnapped, and a Hero to be educated. There are orphans, and animals, and fathers who come to the rescue. There are old time songs to be sung,

talent to be auditioned, and Villains to be thwarted. It's a smile-a-minute, laugh-out-loud evening of frivolous merrymaking and a blast for your cast. **ORDER #3162.**

REINDEER GAMES: A CHRISTMAS PANTO FOR YOUNG AND OLDE! by Martin R. Collin. 55-60 minutes. Cast size: Minimum Male roles(doubled)=8. Minimum Female roles(doubled)=5. Minimum total with doubling=22. Minimum total without doubling=57. + Chorus. Could be done with a lot of doubling, or even tripling, but is intended as a large-cast piece [25-100] with gender flexibility. The more the merrier! Traditional period and contemporary costumes. Simple representational set with props (or as elaborate as you desire), (*Suitable for a mixed-age group in Schools, Churches, and Community Theatres.*) An evening of ragtag holiday merry-making, festivity, revelry, audience participation, happy yuletide songs and dances, and jollification featuring: Elves, Fairies, Children, Choristers, Musicians, Ancient Citizens, The Christmas Bear, Red Riding Hood and The Wolf, Rudolph and Clarisse, a holiday quiz show, Big-Head Characters, The Giant Blunderbore, and the retelling of the old mummers tale, *Saint George and the Dragon*, with Father Christmas himself! **ORDER #3167**

SEARCHING FOR SPARKS by Dean Olivet Cast: 2 M, 2 F, 28 flexible, opt. extras (Doubling: 1 M, 1 F, 10 flex) Performance Time: Approximately 50 minutes. Flint is a boy who can't find his "Spark"; Cindy is a girl who will stop at nothing to help him find it. With the help of a musician, a class clown, an environmentalist, a brainiac, a volunteer, a hockey player, and a wise old janitor, Cindy finds out that Sparks aren't always what she thought they had to be, and Flint discovers that sometimes the best time to find your Spark is when you aren't looking for it. Written to appeal to audiences of all ages, this musical, inspired by the work of Peter Benson, and his "Sparks" curriculum used in the classrooms at Highlands, and elsewhere, is perfect for later elementary and middle school classrooms, there's a part for everyone to play! The intent of the original book was "How parents can help ignite the HIDDEN STRENGTHS of teenagers [or students]." Features 7 original songs. Originally commissioned and produced at Highlands Elementary in Edina, Minnesota. **ORDER #3212.**

THE SKELETON IN THE SCHOOL A Short Children's Musical. Book & Lyrics by Linda Britt Music by Colin Britt. 5b 9g or 6b 8g (+ extras if desired) About 20-25 minutes. Simple settings and contemporary school clothes for costumes. When four students at the Richard Scarry School in Lewburn, Maine, (location can be changed) discover a skeleton in the boiler room, rumors fly. Is it a former janitor? Is it their old principal, who retired (or so they thought)? Is it the teacher no one liked? And should they even tell anyone? After all, the boiler room is off limits to students, so if they tell, won't they get in trouble? Will the truth about the skeleton ever come out? Produce this delightful short musical for your school or youth group at Halloween, or any time of the year! It's easy to cast and stage with 5th and 6th Grade students and only 5 songs. No huge dramatic structure, just a simple premise, and your students will be feeling good about themselves and their friends as they tackle this fun little show. A great introduction to theatre and performing! **ORDER # 3047**

A STAGE DOOR KIND OF LOVE (A FRENCH WOODS KIND OF LOVE) a mini-musical by Chip Deffaa. 1m 1f (both teens) 12-15 minutes playing time. (*Perfect for High-Schools, Youth Theatre Groups, Middle Schools, Summer Camps*) A Stage Door Manor, the best theatre camp in the world, we discover a boy and a girl who have played romantic leads in the shows at camp for years. The girl has developed romantic feelings for the boy, who is oblivious and just thinks of her as his favorite scene/acting partner. It is based on several teens who shall remain anonymous, and is the kind of situation many girls and boys who love theatre can relate to. It is perfect for short play festivals, evenings of varieties of drama, and competitions. It has been performed at several summer theatre camps and will be seen at a theatre in NYC in the fall of 2019. **ORDER #3145.**

THE UGLY DUCKLING Book and Lyrics by George and Gayanne Ramsden King. Music by C. Michael Perry and Mylee Bell. Additional Lyrics by C. Michael Perry and Mylee Bell. 24 characters: 4m 5f 15 either (can be doubled to 9 players). Simple Setting and fairytale/animal costumes. *Can be played by children and/or adults for child and family audiences.* The Ugly Duckling is cast off and scorned because he is seen as "different" from the very moment he hatches from a large awkward egg. He is at once chased from the castle yard while all the animals make fun of him. He is then rejected by an Old Woman and her pets and finally spends a long cold winter huddling in a marsh. When Spring brings two hunters with guns to the marsh, the Ugly Duckling courageously saves a beautiful swan from being shot by them. It is then that he finally realizes that he is also a swan and is immediately accepted by the swans who praise him for bravery. At long last, he finds love and acceptance, and the place where he really belongs. Also part of *Three Timeless Tales*. **ORDER #3295.**

THE UPSTANDERS by Dean Olivet Cast: 4 M, 9 F, 17 flexible, opt. extras (Doubling: 2 M, 1 F, 12 flex) Performance Time: Approximately 35 minutes. Bullying comes in many flavors. Kids can lie, steal, and intimidate, make others feel bad about not fitting in, or for being who they "shouldn't" be. They can even bully by getting revenge for being bullied in the first place. Fortunately, there are just as many ways to stand up to bullying, to be an "Upstander," and the kids at Highlands School may find it within themselves to stand up in the face of these all too familiar pickles. And, with a little empathy, they may even find ways to Upstand for the bullies themselves. This easy to stage musical, written to appeal to audiences of all ages, is perfect for 4th-8th grade thespians. Features 7 original songs. "The Upstanders" was originally commissioned and produced at Highlands Elementary in Edina, Minnesota to highlight the bullying awareness "Upstanders" curriculum used in the classrooms at Highlands. **ORDER #3211.**

WHERE IS JILL? A multi-media musical for children by Shirlee Shields. Music by C. Michael Perry. About 45 minutes. 9 Males, 8 Females, + extras. (*Suitable for Children's Theatre and Theatre for Children by Professional and Amateur and Educational organizations.*) Jack cannot find Jill to make their usual daily trip up the hill to fetch a pail of water. He seeks the help of his friends in Nursery Rhyme Land to search for her. The news of Jill's disappearance is picked up by national TV and soon becomes the concern of the President of the United States and the United Nations. The United Nations unanimously votes to send Jack around the world to search for his missing Jill. Cow, however, has the clue, but doesn't know what to do and sings her dilemma. Meanwhile, astronauts are being launched for a moon landing as part of the U.S. space program. When they arrive on the moon's surface they find Jill. She has been up there visiting some moonbeams. How did she get there? Cow let her ride on her back when she jumped over the moon one day. Jill was getting a little bored around Nursery Rhyme Land just fetching water with Jack, patting Mary's lamb and calming Miss Muffit, so she talked Cow into letting her take a trip over the moon. She then convinced Cow to drop her off up there so she could visit some moonbeams, chat with the man in the moon and sample some green cheese. But alas, poor Cow could not get the weightless Jill back on her back for the return trip. Back on earth, distraught Cow visits the TV news studio and tells her story on a national broadcast. The astronauts return Jill to earth,

a large celebration is held in Washington D.C. and people from all over the world rejoice because everyone cares about the safety of a little girl. This play was written to encourage children that they must ALWAYS tell friends or family where they are going and NEVER go anywhere alone or with a stranger. A fun piece for CHILDREN. **ORDER #3052 (From the PREMIERE MUSICAL FILE)**

WHO'S RUNNING THE SCHOOL A Short Children's Musical. Book & Lyrics by Linda Britt Music by Colin Britt. At least 8 girls and 6 boys, the more the merrier. All roles are able to be customized to each producing group. Classroom setting, contemporary school clothes for costumes. About 20-25 minutes. The premise is simple: What if you came to school and couldn't find your teachers? Not a single one! Would you go home? Demand to be the Teacher? Bully your way through it all? Do anything you want to, without the teachers in the way? Would chaos ensue? The answer: Yes! A fun show that gives young performers a great chance to sing six songs, and dance, without the threat of playing a character they are not familiar with, as they may simply play themselves. No huge dramatic structure, just a simple premise, and your students will be feeling good about themselves and their friends as they tackle this fun little show. A great introduction to theatre and performing! **ORDER # 3046**

WIND IN THE WILLOWS by Meg Phillips Crespy 40 minutes 5 actors (2M 1F, 2either) (*Suitable for Professional, Educational or Amateur performances for Youth Theatre, Children's Theatre or TYA*) Written in melodrama style -- in keeping with many of the theatricals of the period in which the original novel was written and the story set -- the script encourages audience participation. It chronicles the adventures of Toad and his friends with a fast-moving storyline, lots of humor, and a nod to Kenneth Grahame's beautiful prose. Although the primary audience is children, the script also contains references for adults, in the vein of the old Rocky and Bullwinkle cartoons. **ORDER #3195**

THE ZENITH ESCAPE by David Crespy. Music and Lyrics by Meg Phillips Crespy. Either 6 actors: 2m, 2f, 2either., OR 7 actors: 2m, 2f, 3either. Simple or elaborate settings as desired. Works well in a found space. Contemporary costumes, and anthropomorphic costumes/props. (*Perfect for TYA companies with Professional, Amateur, College/University or High School aged actors.*) In this madcap interactive children's musical comedy, Hank & Cici Hunter are two kids sucked into the mysterious land beyond the TV screen: Zenith! Unless they save their Mom from the evil game show host, Neato Keen and his henchmen, the Couch Potatoes, they'll be turned into couch potatoes themselves! Many opportunities for the audience to be coached into the action onstage through Creative Drama techniques. **ORDER #3196**

PREMIERE MUSICALS (90 minutes or longer – in alphabetical order)

What is a PREMIERE MUSICAL?

The scripts in this section have not been performed in their current versions. They are quality musicals that just need a little fixing, trying, testing — poking, prodding — in front of an audience.

The royalties are lower for any producer and the opportunity to work with the authors in presenting a World Premiere is exciting.

Every show has to start somewhere — it might as well be with your theatre group or production company.

Right now these shows have PIANO accompaniment. But orchestrations or small combo arrangements could be created for your production.

THE ANGEL AND THE REBEL (A true story from the Civil War) Book Music and Lyrics by James G. Lambert and C. Michael Perry. (*Suitable for College/University, Educational and Community Groups*) 11M 6W 2 TB plus soldiers and townsfolk.. Unit Set with wing and drop. 2 hrs. A great adaptation of one of the most remarkable stories ever to come out of the Civil War. Basically it is the story of a Confederate Soldier and a Northern Lady. Our Soldier, Stacy, is captured and placed in a Union Prison Camp along with other members of his company and his newly adopted brother, Johnny. A Northern family becomes interested in Johnny and Stacy during their weekly "compassionate service" visits to the camp. They hatch a plan to help them escape. However, Johnny dies before the attempt is made but Stacy is persuaded to go through with it anyway. Safely hidden in the home of his benefactors, the O'Neills, Stacy falls in love with the beautiful Esther. When her older brother Avery returns from the war we find an unusual connection between the two — as a member of the Confederate Medical Corps Stacy had earlier saved Avery's life. **ORDER #3001.**

THE ANOINTED An epic musical drama. Book by **Thomas F. Rogers**. Lyrics by **Thomas F. Rogers and C. Michael Perry**. Music by **C. Michael Perry**. 39M 3W +chorus. (Doubling of roles is recommended). Unit Set. 2hrs. (*For community and College/University groups, with doubling professional groups could perform this show.*) A musical spanning and contrasting the years from Saul's Kingship, when David slew Goliath, through to Solomon's building of the temple in Jerusalem. A gripping musical drama. **ORDER #2001**

APOCALYPSO! A Revelation of a Musical • Book and Lyrics by Thom Duncan, Music and Lyrics by C. Michael Perry. Sounds like NO Bible story you've ever heard before! 23 characters, can be doubled. 20 brand new songs. A group of theatre-folk gather to enact The Book of Revelation as a musical. What they come up with is shocking, sultry, funny, warm, and quite unique. For them it is the chance of a lifetime. They could be discovered! The writer/director/producer is a legend and everyone wants to work with him. As they tell the story of REVELATIONS, they learn more than they want to about this enigmatic man. And they don't like what they are learning. **ORDER #3329**

CHRISTMAS ON THE BLUE Book by Elizabeth Hansen Music and Lyrics by C. Michael Perry **PERFECT FOR PROFESSIONAL, COLLEGE/ UNIVERSITY, AND COMMUNITY GROUPS TO PERFORM DURING THE HOLIDAYS.** ONE interior setting -- a radio station, with control room and studio space visible. 1940s costumes. About 100 minutes. Christmas Eve, 1943. The war still rages in Europe and the Pacific, as, outside of Cleveland, Ohio, WCCR, a small radio station, struggles to survive not only the worst blizzard in 100 years, but with the fact that it's pretty near

broke. WCCR, a member of the “Blue Network”, (which has struggled since its separation from NBC) has lost nearly all of its advertising to stations still affiliated with the larger networks. On top of all of this, station owner DORIS IRVING’S husband has been MIA since July of 1943. All her prayers have gone unanswered and she’s just about given up hope. Then, from out of the blizzard, a handsome stranger, NICK ANGELO, appears, who seems to be an “answer to their prayers.” He can sing, act, dance...there doesn’t seem to be anything he can’t do. But there’s something about this guy. Something Doris can’t put her finger on, something familiar, something...wonderful. And everyone can feel it. In a last-ditch effort, Doris has arranged for the last possible client that is big enough to dig them out of debt, to listen to the show that night. If he doesn’t come through with a sponsorship, they’re finished. PART OF THE PREMIERE PLAY FILE. **ORDER #1004**

COMING HOME A Christmas Story Book & Lyrics by George G. King Music & Lyrics by C. Michael Perry 4W 8M plus ensemble. 1 interior/ exterior (*Perfect for Professional, Community, College, and Church groups.*) On the night of the great blizzard of 1953 a young couple find their way to the Herstoller Hotel, a mountain inn. She is pregnant. Their car has broken down just outside. They are looking for a room. The innkeeper’s wife is leaving; she has had it. As her husband enters they begin to air their personal laundry in front of these young strangers. But a busload of entertainers is on their way, and though the inn is all booked up—the beds aren’t made, yet! The wife leaves. The young couple is turned away. The daughter of the innkeeper, and her boyfriend, arrive. The innkeeper’s wife re-enters with the young couple in tow, and she needs a doctor— right away. What no one in the play seems to realize is that they are all in the process of coming home. **ORDER# 3204**

CRICKET ON THE HEARTH (Based on the Dickens novel, for the Family) Book, Music and Lyrics by C. Michael Perry. (*Suitable for Professional, College/University, Educational and Community Groups*) About 2 hours. 4M 4W 1TB 1TG 3either gender/any age + ensemble of at least 16. This is Dickens’ other Christmas carol. The magic of life is evident in the Peerybingle household with a happy marriage and a newborn son. Two houses are blessed by the lucky Crickets: The Peerybingles, the Plummers with Mr. Tackleton’s awaiting the blessing of life and love. Everyone’s paths are soon to cross with Tackleton, a disgruntled toymaker, who hates all humanity except May Fielding. He lives to make people miserable — especially children — as his toys are gruesome and scary. His employees, Caleb Plummer and his daughter, Bertha, (who is blind) are simple, poor people who slave to make quality toys that the children will play with; often changing the grim designs of their employer to happy ones. Tackleton berates them, but their toys are purchased over his and that makes him even more bitter. Tackleton’s marriage plans are interrupted by the return of The Strange Gentleman — a man with a secret. After the work of the Crickets and the household Spirits, Tackleton gives up May to The Strange Gentleman, who is really Caleb’s long lost son (Bertha’s brother) and marries May’s mother — a woman more suitable to his age. But not before accusations are made and trust is broken all around and everyone is afraid that nothing will turn out on Christmas Eve morning. SONGS include: Gruff and Tackleton, Peerybingle and Son, Cricket on the Hearth, Just To Be Alive, Lots of Toys, You Are My Eyes, Steel Yourself, Calm Quiet Moon, How Good, I Will Remember, Everyday Every Hour, At This Time of Year. **ORDER #3002**

GOLDEN DREAMS (About Joaquin Murietta, The Robin Hood of California) A Romantic Operetta. Book Music and Lyrics by James G. Lambert and C. Michael Perry. (*Suitable for Educational, College/University, and Community Groups*) 17 M 6W + chorus. 2 interiors, 4 exteriors. About 2 hrs. A love story, like all operettas, in the style of “New Moon”, “Desert Song” and “Naughty Marietta”. But this one is set in the romantic atmosphere of the California Gold Rush. It spins the tale of the dashing Mexican-American Robin Hood figure of Joaquin Murietta. The Hermanos de Murietta, a band of Vaqueros, have been recovering gold from the corrupt bankers and profiteers and returning it to the rightful owners, the miners. However, as all heroes do, Joaquin falls in love with the lovely Jennifer Wells, the banker villain’s daughter, and the plots interweave as the story winds its way to a happy conclusion, like all operettas. **ORDER # 3003.**

GREAT EXPECTATIONS (Based on the Dickens novel) Book, Music and Lyrics by Neil K. Newell and C. Michael Perry (*Suitable for Professional, College/University, Educational and Community Groups*) 9M 4W 3B 1G + chorus. Unit Setting with 9 locations. Period Costumes. On a wet and dreary day in 1858, Charles Dickens finds shelter from a storm in the home of one Phillip Pirrip. Intrigued by the unusual artifacts that decorate his home he entreats Phillip to tell him the story behind them. The 65 year-old Phillip begins telling the story of his childhood, when he was known as Pip, in what is soon to become Dickens’ newest novel, “GREAT EXPECTATIONS.” Considered one of Dickens’ finest works, “GREAT EXPECTATIONS” is the coming of age story of the orphan Pip who falls in love with the unreachable Estella. In order to win her he desires to raise himself from a blacksmith’s apprentice to a gentleman. When the means to do so miraculously appear, he travels to London, with expectations to become a gentleman. In spite of his new-found wealth and position Estella remains unreachable. When Pip learns that his mysterious benefactor is none other than a common criminal, whom he had aided when he was a child, he realizes that he can no longer accept his support. This signals the end of his financial expectations and a final realization that Estella will forever remain unreachable. Years later, Pip and Estella meet once again. The years of hard experience have softened Estella and brought her to the realization that Pip is her first and only love. The unique construction of the script allows for a fluid staging with Dickens and Phillip wandering through the story — experiencing and living it. The haunting and unforgettable musical score adds rich texture to this classic story of love and loss. Full Orchestrations now available. **ORDER #3004**

HEIDI (Based on the Spyri novel) Book and Lyrics by Gayanne Ramsden. Music and Lyrics by C. Michael Perry. (*Family Theatre suitable for Professional, College/University, Educational, Children's and Community Groups*) 13m 11w 3b 2g can be doubled to 7m 4w 1b 2g (+ensemble if desired) Five major locations. About 100 minutes. A faithful telling of the classic story of the little girl and her Grandfather on the Alm. The focus of the musical is on how Heidi’s life and ebullient spirit touches and changes each life she comes in contact with as she grows up and learns about God. Peter, Alm Uncle, The Grandmother, Klara Sesseman, Herr Sesseman, Grandmother Sesseman, the Servants — all are changed by their contact with Heidi. Even Miss Rottenmeier and the Professor are touched by her magic, but choose not to change. Heidi does not remain unchanged by her contact with those around her; she soaks up life and learns painful and joyful lessons and goes on. Structured in three acts the show features 15 original songs including: WHO’S THE CHILD?, STARLIGHT, STARBRIGHT , ON THE MOUNTAIN!, YOU CAN DO ANYTHING, I’LL NOT LOVE AGAIN!, A LITTLE GIRL, SUNSETS, God will HEAR YOU, ARE YOU THERE?, AN UNWELCOME GUEST, SHE MUST GO HOME, ONLY GOOD THINGS, JUST ANOTHER GIRL, BECAUSE OF YOU, SO GOOD. **ORDER #3005**

LITTLE MEN — The Musical (based on the sequel to Louisa May Alcott’s “Little Women”) BOOK, MUSIC and LYRICS by C. Michael Perry. 9th 2tg 2b 4m 4w (15 males, 6 females) 9 interiors, 5 exteriors. Period late 19th Century Costumes. About 100 minutes. Jo and Professor Baher are set up at Plumfield, with a home and school for boys (and a girl or two). This musical is the story of the arrival of Nat and Dan from Boston. What they add

to and how they affect and incite the others of the school becomes the center of the story. This tale of uplifting each other, of second chances, of true human love and compassion will stir the hearts of those watching it and is a tonic for these times of doubt and division. **ORDER#3275**

LITTLE PRINCESS (Based on the Burnett novel) Book, Music and Lyrics by C. Michael Perry. (*Family Theatre suitable for Professional, College/University, Educational and Community Groups*) 7M 8W 9Girls 2Boys + extras. Unit setting or several interiors and 1 exterior. About 2 hours. A beloved children's classic now available in a new musical treatment. Sara Crewe is a gifted and well-mannered child, and Captain Crewe, her father, is an extraordinarily wealthy man. So, Miss Minchin, mistress of Sara's boarding school, has no choice but to treat Sara as her star pupil — a little princess. One day the message comes through that Sara's father has died penniless in India. Miss Minchin reduces Sara to a beggar and a drudge and the other girls laugh and make fun. All except for Lottie and Ermengarde and the little scullery maid, Becky. They keep Sara going and she enthuses them. Sara is strong-willed and courageous and with the help of an Indian Gentleman, a Lascar and a large family — she survives and helps those around her to survive as well. Burnett is the same author who penned "Little Lord Fauntleroy" and "The Secret Garden," all three stories are timeless classics with themes that inspire and uplift. **ORDER #3008**

ROSE (The Story of Rose O'Neill -- the creator of the Kewpie Doll) Book by Max Golightly. Lyrics by Max Golightly, Neil Newell and C. Michael Perry. Music by Neil Newell and C. Michael Perry. (*Suitable for Professional, College/University, and Community Groups*) 9M 5W plus ensemble. Space setting. 2 hrs. A challenging musical that dramatizes the life of Rose O'Neill, one of America's most beautiful and eccentric artists and the creator of, among other things, the Kewpie Doll. Her strong family support in the midst of almost overwhelming odds is a testament to the worth and viability of the family unit. Through divorce, death and financial disaster Rose and the O'Neill family weathered the storms of life — together. It wasn't all bad. There was joy and harmony as well as the despair, among their tribulations. Though enormously wealthy during most of their lives, the O'Neills started with nothing but each other. And they ended with nothing but each other. This is a story for all ages and times. **ORDER #3007**

THE SAGA OF SASQUATCH C'LONE or DOC HOLLIDAY'S ELECTRONIC MEDICINE SHOW by Jon Robert Howe & C. Michael Perry. A cast of 7 plus the piano-player, who often gets in on the action. Frontier sets, costumes and props with plenty of anachronisms. About 90 minutes. Two competing Medicine Shows: "Doc Holliday's Electronic Medicine Show" vs. "Slickery Q. Slidey's Toilet Water Tableaux". They both sell *Sasquatch C'clone*, which they both claim to manufacture from a secret recipe. Doc sells bottle after bottle. Slickery sells ... well, less than that, at least not at Doc's price. Slickery is jealous, too jealous, because he is, after all, the bottler of all the C'clone ever made. He just can't sell much of it to anyone but Doc, because Doc has the machine to distribute it: The Buckskin-Talky-Picture-In-A-Box, broadcast on the Saddle-light Broadcasting System, to cabins and fine homes across Pioneer America. Doc suspects something as Slickery carefully hides his alter-ego, Anhosor Babushka, the world famous inventor and bottler of the C'clone. The Battle of the Bottles winds its way through mayhem, hilarity, hokum and a lot of just plain downright fun, which includes side-splittingly embarrassing audience participation (a la Game Shows), until the bottles are in the hands of those who can keep the legend of the Sasquatch alive, the customers, and all are happy campers, uh, Frontiersmen, em, Pioneer Entrepreneurs of Titillating Tonsorial Delights. **ORDER #3022.**

THE SCARLET PIMPERNEL (A Romantic Musical Adventure) Book and Lyrics by Will Huddleston. Music and Lyrics by C. Michael Perry. Original Concept and Lyrics by Barry Collyer. (*Suitable for Professional, College/University, Community, and Educational groups.*) **Running Time: Approx. 2 hours. 7 settings. 25M 8F + extras (Can be doubled to a company of 30-35).** Elaborate Costumes. Sir Percy Blakeney, The Scarlet Pimpernel, is the 17th Century equivalent of a modern "super hero". This Englishman has rescued countless victims from the jaws of Madame Guillotine during the French Revolution. He has eluded the French authorities by his wits and clever disguises. A member of the French Committee for Public Safety named Chauvelin, is on his trail. He has married the most beautiful and popular woman in all France, Marguerite St. Just. But the marriage has turned sour due to unspoken confidences and Sir Percy's need for utmost secrecy. This fine thriller takes us through the streets and countryside of Paris and the French and English coasts on a ride of intrigue. Passion, history, mystery and comedy all set against the backdrop of the French Revolution. *Orchestration parts available: Flute, Clarinet, Oboe, Bassoon, 3Trumpet, 2Trombone, Horn, Percussion, Drums, Piano, 3Violin, Viola, Cello, Bass. AGENTED EXCLUSIVELY THROUGH LEICESTER BAY THEATRICALS. ALL PERFORMANCES MUST BE LICENSED THROUGH THEM.* (www.leicesterbaytheatricals.com) **ORDER # 3014**

STAR OF ISRAEL: The Musical Story of Esther Book and Lyrics by George King and Gayanne Ramsden King, Music and Lyrics by C. Michael Perry. 3f, 3m, 5 either + ensemble. About 100 minutes. Stylized period costumes, Stylized flexible setting. A dramatic and sometimes comic musical romp through the story of Queen Esther in Babylon, during the Jewish Captivity. Three Chamberlins, drivers of the plot, set the stage and deliver the story of love, betrayal, politics and faith in an ancient world. Chosen by God, yet unsure of her own abilities, Esther learns and grows to be a savior of her people in Ancient Persia. Her power of the truth in believing eventually overpowers the self-important and godless, Haman. The Jews needed to be saved and protected and Esther was The Chosen One. **ORDER #3333**

SUCH STUFF AS DREAMS or THE TEMPEST MUSICAL (An adaptation of Shakespeare's THE TEMPEST) Book by Neil K. Newell. Music and Lyrics by C. Michael Perry and Neil K. Newell (*Suitable for Professional, College/University, Educational and Community Groups*) 8 characters: 4M 4W + small ensemble. Space Setting. 120minutes You thought you knew "The Tempest"? Well, get ready for this version. We start before Shakespeare begins. We see Prospero and Miranda arrive. We see Ariel deposit Sycorax and Caliban on the isle. We see Ariel impaled in the 'oak' and we see Prospero defeat Sycorax. We then see Sycorax come to life again through the intervention of Caliban and the strangers deposited on the island by Prospero's tempest. As in the original, goodness prevails but only after valuable lessons have been learned by all. This story now involves the conflict between Sycorax/Caliban and Prospero. It is no longer an epic but a taught, musical drama with a lively and modern score. "Don't Just Sip The Water", "I Looked At The Moon", "Such Stuff As Dreams", "That's Love", "Brave New World", "Have No Pity—Rule A City", are among the songs that fill this score with inventive music and singable lyrics. *ORCHESTRATIONS TO BE AVAILABLE INCLUDE: Flute, Oboe, Bassoon, Horn, Percussion, Synthesizer (Piano), 2Violin, Bass.* **ORDER #3009**

PLAYS (70 minutes and longer – in alphabetical order, including TYA)

3 by Eric Samuelsen. 3f. Simple sets, props, costumes. Three short plays about Mormon women confronting their own culture, each with a cast of three. In *Bar and Kell*, two women help a single mother and confront their own motives. In *Community Standard*, a woman serving on the jury of an indecency trial is forced to confront issues in her own marriage. And in *Duets*, a woman confronts the choices she has made by marrying a gay man. Mixed motivations and living up to our own and others expectations are themes explored in all three plays. While the characters are “Mormon” the religious overtones only deepen the dilemmas of these women as they struggle with universal questions — questions that many women ask, regardless of any basis in Faith. About 90 minutes. **ORDER #2027**

ACCOMMODATIONS A play in three acts by Eric Samuelsen (5m 3w 1tg) Grandfather Marty is getting older and the family needs to come together and care for him. George and Veeann are both active members of their Church, caring and kind people whose only interest is his welfare. But what happens when moral principles collide with financial realities? Which tends to win out? What if those making such decisions were more selfish, less in tune with the Spirit, less caring, more grasping? “In a place where love and brutality must co-exist, what compromises are acceptable, even essential, and at what point do they become manipulations or betrayals of ourselves or others?” Awarded Best Play of 1994 by the Association of Mormon Letters. UNIVERSAL IN ITS APPEAL FOR ALL THEATRICAL PRODUCERS. **ORDER #2023**

AESOP’S NETWORK Broadcasting Theatrical Fables -- by E. Gray Simons III Large flexible cast of 29 characters that can be doubled to as few as 2 Male and 2 Female actors, or each character can be played by a single actor. Multi-location fluid setting, simple costumes and props. (PROFESSIONAL, AMATEUR, EDUCATIONAL, COLLEGE/UNIVERSITY, YOUTHEATRE/CHILDREN’S THEATRE) Experience the thrill of victory and the agony of defeat in “*The Tortoise and the Hare*.” Learn the tragic truth about “*The Ants and the Grasshopper*.” Get the scoop on “*The Boy Who Cried Wolf*” and hear both sides of the story in “*The Lion and the Mouse*.” All this is set in a TV Broadcast format with locations in the studio, a commentary panel set, and on the ground reporting for the ESOP Network. It’s a clever mash-up of several of Aesop’s fabulous fables, with strong lessons inherent in the dramatic action. **ORDER #3176**

AMERICAN DREAMS: Immigration Stories by Linda Britt. 18Females 12 Males. Doubling possible, but not recommended. About 90 minutes. Simple set, costumes. (Ideal for Professional, Amateur and Educational theatrical productions groups.) A powerful, moving, and timely monologue play about immigration, with stories that are sometimes funny, occasionally ironic, and too often heartbreaking. The Iranian student afraid to return to her country, the mother who misses her homeland, the Afghan translator who fears for his comrades, the migrant worker who hasn’t known any other life, the Canadian who just wanted to get away from the cold, the Russian mother of a newborn American citizen, the Polish scientist who thought he had done everything right... each a unique perspective, and together they make up America’s immigration story. 30 monologues, adapted with permission from interviews with immigrants to the U.S., are ordered in a fluid construct, easily adaptable to available performers as far as age, gender and ethnicity. See the website for very flexible royalty terms. **ORDER #3331**

AMERIGO a play by Eric Samuelsen about who really discovered America. (For production by Professional Groups, College/University Groups, Community Groups) 3M 1W. 90 minutes “Amerigo was a great play—one so brilliantly and beautifully written and executed that it revitalized my love for great theater over the course of its ninety minute running time. If I don’t entirely give it the essay it deserves, it is because I don’t want to spoil the many discoveries to be had in the experience itself. Merely relating the show’s premise is a delight—it concerns a debate between Christopher Columbus and Amerigo Vespucci, as moderated by Niccolo Machiavelli and judged by Sor Juana Ines de la Cruz, in purgatory. Samuelsen takes his premise and runs with it—the play is very, very funny in places, but it is also many other things: challenging, moving, educational, and, ultimately, spiritually uplifting ... Amerigo, ultimately, is a play about America. It is about the driving forces behind America—religion and commerce. It is about the land, and about the sins of the fathers—about capitalism and Catholicism, colonialism, sexism, racism. It is about how we are all inadvertent imperialists, whether our proselytizing be political or spiritual (or both). It is an amazing play—one that made me laugh, think, and moved me deeply.” — Davey Morrison of Utah Theatre Bloggers. **ORDER #3029**

ATLANTIS, LOST! and Other Legends from the Strange Waves A Mystery Sideshow Theatre Play by E. Gray Simons III. Multiple characters can be played by as few as 5 actors. Costumes, and Props are vital but simple. (Suitable for professional, educational & amateur groups for young and family audiences.) The set should be fluid, moving through multiple locations easily. Atlantis, Lost! is a collection of stories about historical wonders and the waters of the world. This collection of wet and wonderful tales includes the lost civilization of Atlantis, the life of a pirate, the origin of surfing and the Loch Ness monster. Ride the strange waves and discover a whole new view of the world through these inspired episodes of modern mythology. **ORDER #3173**

AWAKENING GALATEA by J.D. Newman 90 minutes. 8f 1m (Suitable for professional, educational & amateur groups.) The play is based on Ovid's story of *Pygmalion*. Pygmalion is an idealistic sculptor who creates Galatea, his statue of a perfect woman. At Venus’ bidding, the seven Muses cause the creator to fall in love with his creation. The Muse of Poetry falls in love with Pygmalion and begs the Goddess of Love to allow her to appear to him and steer his passion away from the lifeless statue. Venus curses the Muse for her temerity and casts the spirit Muse into the statue of Galatea. When the other Muses beg for mercy for their sister, Venus permits them to lead the pair on a quest that will bring Galatea to life, let Poetry experience humanity, and render Pygmalion capable of selfless love. **ORDER #3121**

BILLY GOES TO WAR a play by Harley Marshall. A play to end all wars. 5m 5f + extras, if desired. (Perfect for Professional, College/University, Community and High School productions) Billy Bunders is the luckiest or unluckiest boy who ever lived. From his birth, on the 4th of July 1900, in Kansas—the son of a German immigrant—Billy survives catastrophic event after catastrophic event: The War to End All Wars; World War II; even the presence of The Korean Conflict, horrifies him; as did the Spanish-American War that haunted his father and affected Billy second-hand. With pointed pathos and barbed politicism, “*Billy Goes To War*” becomes an intensely involving history lesson as seen through Billy’s eyes and lived

through Billy's actions, and with his point of view: "War is ...weird!" Dark humor permeates this unsettling play for these darkening times. A small cast makes this a perfect play for any group. Designed as a minimalist theatrical experience, little scenery is needed. Simple costumes and props, and the actors' imaginations fill in the graphic visual fabric of the play. **ORDER #3048 [Premiered by The Daytime Players, 2017.]**

BORDERLANDS by Eric Samuelsen 2M 2W About 2 hours (*For production by Professional Groups, College/University Groups, Community Groups*) What's it like to pretend to be perfect? What's it like to be a Mormon but question your faith? What's it like to be gay and LDS? What's it like to live in the "Borderlands"? A powerful exploration of the difference between outward orthodoxy and true faith. This is not an easy play. It asks hard questions by presenting tough material in edgy situations. It deals with hypocrisy and self-righteousness but deftly avoids smugness or easy answers. Set in a used car lot in Provo, Utah this play is written with Latter-day Saint characters, but its philosophies and questions, its heart, are part of any Faith. Mature Language. **ORDER #2031**

CHALLENGING ATHENA by Genevieve Aichele. 5f +ensemble of 24m 9f 11e (all ensemble characters may be played by performers of either gender) Unit setting with varying locations. 90 mins. A whimsical journey through Greek mythology with story theatre, music, movement, and puppetry! And it all begins with a bet between Arachne and Athena over who is the best weaver -- of stories! *A New Hampshire Theatre Project Young People's Playscript.* **ORDER #3149**

CHARADES by *Thomas F. Rogers*. 4M 2W. One Exterior. 2 hrs. (*Suitable for Professional, College/University, Educational, and Community groups.*) A one-time stock broker, the middle-aged Danny, boasts about his mercenary adventures in Rhodesia, Nicaragua and more recently Afghanistan. He also claims to have an adopted son there, a defector from the Red Army. In Danny's absence a younger man shows up, claiming to be a Soviet Defector and Danny's actual son. We later learn that he is bent on killing Danny for betraying his mother to the KGB. Meanwhile, Danny's one certain offspring, the pregnant Gladys, accuses her father of sending her husband to Afghanistan. To absolve himself, Danny must admit his military exploits are an illusion. In doing so, however, he will betray the possibility that Gladys never had a husband. He leaves the choice to her. The other character's histories equally come into question: whether Danny's father was ever insane; whether the father's dog is still alive; whether Danny's aunt once had an affair with a Spaniard names Jesus; whether the youth Russian is really Danny's son. Each must wrestle with the prospect that the truth of dreams is less important than how they affect our relationship with others. **ORDER #3056**

CHOSEN: STORIES ON ADOPTION a play by Linda Britt 15f 10m. (Doubling of roles is possible.) About 100 minutes. Contemporary costumes, Props. (*Perfect for Professional, Amateur, College/University groups*) What would you do if you found out at age 45 that you were adopted? If you found yourself pregnant and alone at age 19? What if being a dad had been a dream of yours since childhood, but circumstances prevented it? What happens when adoptees meet birth parents? "*Chosen: Stories on Adoption*" features 23 monologues about adoption, sensitively told from the perspectives of adoptees, birth parents, adoptive parents, foster families, and more. **ORDER #3044 [Premiered by the Out of the Box Theatre, Lewiston, Maine.]**

A CHRISTMAS CAROL Adapted from the Dickens classic by *Rodger Sorensen*. (*Suitable for Professional, College/University, Educational, Community & Church groups.*) 90 mins. The traditional story told in the most un-traditional way! In Rodger's uniquely narrative voice the characters will jump to life for your audiences; and the meaning of the play, with such importance for today's audiences, will not be missed or forgotten. **ORDER #3051**

A CHRISTMAS CAROL adapted by R. Rex Stephenson 6m 8f 4children. Unit Setting. Elizabethan Costumes. (*For Community, College/University, High School and Junior High School, Youth Groups, Community and Church groups.*) About 90 minutes. Undoubtedly Dickens' most famous story, and most often adapted for the stage and screen with hundreds of adaptations available, both play and musical versions, this lively adaptation is quickly becoming a favorite due, in part, to the unique casting available of 8 women and only 6 men. The familiar story is there, but told in a way that allows for a female-heavy cast. The play takes place in a theatre in Rochester, England. Dickens has been called upon by the citizens of the community to write an adaptation of *A Christmas Carol* for the stage. To the surprise of everyone in town, Dickens not only intends to write the adaptation, but to star in it and direct it. On the other hand, Dickens is in for a surprise himself, because most of the men in the town are too busy with Christmas arrangements to participate in the play. It seems as though the play will have to be cancelled when a group of the ladies persuades Dickens to allow them to fill the roles that their husbands were to play. **ORDER #3329**

CLEARING BOMBS by Eric Samuelsen 3m. About 90 minutes without Intermission. Period Costumes. Exterior Setting. In the summer of 1942, economists Friedrich Hayek and John Maynard Keynes spent a night on the roof of King's College Chapel in Cambridge, waiting to clear away and control German incendiary bombs. In **CLEARING BOMBS**, they're joined by a fire warden, Mr. Bowles. A play about economics amid mortal danger, about defining the future they could only begin to imagine. Premiered by Plan-B Theatre Company, Salt Lake City, Utah. Nominated for the Pulitzer Prize. **Order #3257**

CLOSER TO HOME by Brent Hutchins. 30 characters (15m, 15f) which can be readily doubled and 'regenderfied' as needed. About 110 minutes CTH is a series of vignettes that take place in a fictional Maine town called Broad Harbor. It pokes pointed fun at locals and of course, roasts folks from away. Centering around talk at the General Store and competitive Grandmothers cooking for the holidays, with a myriad of other antics from the locals and their favorite CFAs, this is more than a laugh-a-minute humor-fest as the target hits both close to home and far away. **ORDER #3036**

COMING OF AGE A Play by Shirlee Hurst Shields (*For production by Professional, Amateur, Educational, College/University, High School groups*) One Interior. Period Costumes: 1948-1988. 6m 2w. About 2 hours. No matter who you are, where you are, or what you are doing, there are two things ever present in your life that you cannot control: aging and the passage of time. This is a symbolic play within a play. Time and age are represented, respectively, by a large grandfather clock (FATHER TIME) and a young actress who portrays the dual role of Julie/MOTHER AGE. The story follows Joan and Jerry from their marriage to retirement. Mothers-in-law, pregnancy, mid-life crisis, empty-nest-syndrome, life, love and sex after 60 bring a thoughtful humor to this play. The aging process is controlled by MOTHER AGE while time passes with the aid of FATHER TIME. The characters are very conscious that it is only a play, and comment frequently on their involvement in it. At first Judy thinks she is auditioning for a

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play about teenagers and their 'coming of age.' But she finds that 'coming of age' is not limited to teens and applies to every age of our lives. The Stage Manager also has a fun and important role to play: he or she gives directions to follow the script much the same as God gives us directions in the scriptures to follow in our lives. This is not a religious play, per se, but it speaks to many of those things that touch our humanity. **ORDER #3075**

THE CRICKET ON THE HEARTH by R. Rex Stephenson. 4w 5m 2e either. About 70 minutes. Dickens' heartwarming Christmas tribute brings a genial spirit into the festivities as Mr. Tackleton, much like Ebenezer Scrooge, is changed through the course of the story, into a better person. With great plot points of suspense, intrigue, and mistaken identity along the way, this brisk adaptation allows the audience/listener to wonder if it will turn out all right. Published in 1845, this story of love at Christmastime, the tale of John and Dot Peerybingle, Caleb and Bertha Plummer, May Fielding and—well, that would be spoiling it—has long been a popular 'sequel' to Dickens' holiday favorite, "A Christmas Carol," originally published in 1843. This show is a great alternative for those tired of seeing the endless round of "A Christmas Carol" adaptations, for it is fresh and crisp. A present for the audience that is rarely opened so well as in this adaptation. This version is designed to be played in front of a live audience as if that audience were witnessing the entertainment being broadcast on live radio, sometime now or in the past. The added bonus is that for a small fee, the live theatrical presentation can be broadcast on the radio by the company who produces it in affiliation with a local radio station. Or it could be produced solely for the radio program. Another option for this play is to simply produce it in a story theatre version, with sets, costumes, lights and such. **ORDER #3326**

CRIME & PUNISHMENT by *Fyodor Dostoyevsky* Adapted and Translated by *Thomas F. Rogers*. Roles for 27M 14F can be doubled to 5 actors and 4 actresses. (Composite setting of several interiors and exteriors.) (*Can be produced by Professional, College/University, Community and High School groups.*) **CRIME AND PUNISHMENT** focuses on the mental anguish and moral dilemmas of Rodion Raskolnikov, an impoverished ex-student in St. Petersburg who formulates and executes a plan to kill an unscrupulous pawnbroker for her cash. He argues that with the pawnbroker's money he can perform good deeds to counterbalance the crime while ridding the world of a worthless vermin. He also commits the murder to test his own hypothesis that some people are naturally capable of such things and even have the right to so behave. Several times throughout the novel, Raskolnikov justifies his actions by comparing himself with Napoleon Bonaparte, believing that murder is permissible in pursuit of a higher purpose. Although not a playwright, Dostoevsky has been cited as having "the greatest natural dramatic temperament since Shakespeare." Originally titled **THE DRUNKARDS**, **CRIME AND PUNISHMENT** is the first of four masterful nineteenth-century novels that unprecedentedly explore social issues which beset humankind to this day, including child abuse and the mistreatment of women. These classic works are also deeply religious, treating the psychological turmoil and spiritual yearning of flawed, often rebellious human beings (**CRIME AND PUNISHMENT**, **THE BROTHERS KARAMAZOV**) and the nature of God himself (**THE IDIOT**, **THE DEVILS**). After the fall of the Soviet Union, Dostoevsky was canonized as a Saint by the Russian Orthodox Church. **CRIME AND PUNISHMENT** has been cited as one of the world's great detective novels, whose mystery is not the perpetrator's identity (which is known from the outset), but, more intriguingly, the protagonist's very own search for the motive of his crimes. **ORDER #3105.**

CYRANO FROM NOWHERE by *Mahonri Stewart*. RUN TIME: 2 hours. CAST SIZE: 7 (3 women, 4 men) *Cyrano, From Nowhere* is a meaningful, metaphysical comedy, the classic story of Cyrano that is turned on its ... nose. With strong sci-fi elements, the play explores the classic story with new insight, humor, and romance, all while keeping the iconic love triangle of Cyrano, Roxanne, and Christian intact. Cyrano, the man with the big nose and the sharp tongue, seeks meaning and love in his life, but he does not go unchallenged or critiqued as a cyborg alien species and a jealous, nearly omnipotent being interrupt his search. **ORDER #3302**

DEGRUCHY'S MANTLE by J.D. Newman. 5 young women 1 older woman and 2 males. About 75 mins. A simple exterior setting, either realistic or suggestive. (*Suitable for ALL groups with adult or youth or mixed aged casts.*) Newman's first verse drama, *DeGruchy's Mantle* tells the story of a widow who leaves her magic mantle to her five teenage daughters just before her death. The daughters make a series of foolish wishes that cause a series of enchantments. It is up to the youngest daughter, magically aged through the mantle's power, who must restore her sisters and take charge of her mother's gift. *DeGruchy's Mantle* received a Meritorious Achievement Award in the Kennedy Center American College Theatre Festival's Region VIII playwriting competition. It subsequently premiered in the University of Utah's Lab Theatre and became the first play that Newman directed at Highland High School. **ORDER #3120**

DIAL TONES A Romance by J. Scott Bronson. 2M 2W 1e either. 80-90 minutes. Simple setting. (*Suitable for professional, Amateur or Educational groups.*) A humorous tale of a very unique love triangle. Two people making separate telephone calls, are accidentally connected to each other by the playful character named Telephone -- an artificial intelligence. As their relationship develops and enlarges and becomes, well, love, the play shows us what love is and what it means to be a human being. Contains mild adult expletives. **ORDER #3062.**

A DICKENS OF A TALE by Geoff Callaway. 4m 4f. Doubling possible to 1m 1f, or all the characters could be played by 1 performer. Simple setting. About 80 minutes. Mid-19th Century costumes. It is ten years after Ebenezer Scrooge's "Great Epiphany" and he has gone on to meet his maker. Some friends and family have gathered together to eulogize him in a heartfelt memorial service that celebrates him—not as he was, but what he became. A comedic take on the power of redemption and forgiveness, *A Dickens of a Tale* brings together favorite characters from the novel to "sing" another Christmas Carol. **ORDER #3299**

THE DOCTOR IN SPITE OF HIMSELF by Moliere. Adapted and Translated by J.D. Newman. 3m 2w 5e either gender. 1 interior 1 exterior. (*Suitable for ALL groups.*) The long-suffering wife of Sganarelle, a woodcutter and former doctor's assistant, decides to avenge herself for her husband's neglect and abuse. She convinces two servants who are seeking a physician that they must beat her brilliant but eccentric husband until he admits to being a doctor. When confronted by the servants, Sganarelle repeatedly denies any knowledge of medicine, but when they beat him, he decides to go along with their presumption. Sganarelle is brought by the servants to their master whose daughter has become mute. He makes an effective pretense of trying to cure the daughter, quoting Latin and doing what he has seen other doctors do. The lover of the master's daughter confides to Sganarelle that the young woman is faking muteness in order to escape an unwanted marriage to an old man. Sganarelle helps the young lovers to elope but in doing so puts his own life in jeopardy. Sganarelle is rescued from hanging when the lovers return and the young man announces that his rich uncle has died, conveniently making him a suitable suitor. Sganarelle is forgiven and returns home with his wife, insisting that she must

respect him now that he has become a doctor. **ORDER #3129**

A DOLL HOUSE by Henrik Ibsen. Adapted and Translated by Eric Samuelsen. (*For production by Professional Groups, College/University Groups, Community Groups*) About 2 hours. A DOLL HOUSE examines gender roles, social constraints and the power of secrets through the seemingly happy marriage of Nora and Torvald Helmer. The play is called A DOLL HOUSE instead of the traditional A DOLL'S HOUSE. It's a more accurate translation of the Norwegian title ET DUKKEHJEM. When we buy our kids a house for them to use to play with dolls, we call it 'a doll house' – Norwegian children play with 'a dukkehjem.' Nora is Torvald's doll, in a doll house, that is not her own. **ORDER #3031**

THE DREAM BUILDER by *Tim Slover*. 5 men, 1 woman, 6 mixed. Comedy. (*Suitable for Professional, College/University, Educational, Community and Church groups.*) In an eclectic mix of the ancient and the contemporary, Dream Builder retells the story of Noah and the ark. For 600 years, opposed by an unfriendly district council, the decidedly unhandy Noah has tried and failed to make his building projects match his dreams. But God's call changes everything. **ORDER #2032.**

THE DROWNED BOOK Or, The History of William Shakespeare, Part Last by Mahonri Stewart. Cast of 7: (3m 3f 1boy) 2 hours. Elizabethan Costumes. One simple or elaborate setting. William Shakespeare has come home—but is he welcome back? Having traveled between London and Stratford-Upon-Avon his entire professional life as England's premiere playwright, he has missed significant events in the life of his family; most tragically, the death of his son Hamnet. Now his daughter Judith hates him, his daughter Susannah distrusts love, and his wife Anne grows ever more distant. To make matters worse, a vengeful, but complex Thomas Quiney plots to tear down all that Shakespeare holds dear and raise himself up in its place. Shakespeare must confront the mistakes of his past, or risk losing what's left of his future. Premiered by Zion Theatre Company, 2017. **ORDER #3303**

DUE PROCESS: HIRAM BEBEE, ALIAS THE SUNDANCE KID by *Shirlee Hurst Shields* Based on a True Story. Multi-level setting. Period Costumes: 1945 & 1890. 13M 4W. About 2 hours. (*Suitable for production by ALL groups.*) **Who was the Sundance Kid?** The play is about justice on three levels. One: the 'told' story of the townespeople who witnessed the murder of their Marshal and their vigilante justice; Two: the 'justice unto himself' of Hiram Bebee (The Sundance Kid), a self-styled philosopher who interpreted the law his own way; Three: the story of the court appointed lawyer who must adjudicate between the two and serve justice according to the ethics of his profession. The origin of Bebee's moniker, 'The Sundance Kid' is revealed along with his times with Butch Cassidy, the Wild Bunch and their South American Odyssey, and his love affair with Etta Place -- who became his common-law wife and died on the Utah Prison steps after a visit. This historically accurate play reveals much more accurately and completely, the story of Hiram Bebee, The Sundance Kid, because of the information available only to the author as her late father-in-law defended Bebee and is the model for the lawyer in this play. All of us are guilty of unfairly judging strangers or someone who 'looks' different than we do. This play also propounds something that our modern society has all but over-looked: that a man or woman is "presumed innocent until proven guilty." Plus, the audience will serve as the Jury. **ORDER #3073**

ELEKTRA adapted from Sophocles by Richard Sewell 4m 2F + Chorus (1 or 2 of the male characters could be played as women) Single playing space, modern or classical costumes About 60-75 minutes. (*Perfect for High School, College/University, Community, and Youth Theatre actors.*) The goal of this adaptation is to give actors (high school, college age, or older) a feel of the shape and mood of a Greek tragedy and yet to be a play that a modern audience, without preparation, can follow and be drawn into. The classic story of revenge-gone-on-too-long, (a feud), is faithfully and clearly presented, some may say as an appeal to reason—both political, familial, and personal—to stop the 'bloodshed', for revenge may come in many guises. A challenging script to all ages both in the performance of it and in the viewing of it. Both the timeliness of the message, and its actual timelessness, point to a solid story of worth to everyone in the human experience. **ORDER#3325**

EMPEROR WOLF by Mahonri Stewart. CAST of 8 (4 f, 3 m, 1 non-gender specific) Run Time: 2 hours. TYA. Fantasy costumes. Abstract or representational setting. This post-apocalyptic fairy tale unfolds in a future earth torn apart by division and war, where mythical creatures have become the new ruling class. In this new world of sphinxes, griffins, fairies, and goddesses, none is more fearsome than the Emperor Wolf. When Madeline and her blind mother, Ebony, meet the orphaned Shasta, they are pulled into a hero's quest in which they confront this frightening new order and the Dark Being that has claimed the world. **ORDER #3304**

ERASMUS MONTANUS by *Ludvig Holberg*. Adapted and Translated by *Jerry Argetsinger* and *Sven Rossel*. 8M 3W. 1 Exterior / 1 Interior. (*For productions by Professional, Educational and Community Theatres.*) Holberg's literary masterpiece satirizing current university academic courses and outlining his own theory of university education. Rasmus Berg, who has taken as his name the Latin equivalent, Erasmus Montanus, is the epitome of the sophomore, or wise fool. He has learned his academic requirements but he has no idea of their use in real life. The play opens with his parents, Jeppe and Nille, anticipating with Deacon Per the recent graduate's coming home to his peasant farm near an outlying Danish village. Per convinces the couple that as a deacon he fully understands Latin, although his demonstrations reveal that he knows almost nothing and much of what he thinks he knows is incorrect. But his congregation respects him and believes him to be educated. When Erasmus arrives he grandly displays his academic mannerisms and education and fails in his attempt to demonstrate that Per is really just an uneducated fool. This conflict escalates into an academic duel wherein Erasmus fails in his attempt to promote his own knowledge and belittle the popular deacon. Erasmus' brother Jesper then attempts to reason with Erasmus, that a farmer who understands how to successfully raise crops is more important than an academic with no usable skills. Erasmus next insults and drives off his hometown sweetheart, who leaves heartbroken that he cannot give in to save their relationship. Ultimately a Lieutenant who understands Latin and disputation enters into a contest with Erasmus and soundly trounces the arrogant young scholar and conscripts him into the military. When the angry family and friends of Erasmus see his misery at being a soldier, they agree to buy out his enlistment if he agrees that his sophistry is wrong and that he promises to engage in beneficial employment. Against everything he swears is true, he finally agrees. **ORDER #3111.**

THE FARLEY FAMILY REUNION by James Arrington 1m 1f playing multiple roles of 6 male characters and 9 female characters, or those characters can be played by multiple individual or doubled actors. The wacky, weird, wonderful, witty, whimsical, one-man show written and performed by James Arrington. The characters you meet at this reunion will remind you of your own family — and their reunions. It's a love/hate,

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love/hate/love relationship, doncha know. Described as "a must see," and "stunningly hilarious," this play takes on family culture in a way to "bless yer heart." **ORDER #3193**

FACING EAST a play by Carol Lynn Pearson. About 2 hours. The story deals with a Mormon couple confronting suicide of their gay son. The problems inherent in dealing with this ideological divide are universal to all humans, let alone any particular religious group. "*A tightly-wound domestic tragedy...freshly relevant...dares to ask important questions about faith, death and survival.*"—Salt Lake Tribune. "*The theatre was packed with so much emotion.... Every one there, I'm sure, had a story--of pain, of betrayal, of confusion, of sacrifice and the struggle for love. They were looking to find redemption, hope, and searing honesty, no matter what the cost. Thank you for holding nothing back. You never let up, except for an occasional gift of humor so we could breath. There was a shared compassion that held us in a place beyond words. It was an amazing experience to be part of.*" --Jan (audience member). **ORDER #3154.**

FOR THE GLORY by Joanna H. Kraus and Hobart Brown. 2f, 8m, 5eith + extras. 1990s or current day Costumes. Simple settings. 70 minutes. Dawn, wanna-be journalist, is tired of being an Indy 500 driver's trophy girlfriend. Instead, she'll cover the Kinetic Sculpture Race, the same Memorial Day weekend. Furious, Will ridicules the whole idea of human powered, all-terrain art vehicles. "3 days to go 38 miles!" For her story, Dawn volunteers to be co-pilot on Da Vinci's Dream. The race is wacky and challenging, but Dawn discovers a more humane world, a sympathetic guy, and most important, she finds herself. The Kinetic Grand Championship in Humboldt, County, California was founded as the Kinetic Sculpture Race in Ferndale, California in 1969 and is still running every Memorial Day. Kinetic sculptures are designed with tongue-in-cheek humor and must be able to be people-powered over a variety of different terrains. Since the first of these three-day races over sea, sand and slime began, other cypcat races have sprung up in other states and even other nations. The sculptures vary in size, cost and theme; but always they are inventive and funny in their titles, costumes and method of traversing the race course. **Order #3248**

FOREST SECRETS adapted by Genevieve Aichele from the award-winning Light-Beams Publishing book by Tracy Kane & Kelly Sanders. 2 adult males, 3 adult females, 2 11-year-old boys, 1 11-year-old girl, 1 4-year-old girl +Fairies, Dragonfly, Bees, Fireflies, Butterfly (Doubling not possible) (All roles are playable by any age actor) (TYA, Children's Theatre, Amateur, Professional, Educational) Set in Portsmouth, New Hampshire this beloved tale is about two children determined to save their beloved forest – and the enchanting mysteries hidden there in a story that is fun for the whole family!! When Kate Evans moves to a seaport town in New Hampshire, she is thrilled that her new home is located at the edge of an enchanted forest. She and her new friend and neighbor, Luke, explore the wonders of nature until they stumble upon an unsolved mystery hidden in a tree trunk. They ponder the questions: What are the magical secrets of the woods? Will we discover the secrets of the fairy houses? Can those secrets help us save the land we love before it's sold and developed? This entrancing story is a delightful adventure that is designed to engage children in the enjoyment of nature and increase environmental awareness. *A New Hampshire Theatre Project Young People's Playscript.* **ORDER #3132**

FURTHER DOWNEAST by Brent Hutchins 11m 9f 6eith -- some doubling possible. About 60 minutes. A sequel to his popular CLOSER TO HOME, FURTHER DOWNEAST has more from the pointed pen of a true Downeaster! This time Ice Fishing provides the -- well -- icy glue that holds the show together, with each new adventure getting more and more dangerously funny, interspersed with other tidbits about life 'Downeast!' Written in the style of the old time serial movies, each vignette allows you to laugh through it until the next Ice Fishing mis-adventure perks up and ramps up the action! **ORDER #3037**

GADIANTON by Eric Samuelsen. 7M 4F. What makes our acts moral? Is any practice "just business"? Can scriptural lessons speak to us in our high-tech world? In contexts as diverse as nuclear testing, corporate mergers, and Mormon family life, Gadianton powerfully reminds us that every decision is personal. And that it does not just connect to any one religion — or any religion at all — for its practitioners. The use of Gadianton is an archetype here. The Robbers of Gadianton can be everywhere, both inside and outside of the Church. WINNER of the Association for Mormon Letters award for Drama in 1997. **ORDER #2024.**

GATHERING GRIMM by J.D. Newman. 18f 5m (Doubling is possible for the female roles, but not recommended). 75 minutes. 2 interiors and a neutral space in one setting. Costumes of early 1800s Germany (Westphalia) (*Suitable for ALL groups with a youth or mixed-age cast.*) A tale in itself about tale tellers has been gathered, like the original stories, from various sources. The Grimm Brothers may have written these stories down, but they did not come directly from the voices of the people of Germany. They were almost all filtered through the 'sisters' and the female friends of the brothers, who had heard them from various mouths throughout their childhood. The play centers on Lottie Grimm, the sister of Jakob and Wilhelm and their three younger brothers. Lottie refuses to help her brothers compile their collection until they acknowledge the source of the tales: middle class schoolgirls. The script includes dramatizations of nine of the Grimm tales: The Frog Prince, Cinderella (Cendrillon) or (Ashputtle), The Golden Bird, Brier Rose, The Three Spinners, The Twelve Dancing Princesses, The Brementown Musicians, The Golden Key, and The Six Swans. This is a play for all children and their families to enjoy together and may best be performed by teens and younger 20-somethings. The script is written in story theatre format where the tellers of the tales become the characters in it. However, when produced at CMMS it was adapted to encompass a large cast of students, with the story roles played by additional students. **ORDER #3119.**

GEEKS AND GANGSTERS by Rob. Lauer. 8 TeenMales(appearing 16-25) 5 Teen Females(appearing 16-25) 14M 5W (Doubling to a cast of 22 Possible) **Inspired by the true story of the Cleveland teenagers—Jerry Siegel and Joe Shuster—who created Superman.** (*Great for High Schools, Colleges and all other groups.*) Jerry and Joe were typical high school Geeks: the popular kids ignored them, the jocks picked on them and the girls didn't know they were alive. Brought together by their love of pulp magazines and science fiction (then called scienti-fiction), they funneled their frustrations as high school outcasts into creating comic characters they dreamed would one day make them famous as comic strip artists. And it was while they were still in high school that they created a character that would become a cultural icon—and the most universally recognized fictional character of the 20th century: Superman! Inspired by the true story of Jerry Siegel and Joe Shuster—the creators of Superman, award-winning playwright Rob. Lauer has created a comic fable about growing up. The frustration of being an outsider, the excitement of connecting with someone who "gets you," the thrill of creating something new, and the pain of losing what you've created—all of this is brought to life in "Geeks & Gangsters." **ORDER #3065**

GHOSTS by Henrik Ibsen, Adapted and translated by *Eric Samuelsen. (Suitable for Professional, College/University, and Community groups.)* Mrs. Alving has spent her life meticulously creating the fantasy of a happy home and family and marriage, which explodes in revelations of sexually transmitted diseases, suicide and insanity. Quite possibly the most radical play in history. **ORDER #3032**

GLORIOUS SON OF YORK by Rex Stephenson. 1M 1W (+ 2 optional supporting roles that can be played by the actress). Simple Setting. Great for Touring. About 70 mins. The Glorious Son of York examines the way Shakespeare portrays Richard III and offers some insight into how the historical Richard might evaluate the play. Richard appears or returns after over 400 years to answer charges he feels Shakespeare and other historians have made against him. He believes in his heart that Shakespeare maligned him, and if he can just explain his position he will have the place in history he rightfully deserves. While Richard does not see himself as a villain as did Shakespeare, he still admires Shakespeare's way with words. Richard introduces the audience to major portrayals of his life and involves the audience in ethical discussions, including how he should have dealt with the princes. He is enchanted by the way Shakespeare portrays him as a seducer of women, by Shakespeare's unflattering portrayal of Elizabeth and Margaret, and most importantly by Shakespeare's description of his death. FAMILY, YOUTH AUDIENCES. **ORDER #3157**

GOD'S FOOLS by Thomas F Rogers. 5M 3W. 1 Interior. *(Suitable for professional, educational and amateur groups.)* This play commemorates all who were ever persecuted by totalitarian regimes--not because they opposed the systems under which they found themselves, but because they valued religious freedom above political expediency, and as believers, they pledged their loyalty to God, not other men. The character of Mitja, the protagonist, was suggested by the case of Sergej Kourdakov, a young defector with a similar background, who, in 1973, is believed to have been murdered by the KGB in the foothills of Los Angeles -- ostensibly a suicide. 2hrs. **ORDER #3062**

THE GYPSY TREE by J.D. Newman with Words and Music by Jennifer Haycock Errand. 3m 3f. About 90 minutes. Period 1800s Fantasy costumes. Exterior forest setting. *(Perfect for Amateur, Professional, Educational groups as well as Youth/Teen theatres.)* Jacqueline is a Gypsy maiden who yearns to settle down in a village. She steals her grandmother's magic book and casts a spell on a large oak tree. Jacqueline hopes her "Gypsy Tree" will keep her rooted in the village where she has fallen in love with a young man. Jacqueline and her grandmother engage in a battle of magic, which changes their destinies and helps them to finally understand one another. This pastoral comedy is written in blank verse and rhyming couplets. PREMIERE PLAY FILE **Order # 3126**

HE & SHE FIGHTING: A LOVE STORY by Eric Samuelsen 1f 1m. 80 minutes. Simple interior. Contemporary costumes. *(Suitable for Professional, College/University and Community groups.)* They are completely incompatible. He says something. She says the opposite. He wants to do something. She doesn't want any part of it. They don't like the same movies. They don't like the friends of their friends. He fears... She fears... No golf, no football, no playstation. No romantic movies, no excuses for not understanding her friend's gay friends, no making out because it's too normal/expected. One thing they agree on: making out might lead to something more. And in a way, it does, but not how you would suspect. Premiered at the New Play Project in Provo, Utah — 2010. **ORDER #3030**

THE HERO'S JOURNEY - A Choose Your Own Path Adventure by *Anthony Buck.* 5M, 3F, 1 Either. The audience chooses the way in this fantasy adventure that features knights, squires, wizards, princess, dragons, and more! A band of adventuring heroes embark on a quest to defeat a Dark Wizard and end his terrible curse. But will their own rivalries destroy their alliance before they finish the dangerous task? With multiple choice points and eight separate endings, the audience will stay engaged from the very beginning until the last second. Can be fully produced with fantasy sets and costumes, or simply done as a staged reading, or anything in between. At strategic points throughout the evening, the audience chooses the way the characters should proceed, or the things that they must overcome, or objects that they must use, in this adventure series. The scripts can be fully produced with full sets and costumes, or simply done as a staged reading, or anything in between. TO CALL THESE ONLY 'SPOOFS' OR 'SEND-UPS' IS TO SURELY SHORT CHANGE THESE ENGAGING SCRIPTS! Order #3332

HUEBENER by Thomas F. Rogers. 10M 2W plus ensemble of small roles. Unit Set. About 2 hours. "If one is allowed only a few peak experiences in life, one for me was watching the text emerge of Thomas Rogers' play Huebener. The work is a product of our local culture which has universal meaning. It invites all to consider models in addition to the pioneer legacy, to apply our thinking to contemporary issues, in this case the competing loyalty between freedom and obedience." Douglas D. Alder -- President, Dixie College. During World War II, while aware of the risk to his life, the fearless young German Latter-day Saint Helmuth Huebener persisted in launching a campaign against Hitler's propaganda machine. In this play we witness the tragic story of Mormonism's arguably greatest twentieth-century martyr. "Huebener has to be the most brilliant piece of theatre from a Utah author to date -- a haunting, moving, powerful drama of ethics." -- Mary Dickson, Salt Lake Tribune. An absolute sensation when produced by Pine View High School in St. George, Utah. Also produced by the Reno Little Theatre in Reno, Nevada. **ORDER #2010**

THE ICE FRONT by Eric Fielding 4f 5m Interior Setting of a theatre, using props and furniture. Costumes of 1943. About 110 minutes. *It takes courage to pretend to be someone you are not in order to be who you are.* The traitorous takeover of Norway by the Nazis during WW2 was not well received by the vast majority of the Norwegians; especially the acting community. The actors of the Norwegian National Theatre find themselves in an uneasy truce with Nazi cultural authorities during the German occupation. Distrust rises to defiance when they are forced to perform a Nazi propaganda piece, conscience comes face-to-face with The Final Solution. Several of the actors were murdered. The remainder were either imprisoned, or forced to flee to neutral Sweden, where they waited out the war. After the war, laws were changed in Norway to allow the execution of traitors. Those responsible for the invasion and the betrayals paid with their lives. THE ICE FRONT honors the heroism of and dangers faced by the trilogy of Nazi victims – Jews, Roma, and Homosexuals – by questioning what it means to be an artist, to be a patriot, to be human. Premiered by Plan-B Theatre Company, Salt Lake City, Utah in 2017. **ORDER #3273**

THE IMMORTAL by Thomas F. Rogers 4M 2F. One Interior. About 90 minutes. *(For performance by Professional, College/University, Amateur and Community groups.)* This play imaginatively derives from real incidents that occurred when the Shah of Iran was deposed in 1941 by the theocratically dominated factions that now govern that country's people. But he did not leave the country until 1953. What the play imaginatively treats are the Shah's actual thoughts and his possible reaction while dying and in exile. Parables from the Middle East and India are extensively employed in the script as commentary on his circumstances and, more broadly, on the world's *realpolitik*, which never seems to change. The issues of

this hard-hitting play are just as timely and at home on the stage today as they were in the 1950s. Totalitarian regimes rise and fall and rise again. **ORDER #3107**

JEAN DE FRANCE by Ludvig Holberg. Acting Edition by Jerry Argetsinger from the translation by Argetsinger and Sven Rossel. 8M 3W. 1 Exterior. Running Time: 1:45. (*For production by Professional, Amateur and Educational Theatres.*) "Jean de France" is Ludvig Holberg's character comedy written as an homage to Moliere, following the trappings of Commedia dell Arte. Hans Frandsen is excited that his 20 year old son, Hans, is returning home from a three month sojourn to Paris, but his neighbor, and future in-law, Jeronimus is skeptical. Rumor has it that Hans has assimilated all too many aspects of pretentious French culture starting with his name, which he has changed to "Jean de France." When Jean enters, his attire, attitudes and language demonstrate that he has become obsessed with putting on French airs. The boy's fiancée, Elsebet is horrified by his behavior and has also fallen in love with an honorable Dane, Antonius. Her maid and house boy agree to develop an intrigue that will reveal the ridiculousness of Jean de France's behavior and end their engagement. They devise a series of ludicrous "new Parisian fashions" all which Jean assimilates making his behavior even more outlandish. Humiliated, Jean vows to return to Paris allowing Elsebet to marry Antonius. **ORDER #3109.**

JEPPE OF THE HILL, or The Transformed Peasant A comedy in five acts by Ludvig Holberg. Adapted and Translated by Jerry Argetsinger and Sven Rossel. 13 Men 2 Women. 1 Exterior / 2 Interiors. About 90 minutes. (*For production by Professional, Amateur and Educational theatres.*) Jeppe of the Hill is Holberg's most successful comedy, having remained active in the repertoires of virtually all national Scandinavian and several Northern European theatres since 1722. It is also the most likely to be produced around the world. The character Jeppe Berg is considered the first fully developed Danish literary character and is considered one of the great comic character roles of all time. The supporting roles also offer great opportunity for comic genius. Jeppe is a Zealand peasant, a drunk, a ne'er-do-well who is beaten by his wife, oppressed by his Baron and cuckolded by the deacon. On his way to the village to buy soap for his wife, he finds his way into Jacob's pub where he squanders all of his money on drink and falls into a ditch in a drunken stupor. The Baron passes him by and decides to play a joke. They will carry him into the manor house, dress him in silks, and when he awakens convince him that his peasant life was a terrible dream and that he is the rightful Lord of the Manor. When he is finally convinced, he tries unsuccessfully to act the part, eating like a slob, berating his servants, and bedding the overseer's wife. Finally drunk on Canary wine, he is cast out onto a dung heap where his wife finds him and beats him all the way home as he tries to convince her he was in paradise. He is next confronted by a local magistrate who tries and finds him guilty of breaking into the manor house. Sentenced to death, he again sinks into a drunken coma and awakes hanging on a gallows. As his wife beats him, the Baron appears and has him cut down from the gallows, explaining the prank that has been played on him and what they should have learned. The play ends with Jeppe and Nille returning home while the Baron moralizes about the dangers inherent in practical jokes. **ORDER #3108**

JIMMY HIGGINS: Line By Byline a one-man show by Harlan Baker. 1m. 85 minutes. (*For professional, amateur or educational theatre production*) *Jimmy Higgins: Line By Byline* is about an old radical who tells his story to a young man. Jimmy grows up in the first half of the 20th century in middle America. The play follows his involvement in various labor and socialist struggles from the campaign to free Tom Mooney, the presidential campaign of Eugene Debs, the May Day rallies of 1919, the campaign of Sen. Robert La Follette Sr. on the Progressive Party Ticket to his becoming a reporter on labor struggles in Alabama and Michigan. He witnesses the Battle of the Overpass and Henry Ford's violent attempt to intimidate labor leader Walter Ruether. This is a tour-de-force production for a single actor. While many of the characters have a basis in actual history, Jimmy Higgins, himself, is a fictional character tying together the events of the early 20th Century. **ORDER #3324**

JOHN HONEYMAN: SPY FOR WASHINGTON by **Albert O. Mitchell** (9M 4W 2TB 1TG 1G) About 2 hours. (*Suitable for Professional, College/University, Educational, Community & Church groups.*) The question of Freedom and what it takes to achieve it is the subject of this heroic true story from the Revolutionary War that set the United Colonies free from Great Britain. This story should be performed in every school across the nation to remind our young people the price that was paid for our freedoms. The winter of 1776 was a bitter one for the Rebel Army. In December, their commander had written his brother that, "The game is pretty near up." Yet the day after Christmas, the commander, his army and the patriots of the new country took a new lease on life and hope. What happened in that week before Christmas? This play, based on little-known but authentic data, tells of the part one unsung patriot played, an important and dangerous part, in making possible the successful crossing of the Delaware. When the Rebels marched on to Trenton, their watchword, "Victory or Death," one man's part was forgotten in their victory ... It is fitting that the youth of the land he served learn and honor the name of that modest but brave man. John Honeyman. **ORDER #3054.**

THE JUNGLE BOOK Adapted by R. Rex Stephenson from the Kipling stories. (*Suitable for Professional, College/University, Educational, Community and Children's Theatre Groups. TYA*) 90 mins. 11 Male roles(some of the typically male roles may be played by a female), 4 Female roles, 1 of either gender + extras (many of the extras can be children) The play is a masterly example of drama to entertain the whole family, while getting the audience hooked on the pleasures of digging into a classic book and participating in the storytelling process. Like Kipling's original two volumes of *The Jungle Books*, the play contains a collection of short stories and poems. The many generations of readers who have ranked Kipling's books among their favorite stories will appreciate Stephenson's fidelity to the original text. Scenes from the Mowgli stories are arranged in episodes that form a coherent account of Mowgli's young life. The fantasy of talking animals raising an abandoned man-cub makes this play particularly appealing to young children, while both children and adults identify with Mowgli's struggle to find his place in the world. As he is adopted and then cast out by communities of animals and humans, he experiences love as well as rejection. There is a Resource Guide included in the script. **ORDER #3025.**

JUST LUCKY I GUESS a Comedy by Mark Ogden. 2M 4W. About 100 minutes. 1 interior, Contemporary costumes. (*Perfect for College/University, Community, Professional theatres*) Ken and Kasey -- 20somethings, are living together. Brad, Kasey's younger brother moves in, temporarily. The apartment building where they live produces all sorts of interesting characters to complicate every single relationship in the group: a 27-year-old Choreographer who is into everything that the universe has to offer her, a recently divorced Keno runner who thinks she is cursed, and an ultra-religious accountant, making sure that at every opportunity she points out God's relationship in everything. They are all looking for their 'lucky' break! The plot centers around that luck, and providence, love, marriage, witchcraft, faith, did we say love, and, oh -- it all happens in Vegas! And it stays there! **ORDER #3161.**

KIMCHI KID by Joanna H. Kraus. Cast of 19, doubling possible. Current day costumes, simple settings, about 70 minutes. When Hak Soo, a nine-year Korean boy arrives at a New York airport, he's frightened by the excited crowd of black and white faces, cameras flashing. Seven-year old Min-Ji, also adopted – but to another couple – grips his hand, until she's snatched away. Does Hak Soo belong to Korea, where he's despised because his father was American, or to his new home where children call him names? Hak Soo wants none of the strange food his adoptive mother offers or the stuffed bear she tries to give him. When a clash with a bully escalates to a broken school window, he wants to return to Korea – even if he has to walk. His new parents and their Korean friend try to help, and a friendly classmate points out that “O.K.” is the same in both languages. Eventually, it's Hak Soo who explains what adoption means, and he's reunited with Min Ji. The hard-won bonding of a family comes through love and respect and Hak Soo's ability to welcome two homes in his heart. **ORDER #3249**

THE KREUTZER SONATA Freely adapted from Leo Tolstoy's novella by Eric Samuelsen 1M 1Violinist, 1Pianist. A harrowing exploration of the mind of a murderer, a man driven mad by unfulfilled passions – and Beethoven's music. This cautionary tale of rage, revenge and remorse is interwoven with a live performance of Beethoven's sonata on violin and piano. The music is the key to an act of murder. Of course, that murder is an unspeakable act of utterly unjustifiable barbarism. But, at least, we have to understand why it's such a trigger for him, why it launches him to act so horrifically. But we also have to retain our own civilization, our own sense of the beauty of Beethoven's accomplishment and our own compassion for the lost souls Tolstoy created. Tolstoy's protagonist cannot hear the remarkable violin sonata Beethoven wrote for the violinist Kreutzer with anything like the aesthetic distance with which even the most engaged listeners today encounter it. To him, the piece is a monstrosity, provoking passions that cannot find fulfillment, literally maddening. Without Beethoven's music, Pozdnyshov's marriage would remain his own personal nightmare. Add Beethoven, and it becomes an incitement to rage, to fury, and to murder. The Mind of a Murderer Driven Mad! Premiered by Salt Lake City's Plan-B Theatre Company in 2015. **ORDER #3274**

LEGENDS OF SLEEPY HOLLOW by Mahonri Stewart Cast of 14: (9f, 6m) About 2 hours. Several locations, simple or elaborate. Period Costumes. Ichabod Crane has come to Sleepy Hollow to replace the former school mistress Emily, who died under mysterious circumstances. At first it is all flirtations and laughter for Ichabod as he garners the attention of the town's single ladies, including the vivacious Katrina Van Tassel and the humble Alice Hudson. Yet Ichabod's tale darkens as his rival Brom Bones threatens him and the Headless Horseman and other supernatural legends bubble to the surface. What is really happening in Sleepy Hollow? And what does Ichabod truly need to fear: supernatural ghosts and demons, or the all too natural evil lurking in the human heart? Winner of the Hale Centre Theatre's Ruth and Nathan Hale Comedy Playwriting Award, 2004. **ORDER #3306**

LIFELINES by Sheila Lynch Rinear 6M 5F + 12 Greek Chorus (5M 7F playing major and smaller roles) Open staging. Contemporary costumes. (*Perfect for High Schools, Colleges/Universities, Community, Church and Professional theatres.*) Lifelines is the story of a grief counselor (Nell Hennessey) who has a reputation as an expert in helping others get through the pain of losing loved ones to suicide. Her assumed expertise lies in the fact that she herself has lost a brother to suicide. But when Nell recognizes her own signs of depression and that she is merely handing out platitudes and text book answers to her hurting patients' quests for help and peace, Nell must decide to seek help herself by working with some sincere and relentless teens who push the counselor with deep and searing questions, Nell realizes that she still has to go through the pain of her own loss in order to be effective in helping others and thus, enjoying her life again. As Nell walks her journey, she is accompanied by some loyal and lively characters who pull her from the brink of despair and back onboard the good ship hope. This provocative and healing story of surviving suicide was premiered by San Antonio's Ronald Reagan High School in February, 2005. **ORDER #3168**

LIGHTNING ROD a play by Tim Slover 2M 3W 2olderTeenM About 120mins. (*For production by Professional Groups, College/University Groups, Community Groups*) What is the price of Liberty? For Benjamin Franklin, it was flesh and blood. Widely lauded for his role in giving birth to a new nation, Franklin's role as a father to his own children remains largely a mystery. This work commissioned by the Fulton Opera House & Franklin and Marshall College, as part of the international celebration of Franklin's 300 Birthday, in 2006, examines the origins of Franklin's character and how nothing could divide him from his beloved son, William, except a revolution. **ORDER #3117**

LITTLE EYOLF by Henrik Ibsen. Adapted and Translated by Eric Samuelsen. 2M 3W 1B(age 11). Three settings. (*For Professional, College/University and Community Groups*) This new translation of Ibsen's 1894 play emphasizes the terrible consequences of poor decisions, the power of strength built in a crucible of sorrow, and the singular importance of family unity. It delves deep into both family tragedy and almost fable-like elements of Norwegian folklore. The plot circles around the Allmer family, with father Alfred about to abandon his plans for a book in favor of raising son Eyolf, a crippled little boy whom few are sure might live a normal life. When the family opens its door to a mysterious Rat-Wife capable of lulling rodents into the sea, followed by an engineer who fancies daughter Asta, all manner of guilt, resentment and sorrow follow, but so does the chance that the family might find some form of redemption; it's what we're all about. This is a play about secrets and hidden longings. It is about choices and consequences and how those choices have the possibility of destroying lives. It is a play about a family that has chosen not to have Christ in their lives and that has no understanding of his great love and atonement. But in spite of that, this play is about redemption and how people can choose to either wallow in their own guilt and remorse or to reach out to help others. It is a play that talks about the “Responsibility of Man” and finds the answer through the act of charity. However, Ibsen leaves the ending in question—Will these characters still talk about their responsibility to mankind, or will they put their words into action? This is the question Ibsen poses for each of us. Recommended for audiences aged 12 and older. **ORDER #3033.**

A LOVE AFFAIR WITH ELECTRONS a play by *Eric Samuelsen*, about Philo T. Farnsworth, the inventor of Television. 6m 4w(doubling included) About 2 hours. Television technology in scenic design. Simple representative costumes. (*Suitable for Professional, College/University, Educational, and Community groups.*) The torturous route from 14-year-old Utah genius to recognized creator of the medium that revolutionized the world. The battles with RCA, Westinghouse, and GE to maintain the patents clearly held by Philo. The love affair that became a marriage to his wife. And the love affair they had with Television. In this production, many of the scenes are done as a parody of contemporary television, which adds another level to this thoughtful script. **ORDER #3027**

MANIFEST by Mahonri Stewart 1m,1f, + additional performers, if desired. About 90 minutes. Use of puppets also encouraged. One multi-use

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setting. Contemporary, non-descript costumes as well as Fantasy/Period costumes. Man and Woman are lost and confused in a dark and terrifying world full of danger, so to comfort each other they tell each other stories. The Golem, The Snow Queen, Maui/Coyote/Loki/Anansi, Li Chi (China), Dushyanta and Sakuntala, Eurydice, Isis/Set/Osiris/Anubis. These stories are taken from mythology and fairy tales from across the world that together form the powerfully meaningful life of humankind. **ORDER #3319**

MERRY CHRISTMAS, GEORGE BAILEY! *A Play by Shirlee Shields* Based on the classic movie, "IT'S A WONDERFUL LIFE" (written by Francis Goodrich, Albert Hackett & Frank Capra) (For production by Professional, Amateur, Educational, College/University, High School groups) *Adult and Family Audiences.* One Interior with props. Period Costumes: 1919-1940s. Large cast of [30M 14W 3Tb 1Tg 4B 2G] including the children can be doubled to 24 performers [16m 8w] if all roles are played by older teens and adults for the "Radio Format". Extras can be used in the ensemble, if fully staged. About 2 hours. This version of the popular and familiar film story is a fully staged radio play set as if in a radio studio in the 1940s. The battle for Bedford Falls, New York, is on as George Bailey, hometown boy, combats the miserly Mr. Potter, with the help of his family, friends and an angel 2nd class named Clarence, with a little help from Uncle Billy. All the familiar story elements are there, but the charming setting in a radio studio gives a special edge of performance charm. The perfect Christmas production for any theatre group. The added bonus is that a local PBS Radio station could broadcast the play one night of the performance live to its listeners. What a great hook-up with a local station! The licensing of the play doesn't require the broadcasting of the performance, it is merely a very intriguing option. (And costs nothing extra for a radio broadcast! Television rights are not included, and must be applied for.) **Order # 3074**

MERRY GENTLEMEN by Sheila Rinear (*Perfect for Professional, Community, College/University and High School production.*) (2w, 2m, 2teen girls, 1teen boy, 1either m or w) Contemporary costumes, several settings (simple or elaborate) About 2 hours. *Merry Gentlemen* is a full-length play heavily inspired by Charles Dickens' *A Christmas Carol*. Ben Dickens lost his wife, Isabelle, in a car crash on Christmas Eve. That was seven years ago. Since then Ben has focused only on his job, allowing his teenage son Tim to fend for himself. Isabelle appears to both her husband and son urging them to reach out to each other and mend their relationship...and it needs to happen by this soon-to-arrive Christmas when her Spirit must depart from their sphere for eternity. In this full-length play, Ben and Tim Dickens' paths mystically cross those of various characters who lead Ben and Tim out of their bleak, estranged lives and into the Spirit of Christmas...with many laughs along the way. **ORDER #3210 [Premiered by The Overtime Theatre, San Antonio, Texas]**

MIASMA by Eric Samuelsen. About 85 minutes. CAST of 4 -- 2M 2F. (*Suitable for Professional & College/University & Community groups.*) A dissection of family, racial and sexual politics set against the backdrop of the beef industry. "Miasma" thoughtfully mines the drama of a family ripped apart by a father's corporate vision. Its ripped-from-the-headlines themes are thoroughly plowed - dwelling on the exploitation and stench of the beef packing industry, built on the backs of a workforce of immigrant laborers. Sensitivity rating: The play includes profanity (primarily the slang term for cow manure), descriptions of animal slaughter, brief sexual references. Not for young children. **ORDER #3028.**

MIRRORS AND MEMORIES a play by Linda Britt 1youngteengirl, 5W, 3M A somewhat contemporary take on Americans and American life, inspired by five classic Norman Rockwell paintings: "Girl At The Mirror", "Thanksgiving", "Playbill", "The Interloper", and "Attic Memories". The playwright has an uncanny knack for seeing inside the people in the paintings and pulling out contemporary issues, struggles, and observations, that could very well have been in the mind of the painting's subjects, and which most certainly live today in our minds, as well as being from the mind, brush and heart of one of America's greatest artists. These five short plays are alternately funny, touching and truthful, in an emotional sense, and serve to remind us of the good things that make us the most human. About 90 minutes. **ORDER #3045 [Premiered by the Out of the Box Theatre, Lewiston, Maine.]**

MOTHER WOVE THE MORNING by Carol Lynn Pearson. 16W. 2 hrs. Simple props and costumes. Much of Carol Lynn's life has been devoted to the search for the feminine divine, a search that culminated in writing *Mother Wove the Morning*. The play is made up of sixteen women throughout history searching for the female face of God - the feminine divine. The original script was a one-woman-show. But it has now been adapted for multiple performers with subsequent productions as an "equity showcase" in New York City, as well as by high schools, colleges and community theatres across the country. It all began in 1989 when Carol Lynn rented her local community theater in Walnut Creek (CA) for two weekends, sent out press releases, sold tickets, and opened the play, believing at least her friends would show up. They did. And lots of other people. The event sold out and she extended again and again. Subsequently she played across the country and abroad, ultimately doing over 300 performances, one on Crete for the International Partnership Conference, invited by Margarita Papandreo, first lady of Greece, and author Riane Eisler. Carol Lynn learned that the hunger in her own heart for the Mother was matched by the hunger in the hearts of thousands of other women and men. A filmed version of her performance won an award from Booklist as one of the best twenty-five videos of the year. **ORDER #3153**

MRS. SMITH GOES TO WASHINGTON An Evening With Senator Margaret Chase Smith by Linda Britt. One somewhat contemporary costume. Simple office setting. (*Perfect for professional, amateur and educational production.*) This wonderful 70 minute show is all about Maine's long-time Representative and Senator. A powerful, funny, timely take on politics in a polarized era. Maine Senator Margaret Chase Smith, a woman of firsts, from her election to both houses of Congress, to speaking out against Joe McCarthy, to her nomination for President at a national convention, comes back when we need her most. **ORDER #3043 [Premiered by the Out of the Box Theatre, Lewiston, Maine.]**

THE MUMMY'S TALE and Other Voices from the Great Beyond A History Mystery Play by E. Gray Simons III. Suitable for Large cast or can be doubled to as few as 5 actors. (*Suitable for professional, educational & amateur groups for young and family audiences.*) The Mummy's Tale. . . is a family-friendly journey exploring the ultimate mystery: the afterlife as viewed across centuries and cultures! Visit ancient Egypt, where Ra the Sun God makes his first journey across the sky and a subsequent trip into the afterlife; from Greek mythology, the famed minstrel Orpheus will travel to the Underworld to save his lost love, Eurydice; experience the unique paradise of the Aztec's Gods and find out how they created human beings. Most importantly, The Mummy's Tale takes a lighthearted, child-appropriate look at The Great Beyond. **ORDER #3172**

NOTHING PERSONAL a play by Eric Samuelsen. 2f 1m. Prison cell, Contemporary prison costumes/suit. About 80 minutes. **What Is Truth? Is it defined by power? If so, it may not be truth at all!** From 1996-1998, Susan McDougal, a woman from Little Rock, Arkansas, married to Jim McDougal, an S&L owner, was under investigation by Special Prosecutor Kenneth Starr for her alleged complicity in the Whitewater case. Because

she refused to testify before Starr's Grand Jury, Susan McDougal spent eighteen months in federal prison, including 8 months in solitary confinement. David Hale, a main Whitewater witness, insisted that she had had an affair with Bill Clinton. She insisted that she had not done so, and would not lie about it in court. For that refusal, she was imprisoned. NOTHING PERSONAL is a play very loosely based on McDougal and her imprisonment. The idea that 'truth' is a function of power derives from Kenneth Starr. And the play explores a link between fundamentalist religious dogma and conservative politics. The play also echoes 9/11, symbolized by imagery of people leaping from the roof of a burning building. The play does describe 'Susan' as being mistreated in ways that Susan McDougal never was. No confusion is intended—the play simply needed to have a broader scope than the specifics of one case. But Susan McDougal was abused in ways that would be unconscionable now, especially with more transparency. It was possible for government to hide things then, that seemingly cannot be hidden now. The play's primary motivation is the exploration of human-rights abuses and the curtailing of basic civil liberties by government, and the people in power. **Nominated for the American Theatre Critics Association/Steinberg Award for Best New American Play Produced Outside New York in 2013. ORDER # 3271**

NOW I LAY ME DOWN TO SLEEP by Jerry Walker 29f, 24m (*A must for any group – professional, amateur and educational, performing for families and teens. A perfect play for High Schools and Youth Theatres.*) A school hallway, and 4 other simple settings. About 90 minutes. Contemporary costumes. They are called the best four years of our lives...and they are, but that four year trek is also dangerous and confusing. You will find all of the things that young people, especially high school students, need to know, want to ask, get stressed-out about and complain about. Between the familiar items of teen angst and adolescence will come those moments of pleasant memory, deep identity, shocking surprise, and utter devastation, as your onstage 'child' reaches out for comfort, help, direction—approval; wanting to belong to something. The scenes and monologues in this on-target theatrical, will have you laughing one second and crying for ...well, a considerable length of time. The play is about teens and how each action or word spoken by anyone has either a positive or negative effect on someone else, even oneself, and we come to find out that no word or deed is harmless or without consequence. Adults and youth alike, will see themselves in the halls of this school, in the lives of its students; in both the hopes, and the shattered dreams of high-schoolers not so very different from those adults in their lives around them who have walked this path before in a slightly different era but with all the manifestations of expectation, desire, dreams, and despair that haunted them. This is one fine and timeless play. **ORDER #3039 [Premiered by Stearns High School for the Northern Maine One Act Play Festival, 1997. Premiered as a full length at School House Arts Center, 2002.]**

THE ODYSSEY by Homer Adapted by Rodger D. Sorensen. 5M 4W 90 minutes. (*Suitable for ALL groups and great for touring.*) Most people figure he's dead. But -- NO! Odysseus has merely been held captive by the Nymph Kalypso for seven years; the Sea God Poseidon is furious with him for killing his son, Polyphemos; Zeus is mad because he helped win the Trojan War; his ship is driven to the island of Circe, which drives the crew mad as she turns them into pigs; and then the crew ate the sacred cattle of Helios, the Sun God. No one important is seeking vengeance. It makes you wonder if any of them will arrive, safely or otherwise, back in Ithaka. Where his wife is waiting for Odysseus, along with dozens of suitors who seek her hand after her husband's long absence. Well, what would you do if you were a run of the mill Greek Hero? Well, that's what he does! **ORDER #3050**

THE ODYSSEY Adapted by Eric Samuelsen. 22m, 11female, 2 either +maids, crew, suitors. (Doubling recommended) Fluid multi-scene setting that can use projections. Costumes of Greek or modern era. 80-90 minutes. A faithful, action oriented adaptation of the bloody tale of Odysseus returning from the Trojan Wars. As told by Homer, Odysseus, Athena and Zeus, himself, the consequences of Odysseus' and others' disobedience to the Gods, the tale of enduring what is coming at us until the restoration of life to its fullest, fills the narrative structure of THE ODYSSEY. Premiered at Brigham Young University. **ORDER #3290**

ONCE UPON A CANDLEMAS IN ARTHUR'S COURT by Genevieve Aichele. (*TYA, Children's Theatre, Amateur, Professional, Educational*) This tale follows three American children, Liz, Robin & Jenny, on vacation in England, who accidentally spend the night in an old castle. There they encounter King Arthur and his Candlemas Court filled with legendary characters that meet once a year to discuss important matters of state with other great and noble ones from in and out of their time: Gwenevere, William Shakespeare, Queen Elizabeth, Robin Hood & Maid Marion, Queen Boudicca, Lady Bettris, and Burd Janet. *A New Hampshire Theatre Project Young People's Playscript.* **ORDER #3133.**

THE OPPOSING WHEEL by Mahonri Stewart. RUN TIME: 2 hours. CAST SIZE: 9 (4 f, 5 m) In this magical fantasy, the ancient, the modern, and the future collide. As heir of the curse of the famous Lady of Shallot, Magdalena Devonshire has never set foot outside her castle and is plagued by devils, but soon the world will be coming to her. A strange man calling himself Daniel drops a dead body on her table. Next, he brings the body back to life! But this is only the beginning of what Time has in store for Maggie. Follow along with Maggie's adventure as immortal prophets, amnesiac wizards, and Arthurian legends descend upon her world for a conflict that will affect the future and the past! **ORDER #3308**

PAPA MARRIED A MORMON by John D. Fitzgerald. Adapted for the stage by Rodger D. Sorensen. Company of 15 actors, 9M 6F. Simple settings with props. Period costumes. Papa Married a Mormon is like a family patchwork quilt worn threadbare from use. It becomes more familiar and warm each time you pick it up and wrap yourself in it. Like a quilt, Sorensen's theatrical adaptation brings us close to these characters -- who are not threadbare at all -- and wraps us in the kindness of their charitable lives. It asks questions about tolerance and brotherly love. The story is told from the viewpoint of JD Fitzgerald, who grew up in Price, Utah in a family with a Catholic papa and a Scandinavian Mormon mama. Can this house, often divided against itself, stand? Definitely! With Papa and Mama at the helm, even with their different religions, they successfully raise a wonderful family. **ORDER #2035**

THE PASSION OF CHRIST: BETRAYAL AND CRUCIFIXION Adapted from the Medieval Wakefield Cycle Plays by Rodger D. Sorensen. 15M 1W. The set is a Pageant Wagon with props. About 90 minutes. (*Suitable for Professional, College/University, Educational, Community and Church groups.*) Seven scenes take us from the Conspiracy through the Betrayal and to the Resurrection of Jesus Christ in poignant verse from the original manuscripts of the Wakefield Cycle Plays. This play is free to Amateurs and to Educational Groups. However, application must be made and license granted before a production may be mounted. Professional Groups are asked to pay a small royalty. **ORDER #3049.**

PATRIOT STRANGER by and (based on Yuri Ustin's "Labyrinths of Freedom: a Novel") Translated and edited by Donald K. Jarvis. 8m 1f double

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in 17 male and 4 female roles. About 90 minutes. Period Costumes. Simple or elaborate Settings in multiple locations. **The story of Tadeusz Kosciuszko, and his role in America's Revolutionary War.** Tadeusz Kosciuszko is a little-known Polish hero of the American Revolution. The drama is closely based on Kosciuszko's life from his youth through the end of the American War of Independence and his departure for Poland. It contrasts the idealism, expertise, and crucial military service of the penniless foreigner Kosciuszko with the pride and venality of the wealthy businessman Benedict Arnold, who betrayed his country for personal profit. In the end, at a grand general assembly of Congress, George Washington praises Kosciuszko, awards him the rank of brigadier general, and as a mark of personal affection gives him his own ring of the Society of Cincinnati along with a ceremonial sword. **ORDER #3272**

PECULIARITIES by Eric Samuelsen. 5w 3m. *Peculiarities* is an exploration of LDS attitudes toward sexuality, in particular situations in which moral rigidity and sexuality collide in Mormon culture. A collection of 4 plays *TAHOE*, *PIZZA AND A MOVIE*, *NCMO* and *TEMPS* (plus two adjunct plays developed later and available separately) *KISS*, and *BISHOP!* *Peculiarities* interweaves the 4 plays together, however, they are also available as separately, through-plotted Short Plays. **ORDER #2091**

PLAYING THE GAME a play by Eric Samuelsen. 5m 3f. One set of several interiors. Contemporary costumes. About 90 minutes. (*Suitable for Professional, College/University, Educational, and Community groups.*) The trophy is just a by-product of the game. The game is the exhilaration of a body in motion, working in a coordinated effort toward a goal and the achievement of that goal. The game is winning and winning well, losing and overcoming yourself. The game is life and we are all playing the game. But then there is what you think you have to do to play the game, if you want a personal win. Produced in 1982 at Brigham Young University. Written for Orson Scott Card's writing class. After the BYU production it was an entry to the Kennedy Center/American College Theatre Festival regionals. **ORDER #3026**

THE POLITICAL TINKER by Ludvig Holberg. Adapted and Translated by Jerry Argetsinger and Sven Rossel. 3m, 3f + up to 25 supporting characters, men and women of all ages, which can be "doubled". 1 Interior & 1 Exterior. About 2 hours. (*For production by Professional, Amateur and Educational theatres.*) The city council in Hamburg, Germany has been at odds with many of its citizens over several important issues. Herman von Bremen, a master pewterer, has established his own "political college" and is an outspoken voice against the local government. Two of the elected city officials discuss the ridiculousness of Bremen and his naive political notions and agree to play a joke on him. They convince him that the City Council has chosen him Mayor due to the ideas advocated by his notorious group. A series of comic situations demonstrate Bremen's inability to conduct himself appropriately either politically or socially as mayor. His frustration is increased by the mounting attention he must also give his daughter with her increasingly complex marriage plans. When he has been tormented almost to the breaking point he is informed, to his great relief, that he is not actually the mayor and that his actions should convince him that the uneducated masses should not concern themselves with political affairs. **ORDER #3113**

PROMETHEUS UNBOUND by Mahonri Stewart. RUN TIME: 2 hours. CAST SIZE: 14 with performers playing multiple roles (7 women, 7 men). Phoebe faithfully serves at the temple of Delphi. There, she has a vision of the Titan Prometheus, the advocate of humankind who gave us fire. As punishment for helping the humans, Zeus chained Prometheus to a rock and it is there that Prometheus is tortured daily. Prometheus calls Phoebe to free him, so she must gather a group of heroes for the task. Yet, doubt and opposition plague her from the start as she wonders whether she is now afflicted with madness, or whether she truly did receive a vision from a tortured, but loving god. **ORDER #3309**

ESTHER: QUEEN OF COURAGE a One-woman play by Myrth Elizabeth Burr. Esther knew that she must approach the King as always with confidence and grace. She stood, for a time, in the outer court of the King's house. She moved from column to column, slowly, dreading each step she must take. She eased into the inner court with all the courage she could muster. She was going before the King to plead for her life and the lives of her people. **ORDER #2090**

THE RIDDLE OF THE SPHINX and More of History's Mysteries Revealed A Mystery Sideshow Theatre Play by E. Gray Simons III. Multiple roles can be played by a large cast of actors or be doubled to as few as 5 actors. (*Suitable for professional, educational & amateur groups for young and family audiences.*) The show, written especially to fire up young imaginations, is like a three-ring circus with a banana-loving Yeti, an elusive Sasquatch, a riddle-demanding Sphinx and an Amazonian Queen...all kept in line by a wandering ringmaster. Kids love this globe-trotting tour in search of the truth about these fantastic legends. The setting is a Carnival Sideshow where fantastic stories have always been told in very theatrical ways! **ORDER #3175**

RINGS OF THE TREE by Mahonri Stewart. RUN TIME: 2 hours. CAST SIZE: 9 (4 f, 5 m) Diana Applesong is a Victorian woman who has experienced tragedy after tragedy in her mysterious life. Eventually, after dealing with so much grief, she cloisters herself and her servants into her mansion, cutting herself off from the world. However, a group of young, life-loving explorers stumble upon her secretive existence and set off a chain of events that places her face to face with that which she is most afraid of—love. Yet, not all is as it seems in the romantic mystery-fantasy, as plot twist after plot twist brings Diana's story to a riveting conclusion. **ORDER #3310**

THE RUCKUS AT MACHIAS by Richard Sewell. The true story of the American Revolution's first sea battle. 7M 5W (some play multiple roles) About 100 minutes. (*Perfect for Professional, Community, College/University and High School production.*) Starvation threatens the people of Machias, Massachusetts Colony, (now Maine) in June of 1775, when a British warship accompanies a local merchant returning from Boston with supplies. Machias was a lonely lumber camp in dire need of food, powder and shot. Instead of providing the lumber demanded by the British to build barracks for British soldiers near Boston, the desperate citizens erected a Liberty Pole to commemorate the fighting at Lexington and Concord. As the British navy was the undisputed master of the world's oceans, the enraged Captain then ordered the warship to fire on the community, causing the townsfolk to muster their meager resources -- axes, pitchforks, and a few small arms -- which enabled the patriots to capture the British armed cutter, *Margaretta*, moored in their harbor. How that tiny community thumbed its nose at King George and captured a warship makes a fascinating page of history and gives a thumbnail sketch of the dynamics of all rebellion. As if the citizens weren't bold enough, after rechristening the *Margaretta*, they send her out as a part of the new Colonial American fleet. WINNER: 2002-2003 Fremont Centre Theatre Playwrighting Contest in California. **ORDER #3040. [Professional Premiere at Acadia Repertory Theatre (now Penobscot Theatre Company), Bangor, Maine, 1976.]**

RUTH and NAOMI (a One-woman play) by Myrth Elizabeth Burr 1W A Story of love filled with heartache, strife and drama. Many believe that Ruth gleaned in the fields for Naomi is the importance of this story. While this is true, I find of more importance is the fact that Ruth was teachable and listened to Naomi who said, "Ruth wouldst thou present thyself in marriage to Boaz that you might have children, raise up a family, and keep our name alive in Israel?" By so doing, Ruth became the great-grandmother of King David of the house of David, therefore the ancestral mother of Jesus Christ. **ORDER #2008**

SANDY AND THE DANCE OF FAITH by J.D. Newman. Episode 2 of the Sandy Hunter Saga. Sandy Hunter's entrance essay has earned her admission to Memorial Catholic School. However, as she begins her seventh grade year, Sandy feels intimidated by the other students who all believe strongly in something. Sandy struggles to live up to the declaration she made in her entrance essay that she exercises her faith through dance. She continues to explore the Catholic, Mormon, and Unitarian faiths practiced by her great aunts. Sandy strives to connect with her older sister Roxie who has always walked in their father's footsteps but is beginning to define her own path. As Sandy finds her place in the realm of ballet and the world of faith, she discovers her potential as a dancer and a believer. This second book in the Sandy Hunter Saga follows the spirited twelve-year-old through the autumn after the summer she spent with her three great aunts, who she playfully calls "The Weird Sisters," in the book "*Sandy and the Weird Sisters*." **Order #3254**

SANDY AND THE WEIRD SISTERS by J.D. Newman. (2 girls, 4 women, 1 man, 1 either M or F with doubling — without doubling 3 teenagers, 6w, 4m) A play about finding out who you are and who you want to become. J. D. Newman, playwright-in-residence at The Open Eye Theater in Margaretville, New York, has adapted his novel "Sandy and the Weird Sisters" for the stage. In the story, twelve-year-old Sandy suddenly finds herself in a new environment. While her father and older sister travel to London for an international Rugby event, Sandy spends three weeks with three great aunts she has never met. The three great aunts live together harmoniously, but have different tastes, think differently, and lead three very different lives. They ask Sandy, and soon she is asking herself the big question: "Who am I?" The weird sisters find themselves in a new environment, as well, since none of them ever had children, and are ill prepared to deal with a bright and inquisitive young lady. By the end of the play they have also begun to ask themselves the big question--and so has her father. **ORDER #3253**

THE SCARLET LETTER Adapted for the stage from Nathaniel Hawthorne's classic American novel by Jenifer Nii 75 minutes, 2f2m. Simple setting. 1600s costuming. (*For Professional, College/University, and Community theaters.*) Evil, sin, nature, a scarlet letter, a punishing scaffold. Adulteress Hester Prynne must wear a scarlet A on her chest as a constant reminder of her shame. Her illegitimate daughter is truly the Pearl purchased at great price. Her lover remains unidentified and is wracked with guilt. Her husband seeks revenge. Highly theatrical, this play uses only four characters to completely capture the center of the story of inequality, prejudice, judgment. Nominated for the 2012 American Theatre Critics Association/Steinberg Award for Best New American Play Produced Outside New York. **ORDER #3215**

THE SEAGULL Adapted and Translated by Thomas F. Rogers from the Chekhov original. (*Suitable for Professional, College/University and Community groups.*) 7M 5W 1G. THE SEAGULL is a slice-of-life drama set in the Russian countryside at the end of the 19th century. The cast of characters is dissatisfied with their lives. Some desire love. Some desire success. Some desire artistic genius. No one, however, ever seems to attain happiness. Some critics view *The Seagull* as a tragic play about eternally unhappy people. Others see it as a humorous albeit bitter satire, poking fun at human folly. **ORDER #3063**

THE SECOND PRIEST by Thomas F. Rogers. (*Suitable for Professional, College/University and Community groups.*) 8M 3W (doubled) play all the roles. About 2 hours. This play poses the pacifist dilemma. Set in an unspecified locale, now, or sometime in the future, it's idealistic hero, Agen, refuses to take the lives of his political enemies. In consequence, his wife dies and he loses his memory. As, years later, he recovers from his amnesia, he proves the perfect candidate for his nation's highest office. Manipulated by his minister and boyhood friend, Cantri, while negotiating a binding peace with a foreign power, Agen unintentionally abets the death of his only child. In an effort to enforce the treaty he's already paid such a high price for, he finally attempts, in a public address, to dissuade his nation from developing any more deadly weapons. In order to stop him, Cantri orders Agen's assassination. Ironically, a man's attempt to combat war and bloodshed by disavowing violence has led to, first, the deaths of his wife and son, and then his own. **ORDER #3068**

SECRETS OF SLEEPY HOLLOW by Mahonri Stewart. RUN TIME: 2 hours. CAST SIZE: 20 principal roles (11 f, 9 m), plus the possibility of additional "spirits." Ichabod Crane is dead! He is the second school teacher in Sleepy Hollow to have met a grisly demise, and now Lydia Oakden has come into the cursed position of schoolmistress. New to the eerie village, she is pulled into the townspeople's dark history. Two other strangers in town—Ozias Castle and August Donne—also attract the townspeople's attention as Sleepy Hollow's citizens once again begin to die. At the center of this mystery are Brom Bones and Katrina Van Tassel, who were caught up in a complicated love triangle with Ichabod before his death. Can Lydia discover the truth behind tales of ghosts and Headless Horsemen before she becomes the next schoolteacher to die? **ORDER #3307**

SENSE AND SENSIBILITY by Mahonri Stewart. RUN TIME: 2 hours. CAST SIZE: 15 (11 f, 4 m). In this adaptation of Jane Austen's classic novel, sisters Elinor and Marianne Dashwood couldn't be more different in temperament, but they find themselves in similar circumstances as they are cast out of their former livelihoods after the death of their father and then subsequently have their hearts broken by tragic circumstances in love. Yet, the heart is a resilient thing, and continues to hope for happiness and love even in the face of the greatest opposition. **ORDER #3313**

STONES by J. Scott Bronson. Two plays about sacrifice in tandem: **ALTARS** -- 2M1W. Open Setting. **TOMBS** -- 2M 1W. Open Setting. Time for each: Just under an hour. STONES is the recipient of the 2001 Award for Drama from the Association for Mormon Letters. "*STONES is a perfect example of the three keys to playwrighting: Story, Character, Dialogue. Both acts thousands of years apart in real time, appear outwardly to tell two different stories. But the similarities in the themes of faith and family reach across the years to bind the play into one coherent story that is relevant today and will always be as long as humans walk the Earth.*" ALTARS is the story of Abraham, Isaac and Sarai. TOMBS is the story of Mary, Jesus and Joseph. Each story is told in simple terms, presentation-wise. No elaborate costumes or setting, the production is intended to focus on the storytelling: the conflicts within, and the character relationships; along with the symbolism that is inherent in these parable-like tales. These plays can

be presented separately but it is recommended by us and preferred by the author that they be performed in tandem. This Award winning duo-play is a must for those who wish to examine the depths of sacrifice and the benefits of such an action, whether real or figurative. **ORDER # 2020.**

A STRING OF PEARLS by Elizabeth Hansen. 5W. About two hours. One interior. *(Suitable for professional, educational and amateur groups.)* "War does funny things to a man, but what does it do to a woman?" With their loved ones off to war, the five women in "A String of Pearls" have battles of their own to face while waiting out World War II on the home front. They must learn to live on hope, wit and courage, and as the war touches them in different ways, they discover their own and each others strengths and frailties--sometimes painfully, often humorously. The setting of the play is a modest but warm New York Brownstone. Here the women meet each week for their game of bridge that provides a momentary escape from the fears and uncertainties of war. Far from the front lines, they survive their own battles of anger, betrayal, fear and weakness with the bravery and faith of soldiers and the tolerance and compassion of friends. They are strong women from different backgrounds who endure on the home front as best they can and find a new and mature courage as they take charge of their own lives, finally, emerging not as victims of war, but victors of life. The play is a valentine to the women of the era. Audiences at every performance have unanimously loved it. The theme of this play could be: War wives endure on the home front as best as they can. This play allows the audience a few glimpses into the lives of these women as they meet over the course of several years to play bridge as well as to laugh and weep together over the events that life and war bring to them. It is a depiction of women who do the best they can to deal with the disappointments thrown in their paths. This is a play about adults who each come to have a claim on our attention. **ORDER #3072**

SUFFRAGE a play by Jenifer Nii 2W Simple setting, 1800's costumes. About 75 mins. *(For Professional, Educational and Amateur theaters.)* SUFFRAGE is an exploration of late 1800s Utah, the second territory in the Union, by 1870, to grant women the right to vote. Wyoming had previously granted that right in 1869. That right was stripped 12 years later when suffrage became a whip for Washington politicians who wanted to end polygamy. The two issues became entwined in a strange, more-than-a-little-malicious way. During the two decades portrayed in the play, Utah women found themselves being called upon to stand strong on two equally threatening fronts. And they did. The story of Ruth and Frances, conveys a bit of what women—particularly polygamous women—faced. The attack was on their way of life, which in so many ways must have felt like an attack on their God and family. The overhanging threat was that women might again be deprived of what in so many ways is a recognition of their humanity—their right to speak, to affect, to change the world in which they are citizens. Do we believe that we, each of us, can change our world for the good—and are we willing to do what we say we believe? This is the foundational thread of this most incredible play. Nominated for the 2013 American Theatre Critics Association/Steinberg Award for Best New American Play Produced Outside New York. **ORDER # 3214**

SWALLOW THE SUN: The Early Life of C.S. Lewis by Mahonri Stewart 12 (3 f, 9 m +Fantasy/Memory characters) Run Time: 2 hours. C.S. "Jack" Lewis became an internationally renowned author, famed creator of Narnia, and the 20th Century's most eloquent defender of Christianity. Little do most people know that he was once an entrenched atheist. This play by Kennedy Center award-winning playwright Mahonri Stewart recounts the powerful spiritual journey of the "most reluctant convert in all of England," as he grapples with bold figures of faith like J.R.R. Tolkien, as well as a persistent god who hunts his soul relentlessly. Yet the worth of that soul is manifest in a struggle that will create a legendary legacy. Premiered at the New Play Project in Provo, Utah, 2008. **ORDER #3311.**

TANGENTS by Elizabeth Hansen 7W. Several locations in one fluid space. 1980s costumes or the play can be set in the present. *(Suitable for professional, educational and amateur performances.)* Dr. Nancy Ellis, a gifted professor of clinical psychology, leads us on a journey into the troubled mind of Sandy Garrison, a young and brilliant student with Multiple Personality Disorder. In a uniquely theatrical way, the personalities are portrayed by five different actresses, who battle, not only for control of "Sandy," but the doctor as well. Nancy finds herself intrigued with "Sandy's" different "selves:" Beth, quiet, kind-hearted, yet confused; Kirsten, filled with wisdom and compassion; Kelly, a bright and brave tomboy of 12; Lara, the 4-year-old, gentle and trusting, but full of pain and fear; and Trevin, Nancy's nemesis, with a genius intellect and a rapid-fire wit, but who has never experienced a moment of joy. Nancy and "Sandy" parallel each other as they struggle with the demons from their troubled pasts as Nancy finds herself battling "Sandy," the university, and herself, desperately trying to cope with "Sandy's" descent into chaos. Nancy's obsession to find the key that will free her bright protégé from the tangents locked within, forces the doctor to face and reconcile a recent tragic loss. At the same time, "Sandy" battles her own internal confusion as she tries to embrace the fragments of her "selves." At the dramatic conclusion, both Nancy and "Sandy" complete their journeys as they come to an understanding and acceptance of themselves and more importantly, their humanness. ...A footnote. W.H. Auden states, "The image of myself which I try to create in my own mind in order that I may love myself is very different from the image which I try to create in the minds of others in order that they may love me." Perhaps what Auden summarized for us is the poignant struggle we all engage in as our private and public selves contend for control. The possibility of humans splitting the self into several parts or "personalities" is not really the surprise in our development. The truly remarkable surprise accomplished by humans, is that most of us do have only one. These SEVEN women create a tour-de-force powerhouse of an evening in the theatre. VARIETY raved: "*Tangents*" is a compelling and provocative psychodrama, pairing a spunky college shrink with a troubled student governed by multiple personalities. Playwright Elizabeth Hansen has devised a clever theatrical twist by creating roles for five actresses in the varied identities of the girl, each investing her side of the character with different mannerisms and speech patterns." Mature themes and language. **ORDER #3102**

TIMESHARE A Comedy Thriller by Brent Hanson. (9M 4W) 1 interior. *(For production by College/University, Community, and High School groups)* The action of the play takes place in February 2001, a time when computer data was stored on discs and all children were not born holding cell phones in their hands. The setting is the great room of a secluded and luxurious ski cabin; a time-share unit, part of a ski resort. There is a dead body, an intruder and eight people stranded in a snowstorm. The murder is a mystery, who all of the people are begins to be unraveled and then a twist appears at the end. With laughs aplenty this murder-mystery takes you on a joyous ride as you seek to solve the mystery before the characters do. **ORDER #3100**

TREASURE a play by Tim Slover 4M 2F About 120 mins. *(For production by Professional Groups, College/University Groups, Community Groups)* Ambition. Greed. Lust. Recklessness. Righteousness. Honor. Betrayal. Potential. All make for a chilling political drama. In this glimpse into the life of founding father, Alexander Hamilton, we delve a little bit deeper into early American history. Fifth grade social studies class taught many that Hamilton was a Revolutionary War veteran and a close friend of General and later President Washington's, who appointed him as Secretary of

the Treasury in his new government, but one might wonder what else there is to know about Hamilton. The play examines Hamilton's conflicts between fidelity, desire, aspiration and honor. Hamilton's personal indiscretions resulted in blackmail and corruption, as the husband of the woman he was dallying with tried to make a buck off the new Secretary of the Treasury. Speculation, stealing from soldiers, cheating... How can you salvage a marriage or a political future when you're involved in something so sordid? Hmmm. Sounds familiar? Not much has changed. **ORDER #3118**

ULYSSES OF ITHACA a comedy in five acts by Ludvig Holberg. Adapted and Translated by Jerry Argetsinger and Sven Rossel. 11 Men 6 Women 8 - 15 supporting characters, many of which can be doubled. About 2 hours. *(For production by Professional, Amateur and Educational theatres.)* Ulysses of Ithaca is a satire of the German street theatre popular in town squares. This is case of an author saying, if *that* is what you like, then I'll give it to you. Ironically, Ulysses of Ithaca became the most popular street comedy in all of Northern Europe. This is a play without rules. The unities of time, place and action are totally ignored. One character may age only a few minutes while another ages a year; the scene changes from Ithaca, to Troy, to Finland and back so rapidly that some characters cannot keep up with where they are. The action first focuses on the Trojan War, then the enticing of Queen Dido, and finally the homecoming of Ulysses and his ill-fated meeting with Penelope. Anachronisms abound, the classics are scrambled, Greek and Roman gods appear side by side, Norse mythology, the Bible and the Song of Roland make their appearances while one actor constantly breaks character to comment to the audience about what they're seeing on stage. This is the Trojan War complete with an ugly Helen of Troy, a sea voyage, sailors being turned into swine, and tailors trying to charge the actors extra for their costume rentals all the while contemporary politics are debated. All this and it is inexpensive as all of the costumes and props are adapted for the poverty of traveling marketplace troupes. **ORDER #3110.**

UNEATEN CANTELOUPE by Mahonri Stewart. RUN TIME: 2 hours. CAST SIZE: 14 (4 women, 10 men, although gender swapping is encouraged with various roles). Siblings, Oscar and Joan Godfrey are returning from their father's funeral when they get caught in a snowstorm in Wyoming. Finding shelter in what they thought to be a strange hotel. They find that there is no way out and are trapped in place as strange, confusing, and wacky as its inhabitants, characters like Alien Bob, Kevin the Love Slave, Rosenkrantz and Guildenstern, the vivacious and insane Roxy, and the brothers Everyman, Anyman, and Noman. Where are they really, what does it all mean, and what is the secret power of produce? **ORDER #3312**

WAY OUT WEST: The Journey of Lewis and Clark and Other Tales A Mystery Sideshow Theatre Play by E. Gray Simons III. A company of 5 actors can perform multiple characters. *(Suitable for professional, educational & amateur groups for young and family audiences.)* Seize the adventure! Explore Native American legends, jump on The Pony Express, and take a chance on the Gold Rush in this historical expedition to the Wild West. Set in the atmosphere of a Carnival Sideshow, this fast moving and hilarious play will delight young audiences and their parents, as well. **ORDER #3174**

WE AIN'T DEAD YET! a collection of Senior Plays by Jerry Walker. 9m 9f Contemporary costumes and simple interior and exterior settings. About 90 minutes. 8 plays ranging from comic to tragic make up this thoughtful and enlightening evening of theatre dealing with the issues of growing older. This show is very flexible as to which scenes you present, so it could, then, be any length at all. Each show is also available for separate production. **ORDER # 3223**

WELL-BEHAVED WOMEN by Jes Marbacher. 35M 20F (doubling and tripling recommended) About 2 hours. (All roles are playable by any age actor) *(TYA, Children's Theatre, Amateur, Professional, Educational)* From the Seneca Falls Convention in 1848, and the launch of the women's right's movement, women worked tirelessly for their right to vote. After 72 long years the 19th Amendment was passed, and women were legally allowed to cast their ballots for the first time in the 1920 election. This movement spans decades and involves many women. Playwright Jes Marbacher deftly crafts a work in two Acts, the first focusing in on Susan B. Anthony's attempt to vote and subsequent arrest in 1872, and the second on Alice Paul and the suffragettes of the 1910's. Women's suffrage was a complex issue for a lot of people and students of today have a hard time wrapping their heads around why. Even more difficult to understand is why many of these issues still exist today. That is the perfect reason to produce this play, to remind people that these issues are still not fully taken care of. *A New Hampshire Theatre Project Young People's Playscript.* **ORDER #3166.**

WHAT REALLY HAPPENED a play by Eric Samuelsen 2m 2f. Simple Setting. Contemporary Costumes. 80 minutes. This play is about language—no not that kind (although there is some of that in it)—it is about how we use words to avoid feeling, to deny existence, to mask truth. It is also about what we are willing to do to feel that we belong ... to someone, to a group outside of ourselves, to a place, even, while not really belonging to ourselves. There is a stark, disconnected feeling to every relationship in the play. Quite a comment on our modern society—the things we reason ourselves into to doing. A young couple moves to the big city. But that's not What Really Happened... First produced in a student production at BYU in 2001. There is also a recording of the reading at a Sunstone Symposium on the webpage. Mature language and situations. **ORDER #3258**

WILD IN THE WEST - A Choose Your Own Path Adventure by Anthony Buck. 3M 2F. The audience chooses the way in this Western adventure. Rookie sheriff Josiah Clay must safely transport \$10,000 on a dangerous journey across the Wild West to Weston City in hopes that the mayor will give him the job of his dreams. Add in a fiery saloon owner, three identical suitcases, and the West's two stupidest bandits and your audience will cheer audience through every choice point to any of the many endings. **Order #3333**

THE WORLD IS MY PARISH by R. Rex Stephenson & Mike Trochim *Perfect for Community, College/University, Church and Professional groups.* **TOUR VERSION:** 2 Males, or up to 7 roles. About 70 Minutes. John Wesley was an Anglican minister and theologian who, with his brother Charles and fellow cleric George Whitefield, is credited with the foundation of the evangelical movement known as Methodism. This play highlights his life and struggles. **Tour Version ORDER #3160.**

THE WORLD OF SNOW WHITE adapted by R. Rex Stephenson. 6M 6W 1 or 2 girls 8either + mice, minister, servants and crowd. roles can be doubled to make 20 actors. Ideal cast is 30-35. 4 playing areas with several simple, or elaborate locations in each. *The World of Snow White* is a modern adaptation, yet very true to the varied classic source material in bringing the darker situations of many versions of the story from around the

globe together in one script. It moves quickly and plays well for all audiences. The legends and stories of a Snow White character come from more than 30 countries around the world, like Albania, Turkey, Mozambique, Germany, England, France, and others. These international tales lend a totally new vision to the characters and a unique play for any group to produce. **ORDER #3150**

THE YEARNING SEASON by J.D. Newman 2f 1m. About 90 minutes. 1 interior/exterior. (*Suitable for professional, educational and amateur performances by adult, youth and mixed-age casts.*) Jacques and Leigh have served Monsieur and Madame as farmhand and domestic servant throughout their adolescence. Upon the death of their employers, they are bequeathed: the farm to Jacques, and money for a lady's education to Leigh, both still young and needing assistance to find their stations in life. In a moment of youthful willfulness, they switch inheritances and set aside their feelings for one another. Rochelle, a young lady from town, comes to Leigh for shelter and the two of them work the farm until Rochelle reveals a secret that changes everything Leigh believed about herself. The story, a classic young-love triangle, is based loosely on the Biblical story of Jacob, Leah, and Rachel, and set in the late 19th Century. The dialogue is written in verse; blank verse for those from town and free verse for those from the country. It could be easily produced in an intimate black-box theatre or an improvised found space. **ORDER #3125**

PREMIERE PLAYS — have had readings but not full productions

A.I., TOO by Mahonri Stewart. 3f, 2m, One simple setting. Modern/Futuristic costumes. About an hour. What is Artificial Intelligence? Like other scientific 'breakthroughs' will this one be misinterpreted? Will the users and creators of this science not explore all the possible ramifications of employing this technology prior to its implementation? *A.I., TOO*, presents a married couple of the near future, recently having purchased an AI unit. Then she/it begins to malfunction. Or is the unit merely becoming self-aware; capable creating a new life for itself, free from that of its creators? How will that self-awareness effect those creators? Sometimes, we forget to think that just because we can do something, doesn't mean that we should. The spiritual implications of Artificial Intelligence are explored when the two married professors accidentally spur identity in their robot and have to deal with the fallout of the new A.I.'s search for meaning. Inspired by a quote from Langston Hughes, "I, Too..." for so a title is derived. **ORDER #3321.**

AT CANOSSA: The Pope, The Emperor and the Marchioness by Eric Samuelsen. 3m 1f. Period or modern costumes. Exterior of a castle, maybe a garden. About 90 minutes. It is 1077. The Holy Roman Emperor, The Pope, the Abbot of Cluny, and the Marchioness of Tuscany. A schism presents itself, the fracture of a Church that may be even greater than the one with Byzantium. Will there be war? Will it further divide the Kingdom of God and the region of Europe? Does the contrition of an Emperor mean that The Holy Roman Empire will endure, even through bribes, scandal, celibacy, crusades? Who will prevail: German, Roman, Tuscan, Swabian, English, Norman, Aragonese, Catalan, Provençal? This crossroads of history may have been the first sexual revolution — in minutiae — the beginnings behind the Crusades, the results of William conquering Anglo-Saxon England, and the foment of the roar of a Church heard around the world. A Marchioness fights to have a choice in marriage. An Emperor longs to have control over an empire. An Abbot strives to keep the Church (and its followers) pure through celibacy. And Pope Gregory tries to balance the things of God where balance may not be possible. This is a hard hitting, adult play with themes and language meant for mature audiences. **ORDER #3283**

CROWNS AND COMMONERS by J.D. Newman -- 7f 5m About 50 minutes. (*Suitable for professional, educational, amateur performance by mixed-age casts for TYA.*) The King brings his three daughters out of hiding, intending to crown them as his heirs. When he discovers that the Princesses disobeyed him during their exile, he threatens to disown them. Before the family can reconcile, the Princesses are taken hostage by the King's usurping brother and must fight for their lives and for the future of their people. **ORDER #3123.**

DO GOOD by Eric Samuelsen. 4F 2M. Simple settings can be suggested or elaborate. (*Professional, Amateur and Educational groups*) It's what every American wants — to do some good to keep the ship of state from teetering over the edge of the world into oblivion. It's a basic right given in the Constitution. A right to run for any office of the U. S. of A., even the Presidency, is handed to any U.S. born citizen of a certain or older. Connor Cooper, a resident since birth of New Hampshire, is going to do just that. He's taking on the Presidency. Are we all a little naive? A little crazy? Why would any person want to take on the running of this country? This play may be set in the recent past, but it is more timely than ever with each new election year that passes. Can any candidate withstand the vetting of the press or political parties? Does it matter? It is only evident that they hold higher standards than they themselves are capable of reaching. Follow one man's dream of serving the country and the people he loves in *DO GOOD*. It also becomes a comment on the political process, the voters and the press, who will accept anything except the thing that reminds them of themselves. **ORDER #3285**

ESCAPE FROM MADAME LEANORA'S by Eric Samuelsen. 7f 7m. Several locations. Period Costumes. About 100 mins. This is a decidedly dark drawing room comedy that will surprise you as politicians, priests, and prostitutes are lambasted and roasted in the grand style of farce. As the corrupt get their comeuppance in a most deserving way from the most surprising source of all, you won't believe the fun you have had along the way with twists and turns after turns and twists! This escape is well worth it! The situations are adult, but the language is not. **ORDER #3287**

FRERE LAWRENCE by Thomas F. Rogers. 17M 3F. (can be doubled) 1 Unit Set. 2hrs. (*Suitable for Professional, Community & College/University groups.*) The private life of T. E. Lawrence (of Arabia) derives from Lawrence's posthumously published autobiography, *The Mint*. A military hero of mythic proportions after WW I and dutifully subject to his society's stringent Victorian mores -- both so antithetical to his true nature -- he later chose anonymity as a noncommissioned serviceman, thus totally expunging his former identity, a kind of suicide. The noble, neurotic Lawrence evokes our nearly insatiable and often frustrated yearning for intimacy, or as Freud titled it, the "discontent" of "civilization"-- the perhaps most fundamental sociobiological root of everyone's "double bind," for which talent and prominence are ultimately no sublimation and often the catalytic source of a deep seated loneliness. With a mix of present sense and flashback and through the eyes of so-called intimates in Lawrence's life, the story unfolds as an almost nightmare of images and aural stimulants to weave the fabric of the "genius" known as "Lawrence of Arabia." Contains adult language and situations. **ORDER #3058.**

GENTLE BARBARIAN by Thomas F. Rogers. 4M 2W 2TG. One Interior. 2 hrs. (*Suitable for Professional, & College/University groups.*) Based on the life of Russian author, Ivan Turgenev, this tautly sensual play is very Chekhovian in nature. The characters are richly drawn and full of repressed sensuality. The characters' lives and loves interweave creating a tapestry of Russia during the middle 1800's -- the Russia of the Czar -- the Russia of the privileged few and the poor working class. It's amazing to notice that even through all the changes happening in the area once called the USSR, things are remaining, or are they returning to, the same old order. Contains adult situations and language. **ORDER #3059.**

THE IDIOT by Fyodor M. Dostoyevsky. Translated and Adapted for the stage by Thomas F. Rogers. 7M 5W. Several Interior Settings. (*Suitable for professional, college/university and community groups.*) How would the world react if its Savior again suddenly appeared in the guise of just another mortal? The profound Russian writer Dostoyevsky inserts such a character in each of his four major novels. In *Crime and Punishment* it is, paradoxically, the prostitute Sonya Marmeladova. In *The Possessed* (or *The Devils*) it is the false Messiah Stavrogin. In *The Brothers Karamazov*...the maligned but holy abbot Zosima and his righteous disciple Alesha. In all literature there are in fact very few memorable 'Christ figures.' Don Quixote may be one and also another Russian author's protagonist, Boris Pasternak's Doctor Zhivago. In the opinion of this stage version's adaptor, the hero of *The Idiot*, Myshkin, is the most complete and impressive of them all. **ORDER #3067**

LAND OF OZ Adapted by J. D. Newman (from the L. Frank Baum classic) 5 f, 3 m, 3 either plus 2puppets (doubling possible). 2 interior, 2 exterior settings, simple or elaborate, fantasy costumes. About 50 minutes. (*Perfect for Professional, College/University, Community, High School, Middle School, and other Youth Theatre Groups*) The farmgirl Tip lives in the north of Oz with the scheming witch, Old Mombi. When the witch tries to turn her into a statue, Tip runs away with the help of the pumpkin-man and sawhorse she has brought to life. Tip helps the Scarecrow King escape from the Emerald City after it is conquered by the Army of Revolt. Can Tip find the lost Princess Ozma and bring peace to the Land of Oz? This 50-minute tour-de-force is an ideal school touring show for university and professional theatres. **ORDER #3147**

OLYMPUS ON THE MOON: The History of Western Civilization in One Act by J.D. Newman. 4m 3w (*Suitable for professional, educational and amateur performances by Adult, youth or mixed-age casts.*) The surface of the moon. At the fall of the Roman Empire, men have scaled Mount Olympus, driving Jupiter and his wife Juno to seek exile on the Moon where they will raise a new race of beings to serve and worship them. Mercury relates what is happening on Earth in the absence of the King and Queen of the Olympian Gods as Apollo and Mars drive men on Earth between creation and destruction. Diana and Athena steal the golden wings that Vulcan crafted for himself and his wife Venus to reach the new Olympus. Removed from human history, centuries pass for Jupiter in seeming instants while his plans of creating a new race fail. In the end, the prophesy is fulfilled that another will conquer Jupiter. A "golden wingless bird" lands on the moon and emits a man who destroys Jupiter's power by conquering his final sanctuary. After the invader leaves, Jupiter is filled with new hope as his Olympus on the Moon becomes a new inspiration for humanity. **ORDER #3128**

PUZZLES by J.D. Newman. (90 minutes) 3m, 2f, (*Suitable for professional, educational & amateur groups for young and family audiences.*) Harper, an eleven-year-old boy, strives to solve the puzzles of his fractured life. His father died in a car accident, but Harper struggles to understand what death means. An older boy tries to help Harper come to terms with his loss, yet furthers Harper's belief that his father will return. Harper must also help his grandfather, a recovering stroke victim, to find his alphabet and to connect with him the way his father did. **PREMIERE PLAY FILE ORDER #3124**

RAIN-IN-THE-FACE; A Visit with Annie Oakley by Eric Samuelsen 3w 3m. About 85 minutes. Single Interior. Costumes: 1890s American and Indian traditional clothing. At the 1893 Columbian Exposition in Chicago, many things were created, re-created and introduced to a willing public hungry for the sensational, the common-place, the truth as it is written, but may not have been lived. In the re-assembled cabin of Sitting Bull, after great expense is taken to move it, Rain-It-The-Face sits to greet the public. Some hate him. Many love him. But they all feared him, the ferocious warrior who killed the Custer brothers — at least that is how it was told in Henry Wadsworth Longfellow's epic poem about the Battle of The Little Big Horn, which Longfellow did not, in fact, witness, while everyone took the poem as gospel-truth. Buffalo Bill Cody hopes to gain Rain-In-The-Face as a member of his performing troupe. Annie Oakley visits in order for Rain-In-The-Face to tell his stories—it is his price—as he knows of her's and Sitting Bull's friendship. The widow of General Custer also visits, to learn the truth about the events that took her husband's life. But what is truth? Is it White truth, or Native truth? Is it man's truth, or woman's truth? This play explores it all and allows the audience to accept what truth they will. Some mature language. **Order # 3291**

SIEGFRIED IDYLL - A Modern Day Nibelung by Thomas F. Rogers (suggested by the stories of "The Ring of The Nibelung") 7M 2W 1Teenboy 1Teengirl Unit set that includes 2 exteriors and 1 interior. (*For performance by Professional, Community, and College/University groups.*) Beyond its depiction of sordid, mean spirited lives--a nevertheless needful 'value contrast,' as artists put it, shadow underscoring the light--the Nibelung legend forcefully portrays a redemptive aspect of human life. Siegfried's infatuation with Hilde (Brunhilde) has been, while whole souled, also blind, as we in fact often say 'love' is. He even kills for it. The one character who approaches Christlike self-renunciation in others' behalf is Gudrun, and, despite Siegfried's truly fallen state, he learns from her example. She is in a sense his savior—like Beatrice in Dante's and Margareta Faust's--and his own *Liebestod* is a necessary 'blood atonement' that emulates Gudrun's decency and virtue. It is this that makes the tale so significant in both German letters and for Wagner's audiences. This play version is an attempt to translate the celebrated Teutonic myth into more identifiably everyday human terms. The classic story of Siegfried and Brunhilde is transferred to a later day when, after the Second World War, Germany was split apart by the Allies in the name of peace and the Cold War settled upon us. In 1957, Mother Nibelung and her two freedom-seeking sons are searching for riches and for legitimacy. They find the hope for their dream's fulfillment in the person of Siegfried, whom, through political and legal coercion, they dupe into marrying Gudrun, their teenage daughter and sibling. The fates and other mysterious powers also rule the lives of Siegfried and his manipulative lover Hilde. Everything culminates in a web of murder and deceit, compulsion and duty, love and need. **ORDER #3106.**

THE WAGER by Thomas F. Rogers based on the novel by Phillip Flammer (*For production by Professionals, College/Universities, Community Groups*) 1 setting (Interior/Exterior) 14M. WWII uniforms for Germany and Russia. The Eastern Front where a major German war criminal is already being hunted by the Russians. The end of the war is near and the Germans are left ragged and separated from their commanders and all but

dead. Nine German soldiers hide in a cellar and await either liquidation or capture by the Russians. Their withdrawal is nearly impossible. They display an array of attitudes--cowardice, vengefulness, stoic resignation—as, while bickering with one another, they consider their chances of escaping or confronting the enemy. But even with their wounded and in spite of their fighting, we think they just might make it. Until there is a stupid bet between two of the soldiers. With fateful consequences, the most reasonable and well intended among them, a former professor, approaches and speaks to the arriving Russians. **ORDER #3099**

WINDING SHEET by Eric Samuelsen (8 f, 5 m, doubles to 7f 5m) Several settings can be fluid. Costumes of the late 19th Century. This story is based on true characters and events about the Victorian social reformer, Josephine Butler, in her crusade to end prostitution. Whitechapel. The Seven Dials, Fleet Street. The murders by Jack...the Ripper. The slums of late Victorian London set the scene for this drama about social reform opposed by the hypocrites of British Peerage and government, for they were the major partakers of the services offered. The Contagious Diseases Acts of 1869 become a focus of the campaign waged by Josephine Butler, which was successful in 1886 with the repeal of those acts. But her larger campaign, against the practice of prostitution and for the education, rehabilitation and recovery of the young women trapped in it, was one that lasted her entire life. SLAC staged reading, Dec. 1998. **ORDER #3293**

SHAKESPEARE ADAPTATIONS (in alphabetical order)

ALL'S WELL THAT ENDS WELL by William Shakespeare Adapted and Edited by J.D. Newman. 7-11 female, 8-12 male (depending on doubling) 90 minutes. 6 settings. (*Suitable for ALL groups*) Following his father's death, Bertram, the young Count of Rossillion, leaves home to attend the court of the ailing King of France, along with his friend Parolles. Helena, the Countess's ward, is in love with Bertram, and reveals her affection to the Countess, who is sympathetic. She gives Helena permission to visit Paris in an attempt to cure the King of his ailment using a drug devised by Helena's father, a physician. Lafew, a lord at court, persuades the King to see Helena, and he is cured by her medicine. As a reward, she is offered a husband of her choice, and she chooses Bertram. He rejects her for her lack of social standing, but then accepts her rather than suffer the King's anger. He decides to leave for Florence and the Tuscan wars, along with Parolles, abruptly sending Helena back home. In a letter to Helena, Bertram vows that he will be her husband only if she can get the ring from his finger and prove she is pregnant with his child. Helena then leaves home secretly, ostensibly on a pilgrimage, but in fact going to Florence, where Bertram has acquitted himself well in the war. There she discovers he is trying to seduce Diana, the daughter of the widowed hostess of her inn. She reveals her identity to Diana and the Widow, and hatches a plan with them. Diana tells Bertram she will sleep with him, on condition that he gives Diana his ring. Helena will actually take Diana's place, giving Bertram her ring in return. In the meantime, some lords are trying to persuade Bertram that Parolles is a braggart and coward—an impression earlier conveyed by both Lafew and the Countess. They persuade Parolles to go behind enemy lines to retrieve a drum he has left behind. On his way, they pretend to be enemy soldiers, kidnap him, and blindfold him. In his interrogation, he readily betrays and vilifies his compatriots. Peace is concluded, and Bertram returns to Rossillion, where the King is visiting. Everyone believes that Helena is dead, and there is a proposal that Bertram should marry Lafew's daughter. Bertram gives Lafew his ring, but the King recognizes it as the one he himself gave Helena, and Bertram is arrested. Diana obtains entrance to the gathering and tells her story, which is shown to be true when Helena reveals herself. Bertram professes his love for Helena and they are reunited. **ORDER #3127**

THE COMEDY OF ERRORS by William Shakespeare. Adapted by C. Michael Perry. (*Suitable for Professional, College/University, Educational, and Community groups.*) **FREE SCRIPT (Downloadable online).** **ORDER #3057**

JULIUS CAESAR: A Confederate Conspiracy by William Shakespeare. Adapted by C. Michael Perry. 32M 9F + extras. Doubling possible. Six settings. Shakespeare's tragedy of political intrigue set in the South of the American Civil War. The lines of the Bard have been edited, not rewritten. Think of the parallels between the South of the Confederacy and the falling Roman Empire--the upperclass driven government, the overwhelming slave issue, the unpopular yet popular military effort, the plots and ploys concerning political power. No dialog has been changed to accommodate this, but the play has been shortened and edited for archaic language. One song, SHENANDOAH, has been inserted as sung by Lucius in the tent, accompanied by his guitar. Perfect for High School and College Theatre Departments, and Youth Theatre Groups. Playing time is about two hours and ten minutes. **ORDER #3199**

A MIDSUMMER NIGHT'S DREAM by William Shakespeare Adapted by C. Michael Perry 13M 8W + fairies, attendants, Doubling possible, 3 major locations -- Court, Forest, Faerie Glen, Playing time is about 1 hour and 50 minutes. Shakespeare's delightful comic romp of highborn, lowborn, Faerie, Human, magic, common sense, and sheer hilarity has been edited to under 2 hours as well as including an original Elizabethan-type music score set to Shakespeare's lyrics. It is not a musical, any more that the original play was during Shakespeare's time -- but it does have songs in it. Perfect for High School and College Theatre Departments, and Youth Theatre Groups. **ORDER #3200**

MUCH ADO ABOUT NOTHING Freely adapted and updated from the Shakespeare Classic by J.D. Newman. 7M 6W 3children. 1 Exterior. 1940's costumes including military uniforms. About 90 minutes. The military war is over, but the "merry war" of love has just begun! Considered one of Shakespeare's most popular comedies, join Beatrice and Benedict, Hero and Claudio as they navigate through mine fields of words and jealous rivals to the safety of finding that one person with whom you truly belong. Drawing serious and frivolous into one realm, the show tells of nobleman Leonato, who shares his home with his daughter, Hero; niece, Beatrice; and elder brother, Antonio, as he welcomes friends home from the war. The play is set in 1945, just as WWII was coming to a close. A time in history where feminism had just experienced more progress than it ever had before. The Allies quickly realized that the only way to victory was to incorporate the efforts of as many citizens as possible. While men were being drafted to serve as soldiers, women were encouraged to take up jobs that had been previously deemed "man's work". They were working in factories building and fixing planes, working as conductors, and driving trucks and fire engines. And for the first time in history, women were officially

recognized as part of the military. Traditional gender roles are confronted as women who went to work are finding that they are now expected to return home. The dark time of the war has finally passed. Women have been holding down the Homefront and the boys are returning to rejoin everyday life. And while some young men are looking forward to the romances in store, there are others who swear to never fall prey to the distractions of love. Beatrice, is a "Rosie the Riveter"-style hero with her sharp words and independent streak. Her rival-turned-lover, Benedick, is a returning war hero. Their friends determine to test their stubbornness and start a game of matchmaking and mischief that turns everyone's world upside down. Benedick and Beatrice, who "never meet but there's a skirmish of wit between them", stand head to head and go toe to toe. The romantic tension is palpable and the clever banter sends sparks flying. **ORDER #3146**

SUCH STUFF AS DREAMS or THE TEMPEST MUSICAL (An adaptation of Shakespeare's THE TEMPEST) Book by Neil K. Newell. Music and Lyrics by C. Michael Perry and Neil K. Newell (*Suitable for Professional, College/University, Educational and Community Groups*) 8 characters: 4M 4W + small ensemble. Space Setting. 120minutes You thought you knew "The Tempest"? Well, get ready for this version. We start before Shakespeare begins. We see Prospero and Miranda arrive. We see Ariel deposit Sycorax and Caliban on the isle. We see Ariel impaled in the 'oak' and we see Prospero defeat Sycorax. We then see Sycorax come to life again through the intervention of Caliban and the strangers deposited on the island by Prospero's tempest. As in the original, goodness prevails but only after valuable lessons have been learned by all. This story now involves the conflict between Sycorax/Caliban and Prospero. It is no longer an epic but a taught, musical drama with a lively and modern score. "Don't Just Sip The Water", "I Looked At The Moon", "Such Stuff As Dreams", "That's Love", "Brave New World", "Have No Pity-Rule A City", are among the songs that fill this score with inventive music and singable lyrics. *ORCHESTRATIONS TO BE AVAILABLE INCLUDE: Flute, Oboe, Bassoon, Horn, Percussion, Synthesizer (Piano), 2Violin, Bass.* **ORDER #3009**

SHORT PLAYS (Between 35 minutes and 65 minutes long, includes TYA)(in alphabetical order)

ALEXANDER AND THE UNITED SNAKES OF AMERICA by Donald Lewis. One simple setting. 4M 2F 1B 1either male or female. 1 hour. (*Suitable for ALL groups, TYA*) Homeless Alexander and his dad board a boxcar and head west, in search of a new life. Unfortunately, they share the boxcar with a group of snakes on their way to the United Snakes of America Convention, organized to develop a national strategy for survival. Humans and snakes must overcome differences and find common ground -- or bite the big one! Over the course of the play the two groups are forced to challenge their fears and misconceptions. The play presents vital messages on environmental issues and tolerance. However, it does not deal with the issues of governmental snakes. A physically challenging play for actors. **ORDER #3104**

BUMPS a play by Eric Samuelsen. TYA. 4m, 3f, 9either. Modern costumes. About an hour. In BUMPS the social order of a playground, along with the attendant bullying, is presented as a microcosmic view of elementary school life. Baseball(YOGI and JOE), Foursquare(FOURSQUARE), and Chess(CLUBHOUSE) are groups focused on, along with their attendant participants and their interactions with those inside and outside of their circles. The wonderful twist at the end that ties all the groups and the action together is a wonderful reveal and will delight school-ages actors and audiences. The roles can be played by any aged actor from 5th grade through young adults, even college-aged actors could tour this to young audiences. Commissioned by Theatre Arts Conservatory, it received its world premiere in 2009 in a Plan-B Theatre/Theatre Arts Conservatory co-production **ORDER # 3279**

CARAVAN A Happy Journey through the Wisdom Tales of Judaism, Christianity and Islam by Carol Lynn Pearson. Minimum of 8 performers of either gender. Minimal set and costumes. About 45 mins. "An enemy is someone whose story you do not know." This play is a celebration of three cultures that often live in distrust and misunderstanding, but that have much in common and indeed have much to be learned from each other. The framework in which the tales of wisdom are told is that of a Caravan whose sole purpose is to select the next Sultan from the current Sultan's two sons. The trick is that they are seeking the answer to a riddle: *What is the most powerful force in the world?* The wisest answer given upon their return from a year-long quest will become the Sultan. Through dramatic and comic moments the wisdom of Faith in its many faces and aspects is shown; and we find that all Faith stems from the same basic wisdom. **ORDER #3155.**

CHALLENGING ATHENA by Genevieve Aichele. 5f +ensemble of 24m 9f 11either (all ensemble characters may be played by performers of either gender) Unit setting with varying locations. A whimsical journey through Greek mythology with story theatre, music, movement, and puppetry! And it all begins with a bet between Arachne and Athena over who is the best weaver -- of stories! *A New Hampshire Theatre Project Young People's Playscript.* **ORDER #3149**

CINDERELLA'S MISS-ADVENTURES (TYA) 3f 2m. Minimal fluid setting with multiple locations, contemporary or period fantasy costumes. About 1 hour. (*For professional, Educational an Amateur. Tours well*) Gather around young princes and princesses, for the story of Cinderella... but this isn't the fairy tale you remember! Due to a fairy godmother mix up, Cinderella's magical trip to the ball does not go as planned. Join one of your favorite princesses as she helps her friends (with some assistance from the audience) get their Happily Ever After and make it home before midnight. An exciting and interactive show that's great for boys and girls of all ages. The twists and updates to this classic will have your audiences in stitches, and yet learning all about themselves at the same time. *A Children's Theatre of Hampton Roads Playscript.* **ORDER # 3206**

DIFFERENT=AMAZING by Matthew Ivan Bennett. TYA (*For production by Professional, College/University, Community, Church, or High School group performing for young people*) 1M 1W. 40 mins. Simple prop setting. Different does not have to mean weird or bad. In a great many cases, "Different=Amazing." The subject matter of this new play is drawn from real-life bullying experiences of elementary students, including

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current Salt Lake and Davis County students in Utah. The goal is to provide students with the tools to identify, address, cope and hopefully prevent bullying in their own schools, neighborhoods and lives. Each short piece shows a different dimension of bullying to help students understand the painful effects of bullying and the role they can play in addressing bullying behavior. *Inspired by the 2010 event of the same name.* The original production featured Tyson Baker and Latoya Rhodes, and was directed by Jerry Rapier for Plan-B Theatre in Salt Lake City. **ORDER #3077**

THE DRAGON HAMMER by Joanna H. Kraus. TYA 2m 1f 8 either (roles are very flexible in regards to gender) Based on a Korean fairy tale, a poor boy, hunting for firewood, discovers the goblins' magic hammer. When it brings Bang-Su boots, he rushes home to wish for rice. Lazy Chang-Gil, overhears the tale and decides to get his own hammer. Enraged goblins stretch his tongue. A chastened Chang-Gil uses the tongue to replace a broken bridge. Seeing his repentance, Bang-Su wishes the painful punishment away. A changed Chang-Gil offers to help the villagers rebuild. **ORDER #3247**

EQUALITY OF RIGHTS A Play by Jerry Argetsinger 8W 5M 1Boy(aged 11). Open Stage Setting with levels. About an hour. (*For production by Educational, Amateur and Professional groups.*) This play was commissioned by Celebrate '98 and premiered at the Sesquicentennial of the first Women's Rights Convention (1998) in the Wesleyan Chapel, Women's Rights National Historical Park, Seneca Falls, NY, where it is regularly performed. "Equality of Rights" is a dramatic representation of the events leading up to and a reenactment of highlights of the First Women's Rights Convention at the Wesleyan Chapel, Seneca Falls, NY in 1848. It begins at the 1840 World Anti-Slavery Convention in London, England where the American delegation was made up primarily of Quakers. Upon their arrival, the World Convention leaders caused an uproar by refusing to seat the American women delegates. As they observed and discussed the convention Elizabeth Cady Stanton and Lucretia Mott became fast friends and vowed to convene a Women's Rights Convention on their return to the States. They reunited eight years later in Seneca Falls, NY and remembered their resolve. In less than one weeks time, they organized the convention, wrote their "Sentiments and Resolutions" and publicized the event as best they could. Remarkably, the convention had standing room only and established a political outcry, due to the efforts of Fredrick Douglass, editor of the North Star newspaper. The women became nationally recognized leaders at the forefront of the movement that eventually resulted in the 19th Amendment to Constitution granting women the right to vote. **ORDER #3114.**

EUntitled by Kristen Ellis Giles Cast of 2 (1male-1female) Simple space setting. Contemporary costumes. About 40 minutes. A male a female fetus -- twins -- are preparing to be born. They learn and grow inside the womb. They become human. But they are not born; not given a choice in their own future. They are not even allowed to struggle for themselves as they might have been able to breathe their first breath of air. This play is for all the Entitled and Untitled children in the world. **ORDER #3171**

FAIRYANA – RADIO HOUR Episode 8 by Eric Samuelsen. 2m 1w play 7m 2w characters. 53 minutes. Live and/or recorded sound effects. It's a dark, funny story of three misanthropic, alcoholic writers of a sickeningly sweet children's television show. They're pulling out all the stops for the Christmas special, which means resurrecting Snoogums, a character so villainous, he possesses his creator. What better time to rethink cute and cuddly than the holidays? RADIO HOUR is a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER. **ORDER #3240**

FREEDOM SONG A Story of Hope by Alexandra Grace Gaver (TYA) 19m 4f 6either (Doubling of roles recommended to 2f 2m, or 2f 2either) Fluid setting with multiple locations. Contemporary and mid-1800s costumes. "Freedom Song" takes a young, present-day student, Anne, on a journey through time with her guide, the incomparable Harriet Tubman. As history unfolds around her, Anne discovers just a few of the different challenges and many triumphs of African-Americans, and meets a variety of individuals, including Ellen and William Craft and Martin Luther King, Jr. Join Anne on a journey through African-American history: the immense challenges, vital contributions, and unwavering courage. This play is educational, interactive and engagingly moving; a witty and exciting script to entertain and inspire both children and adults! Premiered by The Children's Theatre of Hampton Roads. **ORDER #3205**

THE FUNNY LITTLE WOMAN AND HER DUMPLING by George and Gayanne Ramsden King. Up to 9 players can double to as few as 3m 1f. Simple Costumes or traditional Japanese and Fantasy dress. Props and setting. When this Japanese fable begins there is a famine in the land. An old woman is making one last dumpling to eat when it suddenly rolls away from her. As she runs after it, she is captured by a terrible Oni monster. He takes her to his home to make dumplings for him and his friends and gives her a magic paddle that makes rice. One day the old woman finds her lost dumpling and decides to use the magic paddle to return back to her home. Although Onis are usually portrayed as villains, in this tale the Funny Little Woman ties them up and squirts them with a water gun ending the story with a happy twist on the old pie throwing gag. Rather than throw the pie, the Storyteller eats it. The Funny Little Woman escapes from the Onis and saves her friends while she makes dumplings with the magic rice paddle. Children will love the slapstick routines and seeing how cleverly the Funny Little Woman can outwit the Oni monsters. **ORDER #3297**

GALILEO'S PENDULUM by Michael Megliola. 21 male, 4 female (any character can be played by either gender) About 1 hour. (TYA, Children's Theatre, Amateur, Professional, Educational) Galileo never did most of the things for which many people give him credit. He did not drop stones off the leaning tower of Pisa or invent the telescope. By the time Galileo came along, people had also discovered, forgotten, then rediscovered that the earth orbits the sun. Galileo, however, did something much more important, courageous, and dangerous than any of those things — he stood up for the freedom of thought. He demanded that academic, religious and political leaders accept scientific methods. He dared to challenge censorship at a time when people who spoke out were sometimes tortured or killed. Galileo was forced to recant his beliefs, at least publicly, but by then the truth was out. This script was written for children to perform for young audiences 7 and older, but it is possible that adults or teens could perform for young audiences, as well. *A New Hampshire Theatre Project Young People's Playscript.* **ORDER #3131**

HANSEL AND GRETEL'S GRIMM TALE (*Tales from the Fractured Side Series*) by E.Gray Simons III, with Tara Franklin TYA 5 characters, any gender. TYA About an hour. This lighthearted tale based on two Grimm's Fairy Tales (Hansel and Gretel and The Devil with the Three Golden Hairs). Young Hansel and Gretel are obsessed with stories. When they wander off into the woods one day, they have only their wits and the power of tales to ensure they make it home and get a "happily ever after" ending. **Order #3179**

HAUNT by Mahonri Stewart RUN TIME: 1 hour. CAST SIZE: 15 (11f, 4 m). A group of children in San Diego sneak into an abandoned house only to discover that it is haunted by supernatural mystery and trauma. Finding themselves trapped, they must overcome their own fears, confront their prejudices, and look to clues in the historical past to find a way out. **ORDER #3289**

THE HORNSWOGGLE JIG by Wendy Gourley. About 60 minutes. 4m, 5f, 8 either. *The Hornswoggle Jig* is a pirate-themed commedia dell'arte romp complete with stock characters, lazzi, and sword play. The play is designed to create multiple significant roles for a large cast with many female or gender flexible roles. It contains three embedded stories within a frame story that could be rehearsed separately. Princess Columbine has been captured by pirates and has to lead them to her treasure or walk the plank. She chooses the latter, but as a final request tells the pirates tales of the dreaded Black Raven, a la Scheherazade, to stall for time for her rescue. **Order #3286**

INTERSECTION by Eric Samuelsen 9f About an hour *INTERSECTION* is a snapshot of today's world, a quick glance at troubled friendships, broken families, and domestic violence. Nine young women negotiate a space where evil threatens and violence looms. Premiered as a Plan-B Theatre/Theatre Arts Conservatory co-production in 2009 **Order # 3250**

INVERSION a play by Eric Samuelsen. 6f 3m. About 60 minutes. One interior setting. Contemporary costumes. Seven young people find themselves desperately lost in an unexpected fog in the mountains. Taking refuge in a shelter house, they soon realize finding their way out may be more difficult than any of them could have imagined. When a couple of them try to leave, they come back beaten and bloody. When the kids look in the mirror, they go haywire. A horror story told onstage, "Inversion" will keep you on the edge of your seat. Horror? Mystery? Psycho-drama? That is for you and your audience to figure out! Premiered as a Plan-B Theatre/Theatre Arts Conservatory co-production in Salt Lake City at the Rose Wagner Theatre in 2008. Especially designed to be performed by teen actors, aged 14 and up. Some mild language. **Order #3208**

JUST SO STORIES (*Tales from the Fractured Side Series*) by E. Gray Simons III • 5 performers, any gender, play 29 characters. *TYA* So, just how do you suppose the leopard got his spots? Why is the elephant's nose so long? Where did the armadillo come from? From the author of *The Jungle Book* comes *Just So Stories*, providing whimsical and witty answers to these questions and more, and offering a new perspective on nature's mysteries. **Order #3180**

LIBERATION by J.D. Newman 4f 1m About 40 minutes. (*Suitable for professional, educational and amateur performances by mixed-age or youth casts for TYA*) Four French maidens, hiding from the occupying German army and concealing their identities from each other, capture a soldier who discovers them. One of the young women insists on showing the soldier the stories of misfortune that brought them to their current condition. They enact their stories in metaphor, drawing on a Greek myth, a Biblical story, and the legend of a local saint. When the German soldier reveals that the village has been liberated, he asks to be liberated by death rather than facing the shame of what his people have done to the French people. **ORDER #3122**

THE LITTLE MERMAID'S LITTLE SISTER by Jennifer L. Reck. Cast of 13: 8F, 4M, 1 either. About 60 minutes. (*Perfect for any professional, amateur or educational group performing for children or young people.*) The Little Mermaid gives up her voice to become human for the Prince, but the Prince wants to be a fish. Nothing makes sense on land or sea until the Little Mermaid's Little Sister takes on the Sea Witch to make things right. Along the way she is helped by her sea dog, Finn, held hostage by a mischievous swarm of eels, and plays a friendly game of Hearts. **Order #3202 [Premiered by The Childrens Theatre & Museum of Maine 2014.]**

MAGNIFICENCE a morality play by John Skelton. Translated and Adapted by Eric Samuelsen. 17 characters of flexible gender. Simple Modern Costumes, or Period Costumes. Open stage or some "Everyman" type of location. About 60 Minutes. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. *Magnificence* is one of the best examples of the morality play. It deals with the same topic as Skelton's satires - the evils of ambition. The play's moral, namely "how suddenly worldly wealth doth decay," was a favorite with him. Eric Samuelsen has adapted the play with his customary wit and unique social consciousness, and a mix of formal and modern English. First written in the 15th Century, it is amazing how many parallels there are to our modern society. First produced at Brigham Young University, in 2002. **ORDER #3288**

Me2 by Joanna Kraus TYA 3F 2M Playing Time: 45 minutes. Simple Set. Contemporary costumes. Two girls, raised in opposite parts of the country, accidentally meet in an upscale California mall. Madison and Emily, both eighth graders, realize that not only do they look exactly alike and have the same birthday, but they have too many similarities for it to be pure coincidence. Drew, Madison's friend, insists that they *must* be twins. Overriding Madison's father's objections, they pursue an answer and are thrilled to discover that, yes, they are identical twins, who were separated at birth. They vow to be friends forever and plan to visit over spring break. But there is one significant difference between them. Emily is in an Honors Math class and Madison is barely getting by. Madison's crucial city-wide high school placement test is imminent, and she's desperate. Madison pressures Emily to take the math section in her place arguing, "No one can tell us apart." Emily calls it cheating. Madison calls her "Selfish," and Emily storms out. When Drew sees Emily crying he confronts Madison and is shocked by the situation. "Could you live with that lie?" he asks Madison. "Do you want to lose your twin, your one and only sister?" Ashamed, Madison apologizes to her twin, followed by a hint of reconciliation. An ideal play for High School competitions and festivals. **Order #3189**

MY TRAVELS WITH CECIL by R. Rex Stephenson (8W 7M 6either--or with doubling 6W 4M.) Folk songs are the backbone of American music. And since our people came from all over the world, so did our folk songs. "My Travels With Cecil" dramatizes the true story of Cecil Sharp's journey to discover English ballads still surviving in America. In 1916, Sharp and his secretary Maud Karpeles traveled throughout the Appalachian Mountains in search of folk songs that had originally been sung in Britain, but had since disappeared from their oral tradition. This play recounts Sharp's desperate search for a song that has haunted him since his youth, "Soldier Boy." The play is ideal for touring. It features numerous songs Sharp collected along with several dances. It might be good to mention that without Mr. Sharp's work these songs would now be lost to the world. Great for groups who tour to schools. About 45 mins. Study Guide Available: \$9.95 **ORDER # 3327**

THE NOT-SO-SCARY NIGHTMARE ADVENTURE by **Alexandra Grace Gaver (TYA)** About an hour. This thrilling new play follows Bri, a young tooth fairy on the adventure of a lifetime. Desperate to prove herself, she starts off on a daring quest to save the world from bad dreams. Bri's quest takes her from the home of the Boogeyman, to the kingdom of trolls, even all the way to the moon! As with all quests, by their very nature, Bri learns things she did not know—about herself and the world around her. This wacky, heartfelt show is extremely interactive and a hit with children and adults alike! Premiered by The Children's Theatre of Hampton Roads **ORDER #3207**

PLAY BALL! *Reflections on the Origins of Baseball* by E. Gray Simons III. 5 Characters any gender. About 1 hour. **TYA PLAY BALL!** blends history, poetry, and a fantastic sense of humor to create an exciting and hilarious play. Audiences will learn the rules and terms of baseball, while simultaneously celebrating the cultural significance of baseball in the USA. Play Ball! aims to enlighten audiences to the importance of the mascot not just as comic relief, but as a symbol of luck and hope that can bring entire cities together. Through fictional interactions with actual historical figures (from Queen Hatshepsut and her son Thutmose III to Reverend Allen and Charles Bulfinch) the audience is shown the spirit behind baseball and how it has evolved to become America's Pastime. Grab some peanuts and crackerjacks and get ready for a home run sure to delight audiences of all ages. **Order # 3177**

RUFF! by Jenifer Nii (*For grades K-3 performed by Teens through Adults for Child Audiences*) **1M1F** Anthropomorphic costumes, or simple suggestion. Simple setting. About 35 minutes. RUFF! is a metaphorical "tail" of two shelter dogs. Axel and Buddy. Together they discover what's possible when dogs and their people learn to see past stereotypes and summon the courage to be the best they can be. It explores the issues of self-confidence, prejudice, and overcoming fear. RUFF! received its world premiere in 2015 as part of Plan-B's third annual Free Elementary School Tour. A Plan-B Theatre Company Play. **Order #3203**

THE SHERIFF OF NOTTINGHAM by Michael Megliola 18M 3F + ensemble (Doubling is possible) About 1 hour. (*TYA, Children's Theatre, Amateur, Professional, Educational groups.*) Robin Hood is known by many as a heroic outlaw who stole from the rich to give to the poor but many of the details of the story are often ignored. Who was Robin and how did he come to be? With a fresh look at this beloved story, Michael Megliola has written a new play from the perspective of the Sheriff of Nottingham. Caught between loyalty to the absent King Richard (missing for 6 years while fighting a Crusade) and demands from the greedy Prince John (who is acting King), the Sheriff finds himself playing a cat and mouse game with one Robert Fitzooth (aka Robin Hood), Marion Fitzwalter (aka Maid Marian) and a band of merry (and not-so-merry) men! *A New Hampshire Theatre Project Young People's Playscript.* **ORDER #3130**

SLAYING THE GREEBLE by Eric Samuelsen. TYA. 4f, 1m voice. Interior Setting: teen bedroom +several other simple areas. Contemporary costumes. About 40 minutes. We hear it all the time. "I met him on the internet." That simple statement that sends shockwaves through parents and other adults. So why do young people keep quiet about it? They've heard the stories. They know there are dangers out there. But they also know that nothing like that could ever happen to them. This play will show the errors in that way of thinking. Two best friends on the same soccer team meet The Greeble in a soccer chat room. One is afraid, one is intrigued... And it deteriorates from there. Premiered at the WDA Workshop at Brigham Young University, 2001. **ORDER #3270**

SUPERPOWERS by J.D. Newman. About 60 minutes. 15 Characters: 5m, 9f, 1eithr. Settings can be detailed, suggested, or projected: A passenger car on a Narrow-Gauge Railroad, and along the tracks; a dorm unit, a main gate, a common room, at the 'facility'; an abandoned silver mine, somewhere between the 'Facility' and a sawmill, the sawmill. Costumes are contemporary clothing, with hints of superpowers. Three groups meet for the first time: The Newcomers, The Remainers, The Leavers. All with superpowers, and the chains that go with them. A group of young people, traveling by train to a secret government facility in the Rockies, discover that the only thing that they have in common is that they each have uncommon abilities. As they arrive at The Facility, they discover other young people who have been secluded there until their "superpowers" can be controlled or neutralized. The youth combine forces to escape and make their way to a safe haven where they will be able to choose their own destinies. Will they give up their powers, use their powers to help the group live independently, or learn to restrict their powers so they can return to their families? Interesting note in the creation of this play. The characteristics of the 14 youth characters were established by young people in the Noorda Theatre Summer Camp's youth play program. The young actors shaped the characters they portrayed and determined their characters' final choices. The playwright then put it all together in its final form. **Order #3235.**

TIME MIRRORS by *Drew Chappell*. About 60 minutes. 13f, 1m. Three time periods: present, past and future, require three simultaneous settings and three eras of costuming. The town of Shoreville is situated close to a dam that was built in the past, 1918, when a war had just ended. In the present, the participants have ties to the past and through the time Mirror found at the City Hall, they can see their descendants in the future. At first glance, these descendants appear to be living in a water environment. Slowly the truth is revealed — that some accident in the near present causes a catastrophe. Problem: the Time Mirrors only operate one-way from present to past, or from present to future. They allow no interaction between time periods, just observation of those times that are not the present. So, how can the future be saved? Premiered by the Noorda Theatre for Children and Youth in 2016. **Order #3285.**

THE TALE OF ONIROKU by Joanna H. Kraus 3m 2f 6eithr (roles are very flexible in regards to gender) About 40 minutes. Based on a Japanese folk tale. When the village bridge breaks, the villagers beg Taro, the carpenter, to repair it. But a river ogre interferes, insisting only he can do it – in exchange for Taro's eyes, otherwise, threatening disaster. The bridge is built. The ogre gloats. Horrified, Taro pleads for time. The ogre agrees that if Taro can guess his name in one week, he won't snatch out his eyes. At the last possible moment, Taro discovers it. **ORDER #3247**

TAMALES & ROSES by Joanna Kraus TYA 4W, 2M and one musician, either gender. When a flower girls gets stage fright and can't start the wedding procession, she's convinced no one will forgive her. But her Hispanic family demonstrates their understanding and unceasing love. The 30-minute bi-lingual participation play, adds music and dancing and is geared to a K-2 audience. It premiered at the Utah Valley University and toured area schools in 2018. **Order #3190**

THE TROJAN CHILDREN by Mahonri Stewart Cast: 14 (8f, 5m, 1non-gender-specific) About an hour. Simple setting. Greek (or nondescript modern) costumes. After the fall of Troy, a group of refugee children must rely on their wits, their hearts, and the aid of the Greek goddess Hestia, if they are going to survive monsters, magic, and the terrible god of war Ares. Will they be able to unite and overcome their differences to make it to safety? Premiered in 2015 at the Noorda Theatre for Children and Youth. **ORDER # 3280**

ONE-ACTS (Under 35 minutes long, includes TYA)(in alphabetical order)[10-Minute Plays follow in their own category.]

THE ADVENTURES OF HIIAKA by Genevieve Aichele. 5f, 3m, 9either. About 20 minutes. Fantasy costumes. Several locations on the islands of Hawaii and Kauai. Hawaii's rich mythology and lore provide the story for this script dealing with love, honor, and friendship. Pele, Goddess of fire—now residing in the volcano Kilauea, on the island of Hawaii—sends her little sister, Hiiaka, on a quest to rescue Pele's lover, Lohiau, from the island of Kauai. Pele gives special gifts of power to her little sister to help accomplish the tasks appointed to her, along with two companions. In return, Pele promises to keep Hiiaka's mortal friend Hopoe safe. Hiiaka and her companions battle many minor gods and annoyances along the way, but it takes them much longer than expected. When Hiiaka finally returns with Lohiau, she finds that Pele has become impatient and broken her promise to her little sister. Lohiau sees Pele's true nature and marries Hiiaka instead. This is only one of many tales in the epic sagas about Pele and her family. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3142**

BLIND DATE by Eric Samuelsen 1f 1m. A space, maybe a dining room. Contemporary costumes or simple black. About 12-14 minutes. Hyper-vigilance. On a stakeout. Fifi and Rex seem to be just thrown together. They talk about duty. They talk about their bosses—how they seem to be blind to a lot of things. But their bosses are human. Not canine. Like their dutiful selves. Fifi and Rex go on observing what seems to be some sort of human mating ritual that involves a meal, a lot of talking, some shiny thing. Fifi remembers mating. Rex does not, really, but he begins to trust in Fifi's instinct about it, as she was fixed after mating, not before, like Rex. But this is nothing like what Fifi remembers. Fifi is focusing on her boss's shoes. So there is a puzzlement in the middle of their duty. But they carry on. **ORDER #3281**

THE CHILDREN OF LIR adapted from Irish folk lore by Genevieve Aichele. TYA 4f, 7m, 6-10 either. About 20 minutes. Settings: 6 interiors and exteriors across the Emerald Isle. Fantasy Costumes and Traditional Irish dress. A very early step-mother story, this time out of jealousy for the love of Lir, her husband, being lavished on his children of Oifa's deceased sister, Ove, she turns them into swans to live nine centuries away from those they love. Her treachery is found out and her High King father, Dearg, turns her into a Demon — that which she feared most. As their lives as swans would end when the Prince of the North married the Princess of the South, so, too does this story end with the Children of Lir reunited in life before they are united in death. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3141**

THE CHRISTMAS PARTY a one-act comedy by Ludvig Holberg. Adapted and Translated by Jerry Argetsinger and Sven Rossel. 4 Males 3 Women 6 Children (3 boys, 3 girls ages about 4 - 12) Several Men and Women (party guests and watchmen) (*For performance by Professional, Educational and Community theatres*) Christmas parties were held after Christmas when the religious celebrations were over. They traditionally recalled the Heathen Days of Denmark and were notorious for their lack of restraint. Guests often came in costume and behaved with abandon. One of the things Holberg considered most ridiculous was the marrying of old men to young women. How could such a thing not result in affairs of the heart? It is Twelfth Night in the Jutland village of Aebbletoft and the young wife, Leonora, is anticipating a raucous Christmas party where she can slip away with the handsome young Leander. She is devastated to learn that her pious old husband, Jeronimus, has declared there shall be no such party, the likes of which have been outlawed in Copenhagen. As her maid, Pernille, arranges a tryst, the entire household - her sister-in-law, their six children, their tutor and their servants - conspire to trick Jeronimus into hosting a party in spite of his reservations. As the revelry builds, Leonora and Leander slip away for their rendezvous, but are soon discovered by the outraged Jeronimus. A brawl ensues which is finally contained by the local watchmen who march everyone off to jail. **ORDER #3112.**

CLEVER MANKA a Czechoslovakian tale adapted by Genevieve Aichele. TYA 4f, 3m (can be doubled to 3f, 3m) 10-12 minutes. The Settings are fluid in and around the village. Costumes of Czechoslovakia (modern or traditional -- or both). Riddles. Cleverness. This simple, charming story will delight children and adults alike as The Burgomaster of a little village dispenses wisdom and settles legal cases and disagreements brought to him through riddles and his Villagers seem happy. Until clever Manka, daughter of a local Shepherd, begins to unravel all the riddles, and the Burgomaster does something drastic. Twice! But the joke is on him! Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3140**

COUGHLAUGH by Eric Samuelsen. 1M 1W From 7-45 minutes. (*For performance by Professional Theatres, College and University Groups, Community Groups, High Schools*) Have you ever attended a play where the actors seemed to do absolutely nothing? Well, here is that premise taken to the extreme. HE is reading a newspaper. SHE is watching television. They do nothing, until they hear a sound. Then they take the audience on a journey of frustration and laughter until the final sound brings a halt to the proceedings. This play has caused every emotional response possible from its audiences. And it is highly experimental. No performance has ever failed and some audiences have guessed early what was happening. Sometimes it took them a very long and hilarious time to get to the end. This script is a perfect blend of improvisation and control. You'll have fun... and so will your audiences. **ORDER #3041**

COUNTER INTELLIGENCE by Sheila Lynch Rinear 2M 1F. About 30 minutes. 1 interior. Contemporary 2001 costumes. (*Perfect for College/*

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University, Community, Church, High School and Professional Groups.) A Brooklyn diner's business has fallen off in the days following 9/11. When a customer implies that the "Saudi Arabian-American student who works behind the counter might be the cause, the student counters with a very personal "pledge of allegiance." Sheila was inspired and supported in writing the play because of the visually emotional effect that 9/11 had on the students of her school district; she calls it "a monstrous violation on the young people of the world. These young citizens seem to want to reclaim the world in the name of peace. I believe the character of Zan, (the Saudi-Arabian/American student), knows how to start the reclamation process." This is a beautiful play about viewing the God of all the nations of the Earth as the God of each citizen of the world. Realizing that no person is very different at all from any other person. The play is also bolstered by a beautiful song "*This Is My Song*" adapted from Jean Sibelius' *Finlandia* and sung by a choir (taped) and a solo voice, Zan's. (Makes a great DOUBLE BILL with Sheila's one-act play, "A Day Without Palestine.") (The play contains mild language) **ORDER #3164**

THE CRANES: HARRY & EVELYN by Jerry Walker 1m 1f Interior. About 20 minutes. A long-married older couple look back on a life well-lived. He plays the curmudgeon, she the ever-willing-to-listen wife, as they try to live their lives with dignity and humor facing the onset of a place they have never really faced before. **Order #3220**

A DAY WITHOUT PALESTINE by Shelia Lynch Rinear. 1M 3W 1either. Simple Interior with tables and chairs. About 30 minutes. **(Perfect for College/University, Community, and Professional theatres.)** Eve graduates from an expensive University and immediately takes a trip to Palestine to follow her passion in the search for truth and peace in a land rich in history and hurt. Upon her return she meets with her parents, Lisa and Rick, and Grandmother Rachael. The seemingly diverse ideologies in the different generations make for a tense meeting until a common ground is found and the daughter realizes that she is very much like her father. But that common ground is broken over the never-ending debate between Economics and Politics, and neither side can be reconciled. (Makes a great DOUBLE BILL with Sheila's one-act play, "Counter Intelligence.") (The play contains mild language) **ORDER #3163**

DEATH OF EURYDICE by Mahonri Stewart Run Time: 20 mins. Cast Size: 2 (1f, 1m) Setting is suggested to employ multi-media screens but the play can be performed without them, if desired. In this successful and beautiful short play that has been performed in theater festivals in Los Angeles and Switzerland, a woman find herself on a boat with a mysterious stranger. It's not long before she discovers that she's in the Underworld, struggling to find meaning and purpose in her life and death. This is also included as a segment of the full length play *Manifest*. Premiered by the FEATS Theatre Festival in Switzerland, 2011. **ORDER #3314**

DO I LOOK LIKE ANYONE? A short play by Sheila Rinear. 2W. 20 minutes. Meeting your Birth Mother? Important, but not the most important moment in your life. Getting to see the long-lost child you had to give up, for whatever reason? Important, but... How can these moments compare to the moment when you realize that the parents who have lavished their love and concern over you are not your real mother and father? That is the moment of sunning silence for the child. And for the Birth Mother? The moment when you wish you had not given up your child. What comes between these two moments? Lives lived through wishing/remembering; by hopes and regret; by longing to see... These are the moments that fill this short mono-play. How does it end? That is up to you, because we never see them meet, but we will each bring our own perspective to the events portrayed and their probable, for us, outcome. This is strong, vital theatre that leaves us with necessary questions. For through this play we will have examined our lives a little; relived our dreams, hopes, demons; visited the memories of our own families. This docu-drama is perfect for live or online presentation. Easy to stage or capture as an online event. **Order#3188**

THE ELEPHANT AND THE ANT A Traditional Tale from India adapted by Genevieve Aichele. TYA 6f, 7m, 2 either. 12-15 minutes. Wisdom from the smallest of all helps the jungle animals to maintain order when the largest of all acts only in a selfish manner; not deciding for the good of all as their leader should. This tale shows that there is wisdom in the most unexpected of places, and that shared wisdom in a community can mollify or moderate any disagreement. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER # 3139**

THE FIRST TIME ... AGAIN by Jerry Walker 1m 1f. Interior. Two longtime friends, in their senior years, exit a restaurant in anticipation of an amorous evening together. Well, the evening does not go as planned... but they find that certain things don't mean what they used to mean, and their relationship will grow even stronger through their evening's trials. **Order #3221.**

FLORA MEETS A BEE by Morag Shepherd TYA 1 Latina (age 8), 1 either gender (can be played by teens/adults) About 30 minutes. Eight-year-old Flora has lived in six foster homes since the age of five. One day Flora meets Bee and their budding friendship changes everything. A humorous and heartwarming tale of foster care, the importance of the hive, and the power of friendship. *For grades K-3* **Order #3252**

THE GIRL WHO FOUND FEAR by Genevieve Aichele. TYA 3f, 1m, 9 either. Ethnic or modern Costumes. Simple Settings in 5 locations. About 25 minutes. Fear. We all know about it, have even experienced it in our lives. But we have never really gong looking for it — or have we? This story from Turkey follows a young girl on her quest to find fear. The problem is that she was never afraid — of anything. Demons are a great place to discover fear, but how about the places deep inside of us, where maybe we have not even dared to look? Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3138**

A GOOD MAN IS HARD TO FIND by Thomas F. Rogers. 4M 3W 1TB 1TG. 1Interior 1Exterior. About 30 mins. *(Suitable for Professional, College/University and Community groups.)* A family in the deep south -- mother, father, grandmother, juvenile son and daughter -- take an innocent excursion into the countryside from which none of them is fated to return. Their nemesis is an escaped convict, the Misfit, who, with his two young accomplices, dispatches each of them in turn. The last of his victims, the grandmother, pleads for mercy. As she does so, her own shallowness and hypocrisy come to light. The MISFIT: in turn reprimands his accomplices for taking pleasure in the executions. In its enigmatic way, this one act play -- based on Flannery O'Connor's celebrated story of the same name -- raises hard questions about mortality, goodness and Christian salvation. Mature themes. **ORDER #3060.**

I WISH I HAD A BUDDY by Jerry Walker 1m 1f. Interior/Exterior. Two strangers, meeting over time, find how much they have in common and

begin to share their lives. **Order #3217**

JINN by Mahonri Stewart Cast of 4 (2f, 1m, 1 either) 30 minutes. To avoid the emotions of her life—even the joys—Calypso explores shops in the search for trinkets, outfits, and nonsense. However, one day she discovers a mysterious shop that was more than she was bargained for, as she acquires a colored bottle that contains a Jinn—a repressed spirit—that reveals to her just how much damage she has done on her emotional life. Premiered by Zion Theatre Company at the Off Broadway Theatre in Salt Lake City, 2011. **ORDER # 3316**

KNOCKS AND HOW TO ANSWER by Ron Kanecke. 1m 1f. 1 interior. 30 minutes. In hurricane-swept Louisiana, an anxious but determined Ilene decides to face a lifetime of fears by refusing to evacuate her home, even when entreated by reluctant volunteer worker Miles. As they confess the “knocks” each has taken in life, their elusive quest to find happiness draws them closer together despite the uncertainty and danger that surrounds them. Winner of the Peoples Choice Award in the 2018 Maine Playwrights Festival. **ORDER #3152**

LAST CHANCE by Eric Samuelsen 1m 1f. One simple interior. Contemporary costumes. About 20 minutes. Two people, in the masquerade of longing and loving, have pretended themselves out of a life of anything but ordinary. Each wants something extraordinary, but are unsure about how to attain it. Their third date — that it a magical number for some reason known only to her — but proves the tipping point in their relationship. Wry, fragile, filled with doubt and certainty in all the wrong intents, Deirdre and Douglas find...more in their “Last Chance.” PREMIERE PLAY FILE **ORDER #3276**

THE LIBERATED CINDERELLA by R. Rex Stephenson and Ginny Smith Conrad. Cast: 7m, 9w 1either. Set: the Rumples' living room. Time: now-or any time. About 30 minutes. This very popular one-act play spoofs just about everything-fairy tales, magic mirrors, actors, the Mafia and plays about Cinderella. It retells the Cinderella tale as it might happen today: A fairy godfather shows up because the fairy godmother can't get away from her job. It begins in the traditional Cinderella manner: the poor ragged little girl who is made to do all the undesirable housework while her socially ambitious stepmother and off-beat stepsisters preen themselves in preparation for a night of revelry. But it doesn't take long for this version of the story to rip out of the rut. Cinderella wants to go dancing, too. Suddenly there is a puff of smoke, and who should appear but her fairy ... godfather! He explains that the fairy godmother has her hands full of laundry and can't come around this time. The fairy godfather is full of tricks, but they don't seem to work out right. And when he introduces himself as "The Godfather," everyone thinks of another and more vicious type of godfather and exits in terror. Most of the ingredients of the Cinderella story are present: Prince Charming [only he's Prince Peter Pompous] and the magic slipper appear on cue ... but this doesn't turn out the way we expect, either. Ingredients from other fairy tales have a way of popping up—an enchanted frog, a magic mirror; and a wolf who wants to disguise himself as a grandma. *The Liberated Cinderella* is a light comedy, with good character roles. This delightful play can be produced very simply with a minimum of special costumes [most of the characters can wear modern clothes] and simple scenery. Or it can be given an elaborate production with skilled actors finding an extra challenge in the satire. Thus, it is suitable for all groups: junior-high, high-school, college/university theatre and community groups. Children and adults enjoy it. It is perfect as comic relief in a night of one-act plays. **ORDER #3328.**

MR. ANDERSON'S CRUSH by Jerry Walker 1m 1f voice Interior/Exterior. About 3 minutes. Mr. Anderson has developed a crush on someone in the neighborhood. He is lonely and seeking companionship. As he prepares to meet her face to face, he is interrupted by a most unfortunate surprise. **Order #3216**

NCMO by Eric Samuelsen — 1m 1f The play takes place inside a college-approved housing apartment in Provo, Utah where Kim and Trent wonder just how far they can go... **ORDER #2094**

THE PATH by Jerry Walker 1m 1f 1f voice 1m voice. Exterior. As we grow older, even the places we have frequented begin to seem less familiar. But then reality and the hand of a spouse can bring us back to our 'home'. **Order #3219**

PERSEPHONE adapted from the Greek Myth by Genevieve Aichele. TYA 10 female, 7 male + 6-8 female chorus (Doubling to 7f 4m + chorus) Ancient Greek or Modern costumes. Various simple settings inside a Greek Theatre. About 30 minutes. Kidnapping. Heartbreak. Evil exacting a price. Sounds like the 5 o'clock news? Well, no — it is Ancient Greece and the battle with Hades, Lord of the Underworld, to retain that which he has stolen; the beautiful Persephone, daughter of Demeter, a Goddess. Humor abound as Gods and mortals choose sides in the battle. Told with a Chorus and Leader, the form is classic Greek theater... but with a modern twist! Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3137**

PIZZA AND A MOVIE by Eric Samuelsen — 2f. Two roommates, Carlene and Courtney, spend an evening watching questionable content, wondering about men, and eating pizza in their college-approved housing apartment in Provo, Utah. **ORDER #2093**

THE PRINCESS AND THE PEA TYA. 6 female, 2 male, assorted Villagers & Servants (either male or female). One simple, fluid setting. Fantasy costumes, modern or period. About 25 minutes. The typical array of princesses—all royal, all wrong. But when Prince Emory meets Anya, the woman of his dreams, he must convince his mother, Queen Angelica (who is anything but), that Anya is for him. Aside from being a spoiled and selfish snot-bag, Princess Paris, (Queen Angelica's choice) is only in love with herself, not Prince Emory. Prince Emory wants a kingdom different from the indulgent me-fest which his mother and her supporters have given the people. And Anya seems just the right choice to help him reform the current social structure. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3136**

REFLECTION by Mahonri Stewart. RUN TIME: 20-30 minutes. CAST SIZE: 2 (1 f, 1m) In this tragic retelling of the story of Medusa, Medusa's traumatic backstory is revealed and her traditional role as a villain and a monster is challenged. An intentional companion piece for another of Mahonri Stewart's one-acts, “The Death of Eurydice.” **ORDER #3322**

RIVER.SWAMP.CAVE.MOUNTAIN. by Elaine Jarvik TYA 1f 1m or 1m1f4either [running time 30 minutes] This is the story of five-year-old JJ

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(who has lots of questions) and eight-year-old Izzy (a know-it-all who doesn't know it all), siblings who have recently lost their grandmother. They embark on a funny and touching hero's journey to try to make sense of loss, grief, death and life. Exploring this timely topic with humor and heart, everyone learns of resiliency and "sticky" emotions, while being able to see themselves reflected in these characters and draw support and strength from their experience with the play. **ORDER #3251**

SLEEPY HOLLOW (based on the story by Washington Irving) by Genevieve Aichele. TYA 6f, 4m, 13 either. Several Simple Settings: The Woods(2x), Schoolhouse(2x), Van Tassel Farm(2x), The Town. Period Costumes 1800s. About 30 minutes. This is a simple but imaginative story-theatre telling of the famous tale of a headless ghost on horseback who terrorizes a small town of 200 years ago. Lanky schoolmaster Ichabod Crane vies for the hand and property of the blooming Katrina Van Tassel, much to his students' amusement. Ichabod's rival in love is Tarrytown's favorite son, Brom Bones. Following a merry quilting frolic and dance party, Ichabod rides home through the haunted Sleepy Hollow and encounters the legendary Headless Horsemen - or is it really Brom Bones in disguise? Adapted from Washington Irving's beloved story, the script incorporates both Irving's original clever language and modern flourishes to delight younger audiences. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3135**

THE SNOW QUEEN by Mahonri Stewart CAST SIZE: 3 (2 f, 1 m) RUN TIME: 20 minutes The classic fairy tale of Hans Christian Andersen's The Snow Queen is retold with humor and pathos as the young Kai comes under the Snow Queen's cold numbing influence and cruelty, and it is up to Gerda to save her friend with warmth, compassion, and love. This is also included as a segment of the full length play *Manifest*. Originally produced by Zion Theatre Company at the Off Broadway Theatre in Salt Lake City in 2011. **ORDER #3318**

TAHOE by Eric Samuelsen — 1m 1f. Two BYU students go to Nevada to get civilly married for a weekend so they can see what sex is like. The play takes place in Ted's car while he and Kendra are traveling back to Utah from a weekend in Tahoe. **ORDER #2092**

TEMPS by Eric Samuelsen — 1m, 1f. Each has been dating someone else, but due to a situation where they work, they are now inside Jason's car on their way to.... **ORDER #2095**

THE THEFT OF THOR'S HAMMER by Genevieve Aichele. TYA. 6f 5m 3 either + ensemble (m or f). Norse costumes or plain black clothes with accents. A fluid set with several locations. About 15 minutes. As Thor, the God of Thunder sleeps, the Ice Giants sneak in and steal his mighty hammer, symbol and source of his power and authority. The Gods and Goddesses set out to help Thor retrieve his hammer, for without it they all are weaker. Loki plays tricks, as usual, like dressing Thor up as a woman in order to 'betrotte' him to the King of the Ice Giants, thereby getting the hammer back. When that happens all Valhalla breaks loose. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3134**

THREE MOMENTS IN TIME by Jerry Walker 1m 1f. (*Perfect for Senior Theatre groups and all others who perform for Senior audiences.*) About 30 minutes. 1 interior. Contemporary costumes. Moments in the life... of an aging couple dealing with the exigencies of life beyond the workplace and the neighborhood. This funny and on-target trio of plays focus on the humorous side of growing older — at least the side that the audience sees — as Helen and Henry make some decisions that cause changes in their life. **ORDER #3038 [Premiered by the Daytime Players, Portland Maine -- 2017]**

TWO GUYS SITTING ON A BENCH BY A RIVER TALKING ABOUT STUFF OF NO IMPORTANCE TO ANYONE by Jerry Walker 2m Exterior. What do guys talk about? Well, no matter the age, the discussion rarely changes through the years; maybe it's the discussions between even long-time friends since High School that keep us young at heart. **Order #3222.**

TWO LADIES PLAYING GO FISH by Jerry Walker 2f Interior. Two crusty women, 'friends' since High School, discover that through the years, they actually have shared their lives together -- and like it. **Order #3218**

TEN-MINUTE PLAYS

ALL THE WRONG MOVES by Patricia Mew 2m 2f 1either. 1 interior. Two millennial couples meeting at a restaurant for an evening encounter difficulties communicating with one another, producing hilarious results. The physicality of this 10 minute play is reminiscent of Samuel Beckett's only slightly longer, "Act Without Words"; but this show is funny! **Order #3148**

BEHIND THE BLUE DOOR a ten-minute play by Eric Samuelsen 2m 1f. Setting: a blue door. Fantasy/modern costumes (or plain black) (*Suitable for all groups*) A Prince/Knight in shining armor, his fair maiden, and Jesper the self-loathing Jester shifts back and forth from fantasy to nightmare, knights and dragons to Iraq, and back again. What are we willing to do to conquer the monsters in our lives? How can we ignore the fact that there are so many — and that not all of them can be killed? Or that we even really know how? Premiered at Plan-B Theatre Company's SLAM 2007 in Salt Lake City, then revived at SLAM 2013. **ORDER #3259**

BLOOD PUDDING a 10-minute play by Eric Samuelsen. 3f. Simple setting. Some props. Contemporary costumes. There was a robbery in a restaurant meat locker. Marie thinks she knows who did it — a guy in a Lakers jacket. Jubilee agrees, until Carol, the manager, wants to prosecute; then they change their stories. Do they really know the guy in the Lakers jacket? Were they mistaken and it was a Phoenix Suns jacket? Or is there something else going on here! (Like one of the girls maybe having dated the robber.) Premiered as part of Plan-B Theatre's SLAM 2006. **ORDER #3261**

BURNING DESIRE a ten-minute play by Eric Samuelsen. 2f 2m 1either. Simple setting, contemporary costumes. Heaven, Hell, the Void, and... a

fourth place — not often considered as we slip away into that unknown life ahead of all of us. One family comes to grips with what it might be. Premiered by Plan-B Theatre Company at their SLAM 2008. **ORDER #3263**

THE BUTCHER, THE BEGGAR, and the BEDTIME BUDDY a 10-minute play by Eric Samuelsen. 2f 1m. Simple projection backdrop, chairs. Contemporary costumes. A meat-packing magnate, his daughter, and his second wife play the games and vie for the immense fortune at his fingertips. He knows nothing but the business of making money and has been very successful. His daughter is the go-between in the family as no other family members really want to talk to him, even when they want something from him but she has a problem: the smell of her girlhood home turns her stomach. His mistress is young, well provided for, but still jealous of anything his first wife asks for, even though she holds the checkbook. And there is that smell. Premiered at the first Plan-B Theatre Company SLAM 2004. (Later adapted into the full-length play, MIASMA.) **ORDER #3264**

CANNIBAL BONDAGE FIASCO a ten-minute play by Eric Samuelsen. 2m. Simple interior, elaborate or indicated. Modern costumes. About 10 minutes. The macabre humor, the mock-social-status-consciousness of the ‘very rich’ and those wanting to associate with them and please them are explored with a savage wit that beg the analogy be made to society-at-large, especially when comparing America and ... those outside of it. Our bondage ty money and class, or lack of either...or both... center this social dramady. PREMIERE PLAY FILE **ORDER #3275**

CASSANDRA by Eric Samuelsen 1f 1m, 10 minutes, Contemporary dress, Simple setting. As one of the captives of the Trojan War, the spoil of Agamemnon, King of Mycenae, Cassandra is resting on her way to the palace of Agamemnon — and a life of servitude. War, women’s roles and rights, the aggressive male, are all themes touched on in this short play. It may leave you with questions unanswered, but that is what good plays do — provide food for thought. **ORDER #3256**

CONTROL_ALT_DELETE a ten minute play by Eric Samuelsen. 1f 2m. Contemporary. Eric (the playwright) had been reading a book called MOBY DUCK, about bath toys that washed off a cargo ship and were floating all over the world. He came upon an environmental idea; going control_alt_delete and basically starting over with our poor beleaguered planet. Premiered as Plan-B Theatre Company’s SLAM 2011 in Salt Lake City. **ORDER #3265**

DREAMERS a ten-minute play by Eric Samuelsen 3m. One Interior. Modern Costumes. About 10 minutes. Three English speaking friends, newly arrived in America, are searching the web for a school, an internship, a job — a something to get them up and out and moving forward. **ORDER #3277**

FINGERPRINT SMILE a Ten-minute play by Eric Samuelsen. 5f 1m. Simple setting. Neutral costumes. Murder. Aggravated Robbery. Years spent in the system. The grand-children know little to nothing. His parole is imminent and the grand-daughters are in turmoil. Not accepting. Not forgiving. Shouldn’t it be easier to forgive someone you’ve never met? But nothing in life is easy. It certainly wasn’t for Grandpa Frank. Premiered as a Plan-B Theatre/Theatre Arts Conservatory STUDENT SLAM, Salt Lake City, 2012. **ORDER#3266**

FIVE a Ten-minute play by Eric Samuelsen. 5f. Simple Setting, Modern or Fantasy costumes. In the world of Donkey Kong we find 5 Princess Zeldas: the Proud, the-full-of-pain, the girlfriend-not-a-princess, the Actor-princess, the Dangerous. As the last existing arcade game is played around them they react to it in this wonderful little fantasy where all hate Kong, yet one (or more) of them are in love with Mario! Premiered as a Plan-B Theatre/Theatre Arts Conservatory co-production at the STUDENT SLAM 2011. **ORDER #3267**

FOURSQUARE a ten-minute play by Eric Samuelsen. TYA. 2m 4 either. Exterior setting. Modern costumes. Slightly amended from its appearance in the longer play, BUMPS, this play about the social order of a playground, along with the attendant bullying, presents a microcosmic view of elementary school life. The roles can be played by any aged actor from 5th grade through young adults, even college-aged actors could tour this to young audiences. This is a unique chance for Elementary- through Middle School-aged performers to present something to their peers in a very short, non-threatening, 10-minute format. **ORDER # 3278**

GAMING THE DMV a ten-minute play by Eric Samuelsen. 2f 1m. Simple set of 3 benches. Contemporary costumes. The greatest place for being bored is the DMV. The thing most often done at the DMV is waiting. An impatient first-time-license-teen who just cannot wait for anything interrupts the lives of a solitary man and a woman who has had her fill of teens by asking to trade numbers because even five minutes of a wait is forrrreeveeer. Premiered at Plan-B Theatre’s ninth annual SLAM 2012. **ORDER #3268**

PERFECT CIRCLE a ten-minute play by Eric Samuelsen. 4f 1m. Five teenaged cousins at the wedding of another cousin. What can’t go wrong with an overly-demanding bride and an uncle who can’t seem to leave the younger girls alone. While the Uncle and the Bride are imagined, the frustrations of the cousins are not. Premiered as a Plan-B Theatre/Theatre Arts Conservatory Student SLAM 2009. **ORDER #3262**

SPOILED CHEESE a 10-minute play by Eric Samuelsen. 1f 1m 1either. Picture a post-apocalyptic scenario, with an Adam and Eve, now ejected from a Garden, ruefully remembering various cheeses they recall having eaten. Intriguing? Well, as usual, Aspcroft puts his/her two-cents worth into the mix. Premiered by Plan-B Theatre Company as part of their SLAM 2005. **ORDER # 3260**

THEATRE FOR YOUNG AUDIENCES [TYA] (by any age performer)

TYA MUSICALS:

THE ADVENTURES OF HUCK FINN (A whirlwind tour through the Twain Novel.) Adapted by R. Rex Stephenson. Music by John Cohn and C. Michael Perry. Lyrics by R. Rex Stephenson, Jon Cohn and C. Michael Perry (*Suitable for Professional, College/University, Educational and Community Groups*) 11M 2W 6B 3G 4TB 2TG + townspeople [Can be done with 6M 2W 3B 2G 4TB 2TG + townspeople, if desired. Unit Setting. About 90 minutes. This adaptation of Adventures of Huckleberry Finn follows Mark Twain's novel from Huck running away from The Widow Douglas to join Jim for their adventures down the Mississippi River. They encounter the King and the Duke; get involved in a Shakespearian production of "Romeo and Juliet," are joined by Tom Sawyer and end up at Aunt Sally's, where Jim is freed and Huck takes off for "Injun Territory." **ORDER #3021**

AN ALLAGASH HAUNTING: THE STORY OF EMILE CAMILLE -- by Barbara Howe Hogan & Tim Caverly. Several simple settings. **1W 2M 1B 1G 4either gender +Chorus & Band.** Contemporary and 1920s costumes. (*Ideal for professional, community and educational theatre productions.*) The woods of Northern Maine are full of a rich history and the tales that go with that history. Lumberjacks, small communities, fishermen, hunters, the Spirits of the forest – and the Spirits of those who were taken from their beloved land too soon, populate this play based on Tim Caverly's novel, "An Allagash Haunting". This play with music recreates life in the not-so-long-ago lumber camps of the 1920s—specifically Churchill Dam—the story centering around Emile Camille, who died in a logging accident in 1925. When a family goes camping, the family based on Caverly's own, the children do not merely enjoy the Maine Woods, but become witness to some of its stranger stories, becoming a part of its history and rich folk and music lore. With the Spirits of the Forest as Storytellers, the imaginations of the audience are engaged, and the family and the audience are taken on a trip into the rich history of the region of the Allagash. When the story is over the children are left with the decision as to whether or not this was just a story – or did it really happen — to them? **ORDER #3049 [Premiered at Houlton Star Bright Children's Theatre, 2010.]**

AND THE RAINS CAME ... AND CAME Adapted from the Biblical story of Noah. Book and Lyrics by R. Rex Stephenson. Music by Gary Evans. (*Suitable for Professional, College/University, Educational, Community and Church Groups*) About 90 mins. Cast of 17 + children (6 male roles, 2 female roles + ensemble + children) Rex originally wrote the play when the world was entering a new millennium. He thought that the story best typified the 'new beginning' that the world was facing; a story filled with both good and evil, trust and mistrust, obedience and disobedience, and with believing and disbelieving. But the appeal goes beyond any millennium and gets right down to what makes us tick. This Intergenerational Theatre Piece uses multi-age casting to achieve its objective: bringing its message to a broad, family audience. The score is fun and moves the show along. Also included in the evening are moments of great poignancy, such as the surprise ending of the play. There is a Resource Guide included in the script. **ORDER #3023.**

CHRISTMAS DREAMS Original Stories and Improvisations by the Spanish Fork High School Drama Club. Editing, Music and Lyrics by C. Michael Perry (*Suitable for Junior High, High School, Community, Children's and Church production*) 7M 6F + variable ensemble of 10 or more. About 2 hours. A warm and wonderful collection of original stories improvised and written by the student members of Thespian Troupe 943 of Spanish Fork High School in Utah. The story is about a group of students trying to complete an essay about Christmas for their English Class. They soon come to discover the real meaning of Christmas in themselves and in the others around them. Thirteen stories weave together in mirth, heartache, joy and reverence as the students all reveal the secret dreams and funny stories they have always wanted to tell, but haven't until now; until a teacher who cares shows them how to let the excellence in each of them out — for all to see. **ORDER #3013**

A CHRISTMAS WITHOUT CHRISTMAS a Musical Christmas Tale for young people by James Arrington, with music and lyrics by Lisa Radulovich. 6F, 6m, 9either. About 1 hour. One main setting with several simple settings. Fantasy costumes with a contemporary costume. Another year. Another Christmas. Another crisis. Or is it? Santa is not happy with the way many children behave, even though his list of the "good children" is getting shorter. He decides to go on strike. There will be no delivery of toys this year. Mrs. Claus, the Elves, and the Toys put together a plan to get Santa back in his sleigh - and just in time for Christmas Eve, well, something happens! 8 tuneful original songs decorate this funny and fast moving script. **Order #3192**

DANIEL! (A Hilariously Moving Evening for the Family) A Musical based on the Bible Story (as you've never seen it before!) Book and Lyrics by R. Rex Stephenson. Music and Lyrics by C. Michael Perry (*Suitable for Professional, College/University, Educational and Community Groups.*) 9M 5F + ensemble and children. Some male roles may be played by females. Unit Setting. About 2 hours. The story of the faithfulness of Daniel and his "brothers" has inspired generations. While this is a comedy at heart, it is filled with faith and hope and inspiration as we see the examples of dedication to God. We see the change of heart as a King unburdens himself to the Most High God. We witness the writing on the wall, we visit the Fiery Furnace and the Den of Lions with the cutest little lions ever. The music covers a wide range of styles and will help this show entertain any family audience. Songs include: HOW GREAT THE WONDERS, PLOTTING, WE AIN'T HEARD NOTHIN' YET!, THE DREAM, INTO THE FIRE!, THIS IS MY NEW ADMINISTRATION, WHAT WILL BECOME OF ME?, and others. **ORDER #3020**

DON'T FORGET TO REMEMBER *A Musical for Today's Teens and Families* by Pat Davis, Ralph G. Rodgers, Jr. and K. Newell Dayley. 6M 3W 9TB 4TG 1B 1G plus chorus. Unit Set. 90 mins. (*Perfect for Community, Education and Church groups*) A story about a teen, his machine and the unforeseen. This contemporary musical deals with the communication problems between parents and youth; and how each party has responsibility in the matter. A motorcycle crash enables a young man to travel back in time and unknowingly receive the counsel that he needs from the Apostle Paul; once awakened in his hospital bed he remembers that counsel and uses it to help him solve his problems. Orchestrations available.

Performance-Traks CD required. (Use included in royalty payment) There is no Piano-Vocal Score. **ORDER #2044**

ENTERTAINING MARK TWAIN *A Musical Revue by Charles W. Whitman and C. Michael Perry.* Variable cast. Unit set. Thrill to the "War Prayer"! Laugh and cry at the new version of "The Diary Of Adam and Eve" It's a wonderful show fully packed with Tom, Huck, Becky, Edward Tudor, Tom Canty, Sir Boss and Sandy, The McWilliams' and oh, yes, Mark Twain himself is the narrator and your host for the evening. The cast can be made up of all young people or it can mix youth and adults for a delightful show. *"A tuneful and choreographical masterpiece!" —PROVO DAILY HERALD.* 2 hrs. **Order #3329**

IT'S UP TO ME A Musical Revue by Mark Ogden. 1M 2W 7boys 10girls 1dog(played by either gender) about 90 minutes. Unit setting with many locations suggested by props and furniture, contemporary costumes. (**Perfect for Middle Schools, Junior High Schools, High Schools, Youth groups**) Based on Dr. Abraham Maslow's "Hierarchy of Needs", this is a fun approach to a serious subject. Welcome to the typical American neighborhood where eighteen kids of all ages – kids of all kinds – are learning to identify their needs and taking responsibility for filling them. Well, they're supposed to be taking responsibility, but a few of them are dodging it at every turn. Some are trying to escape completely! Their quest for self-discovery has been stifled by the discovery of drugs – and other distractions. But they're not your kids! Or are they? We encourage families to see this show together for an educational, enjoyable way to help create a happier, healthier world! **ORDER #3165**

MERLIN'S APPRENTICE Book by *Susan Kim*, Lyrics by *Stephen Cole*, Music by *Matthew Ward*. 1g, 3f, 1m, 1either, (playing multiple roles) About 60 minutes. Fantasy and Modern Day sets and costumes. Trying to fit into a new home and struggling with school, 11-year old Abigail yearns for magic... and accidentally falls into the underground kingdom of Subterra. She is sent on a hilarious quest by the duplicitous Morgan Le Fay; and as she and a hapless Merlin are joined by a singing harp, a talking dog, and others, Abigail finds she needs cleverness and science to save the day – and restore kindness and reason to Subterra. Commissioned by Walden Media, this delightful tale of magic and growing up was a big hit at the Walden Family Playhouse in Colorado. Welcome to the Magic! **Order # 3282**

misFITTING IN Book and Lyrics by Jamie Young Music and Lyrics by Rick Rea An original, anti-bullying musical about a boy, Ben, who is new at school and is trying to find his place to fit in with the other kids. As he struggles to make new friends, he is faced with a difficult choice of following the crowd or being true to himself. This show is an excellent story that presents powerful messages in an amusing, creative way that will keep both kids and adults entertained until the very end. **ORDER #3151**

RAPUNZARELLA WHITE: A Fairly Fractured Tale — Book and Lyrics by June Rachelson-Ospa Music by Daniel Neiden. TYA Musical. 6f 6m 1either (4f, 4m with doubling) Simple Set. Fairy Tale Costumes. 60 Minutes. The setup for this fractured tale is told by – wait for it – Herschel, the Fairy "Tailor," complete with Yiddish accent. RAPUNZARELLA WHITE follows three baby triplets, Rapunzel, Cinderella, and Snow White, who are cursed, stolen and made miserable by their mother's angry sister. When the Witch casts an evil spell, each sister is catapulted into her own fractured fairytale—Rapunzel craves junk food, Cinderella has self-esteem issues, Snow White is allergic to apples, and each dreams of being rescued by a handsome Prince. Beau, Barry, and Burly-Bob may be a little more bashful and bumbling than bright, but with the help of the Fairy Tailor and a little magic, they all live happily ever after! The narrator conducts the Bullwinkle-style 70-minute family musical for 8-18 actors. It can be performed to existing orchestrated tracks or a fully arranged score for a pit band. **ORDER #3342**

THE SIDESHOW a musical about young people (and the grown-ups who teach them.) by Mark Ogden 2M 1W 3B 3G + optional ensemble. About 90 minutes. *Perfect show for Middle Schools, Junior Highs, High Schools and Youth Groups using age-appropriate casting, or for College & University, Community and Professional Groups where older actors can play the younger roles, or casting can be age-appropriate.* WHAT ABOUT JOE AVERAGE? WHERE DOES HE FIT IN? Joel Barker, looking back on his childhood, when he was just Joe Average, interacts with the memories of his past. Younger Joey was competent, fun, and talented in ways that don't regularly stand out. His father was the principal of The Institute for Gifted Children, and after a divorce, young Joey goes to live with his dad and go to school there. He meets the other kids of varying ages, who are all genius at something. He doesn't fit in. He wonders why his mom sent him and his dad pushed him into this school. But then, a gifted, young teacher, Liz, with more vision than her principal, whom she used to be sweet on, shows him that the things that make Joey ordinary begin to make him stand out, and he soon finds a place, and even more important, acceptance, into this weird and wacky club of Gifted Misfits. The "Dream/Nightmare" sequence roasts the dark side of special programs for any student or group of students: that our educational system -- and its administrators -- tend to exploit our gifted youth for their own gain and betterment -- and the dollars that are out there to be had in grant money. A totally terrific score fuels this musical with a message that says "it's ok to be ordinary, for ordinary people always find their place ... and run the world." Orchestrations are available for: *Clarinet/Alto Sax, Trumpet, Guitar, Banjo, Drums, Bass.* **ORDER #3158.**

SONG-AND-DANCE KIDS: The Story of the Seven Little Foys by *Chip Deffaa*. Principal Roles include: 6M 6W 2Teenboys 1 Teengirl 3Boys 1Girl + Supporting roles for 8 men 11 Women totaling 38 speaking parts (doubling possible) Additional Chorus also possible or the supporting roles can be the chorus. Several simple settings. 2.5 hrs. (*Suitable for production by Amateur and Educational groups, the size of the cast will prove too large for most professional groups, but ideal for community theatres.*) If you're looking for a big, exuberant, large-cast, full-length musical comedy with roles for lots of actors, look no further! The warm, witty, and nostalgic "SONG-AND-DANCE KIDS: The Story of the Seven Little Foys" includes such colorful, historical characters as Harry Houdini, Marie Dressler, Irving Berlin, President Woodrow Wilson, and Mae West. The real stars of this musical, though, are seven rambunctious "song-and-dance kids" of the Eddie Foy Family. This is the story of a real-life master song-and-dance man who wound up leading the most successful family act in vaudeville by taking his seven irrepressible children out with him "on the road" after their mother died. Defying the odds, Eddie Foy and the Seven Little Foys became an American institution. He'd never really thought he was cut out to be a father. His kids had certainly never thought they were cut out to be entertainers. But in the tough times, touring together, the kids--and their father--came to fully understand the importance of family. With lots of heart and plenty of humor, its vaudeville era setting does not isolate it as it certainly speaks to us today. For it's the story of a single parent--a widower--trying to hold his family together, teaching his kids the only trade he knows. His trade just happens to be singing-and-dancing. The kids, at first, don't want to go along with him. But the father knows it's the only way to keep the family together. As the family troupes across America--entertaining folks from Waterbury, Connecticut to LaVergne, Tennessee, to Los Angeles, California--they're also learning what's really important in life. **ORDER #3080**

STORM BOY A Devastating Tale of Brotherhood, Love, and Loyalty, a play with songs by Steve Eaton Evans with Tim Laycock. 20 M 12F + villagers. *(Some doubling possible) (Perfect for all theatres, professional, amateur and educational.)* One of the finest true stories to come out of the lives of the Life Boat Crews in the southwest corner of England: Lynmouth in Devon. Set in 1899, the play is inspired by the famous “Overland Launch” of the Lynmouth Life Boat, which was dragged in a terrible storm by its crew for 14 miles over Exmoor to launch at the more sheltered Porlock Weir. This award-winning play has a variety of lively and sombre songs, from haunting sea chanties to Exmoor folk songs, that punctuate the comic and tragic moments of this inspiring story. Twin brothers, Alfie and William Teale, have grown up wanting nothing more than to become lifeboat men. As they near their 16th birthdays, William gets his dream; for, you see, Alfie, because he had suffered some brain damage at birth, is judged too ‘simple’ by the Life Boat Captain. *Storm Boy* is the moving tale of Alfie’s struggle to be treated with fairness and equality in a harsh Victorian world. Then in a moment of crisis at sea, with William on a ship floundering and about to sink, all the lifeboat men – including a newly conscripted Alfie – risk life and limb in a fourteen mile trek across Exmoor in order to rescue the men of William’s stricken ship in The Bristol Channel, off the West coast of England. The final moments of this play will tear your heart out as the brothers make a decision that endangers them both. **ORDER #3213**

THREE TIMELESS TALES by George and Gayanne Ramsden King, Katherine Farmer, C. Michael Perry, Eda Ashby, Mylee Bell. Contains “The Bremetown Musicians,” “The Funny Little Woman and her Dumplings,” and “The Ugly Duckling,” in an hour devised for young people to perform and/or be performed for. Premiered by The Afternoon Players. **ORDER # 3294**

TOAD! by Beverly Warner, Mimi Bean & Wes Wright. 9M 2W 4either M or F + chorus. Unit set with wing and drop. A lively and sprightly version of Kenneth Grahame's "The Wind In The Willows". *(Perfect for Colleges/Universities, Community Groups, Children's and Youth Theatres, High Schools, and Professional Theatres that can handle 15 characters + chorus)* This adaptation is packed with fast-paced, non-stop action from lights up to lights down. All of the wonderful characters are waiting for you in this Broadway style adaptation: Mr. Toad, Ratty, Moley, Badger and a delightful story of reckless abandon. The dialogue is witty and the script is cleverly devised to portray the foolishness of the self-centered, egotistical Mr. Toad and his warmhearted, well-meaning friends. Great opportunity for the use of creative animal makeup and costumes! Plenty of chances for good, exciting choreography. PLUS a well hidden yet, discernible moral is entertainingly presented. A first class score! "*The music is delightful!*" DAILY UNIVERSE. 90 minutes. ORCHESTRATIONS AVAILABLE FOR RENTAL INCLUDE: piano, harp, flute, bass, drums. **ORDER #3081**.

TOM SAWYER (A musical for the teenager in all of us.) Book, Music & Lyrics by C. Michael Perry (*Suitable for Professional, College/University, Community, and Educational groups.*) 11M 5W 9Teenboys 7Teengirls. Space setting. 2 hrs. Adapted from the Mark Twain novel, this TOM SAWYER tells the story of Tom & Huck and Tom & Becky as teenagers, not young children, theirs is a story of adolescent awakening — the plot is woven together by the ominous thread of Injun Joe who wants revenge on Tom. The story is intact and most of the familiar scenes are there, but, many of the wonderful scenes skipped over by other dramatists are included to heighten the subplot and conflict of the Injun Joe side of the story. The musical has heart and doesn't whitewash the characters or the events. Yet, it still remains a musical that the entire family of man will enjoy. With songs like: “A Right Fine Day!”, “I Got Me A Girl!”, “Come On Along!”, “Gotta Keep Mum”, “I’m Gratified” and “Trouble Signs” your audience will be totally involved and tapping their feet for an unequalled experience with Mark Twain’s lively characters. *Piano accompaniment only.* **ORDER #3012**

TYA SHORT MUSICALS:

THE ARCHER WHO WENT I KNOW NOT WHERE TO FETCH I KNOW NOT WHAT Book & lyrics by Deen Ferrell. Music by Larry Pearson. 9 characters + 5 puppets played by 8 performers (3m 1f 5 either) Simple fluid settings. Period or Modern Costumes. 45 minutes. *(Suitable for all those who perform for children and young people. TYA)* Based on a Russian folk tale, the story concerns Andrei, the Royal Archer, who, when he chases down one of his arrows, finds it imbedded in a magical white dove. Andrei removes the arrow. The dove turns into a beautiful girl (a princess) and becomes his wife. Enter the King and his Counselor. Jealous, smitten by the young Princess Tia, they devise three quests that are sure to rid themselves of Andrei. But through the magic held by Tia, and her former servant, now invisible, the seemingly impossible quests are completed, and in the end there is a new King and Queen on the throne. Seven delightful contemporary songs help to drive the story to its end. **ORDER #3085**

BEFORE NEVERMORE A Poe Adventure with Book, Music and Lyrics by Meg Crespy. 1M, 1F and 2 actors of either gender playing 5 characters. Several fluid settings between Philadelphia and the Delaware coast. 1840s Costumes. *(Suitable for Professional, Amateur and Educational theatres for Children and Youth, TYA)* BEFORE NEVERMORE is a mashup of Poe tales including *The Gold Bug*, *The Purloined Letter* and *The Pit & The Pendulum*. Aided by a raven named, Nevermind, Poe investigates a mysterious paper that was found in a bottle, creating history's first detective fiction along the way. With a dash of audience participation, a bumbling villainous duo, jokes for young and old, and six delightful songs, this show points to many of the masterworks created by Edgar Allan Poe, and gives a humorous look into the process of how a story is discovered. **ORDER #3194**

THE BREMENTOWN MUSICIANS Retold by Katharine Farmer and Gayanne Ramsden King. Music and Lyrics by Eda Ashby. 5f 4m 4either. About 15 minutes. Simple or elaborate sets and costumes. The classic story by the Brothers Grimm of a donkey, a dog, a cat, and a rooster -- who are cast aside at the beginning of the play and told that they are “too old to be of any use.” In the adventures that follow, they discover that they can all sing very well together and so they decide to go to Bremetown to earn their living as performers. On their way through the forest, they happen upon a house full of robbers and, quite unwittingly, they succeed in scaring the robbers away. They then take over the robbers’ lair and decide to open it as an inn where they can sing, entertain guests, and earn their own way. This entertaining comedy hilariously brings home the message that we are never too old to be of good use and that you can indeed teach old donkeys, dogs, cats, and roosters new tricks.. **ORDER # 3296**

CINNAMON STICK by Deen Ferrell 12 Characters 4m 6f 2 either. Symbolic unit set. Abstract Costumes. **(For production by College/Universities, High Schools, Youth Theatre Groups, Community Theatres, Professional TYA)** A tattered circus Ring Master takes us on a

magical, musical tour of the human heart, as viewed through the eyes of a young, teenage girl. We see hope, dreams, disappointment, disillusion, love, laughter, and a tear-marked determination rising from the confrontation between life as it is, and life as we dream and believe it should be. **ORDER #3197**

COLUMBUS! A Musical Adventure Conceived and Written by Joe Cosentino Music and Lyrics by Susan Mondzak. (8M 4F + extras) (Doubling to 3m 1w is possible) Several simple settings. About 50 minutes. *(Suitable for production by professional, educational and amateur groups. A great touring show.)* **COLUMBUS!** follows Columbus' dreams of becoming a famous explorer and his attempts to sail a direct route to the Far East. We witness his struggle for support, eventual backing from Queen Isabella of Spain, the survival of his ship's mutiny, landing in the new world, and his effect on the Native Americans. Columbus may not have discovered America -- even by accident -- but he was the explorer who found it and thus began European expansion. *This show was first produced by Interborough Repertory Theater and toured through Encore Performing Arts, Inc. of New York.* **ORDER #3116**

EL BULLY by Joe Rosenberg. Music and Lyrics by C. Michael Perry. Additional Music by Kim Paice, Andrea Docter & Jared Rounds. Cast of 7 principals 2m 2f 3eith + extras. Simple space setting. About 40 mins. *(This play is perfect for Adult actors performing for young people, and young people performing for themselves. Upper Elementary aged students though Middle School and Junior High ages would enjoy this play.)* This play has Spanish. This play has English. This play has them both together in the same sentence: Spanglish! In school, an English speaking tough-guy bully falls head over heels in love for an Hispanic girl. All goes well until he becomes victimized by a lack of Spanish language skills, simply because he doesn't know that "prima" in Spanish means "cousin". His prior treatment of his fellow students is also a hindrance for him to be understood by them -- no matter how much he longs to be understood. But, enlightenment, and compassionate treatment bring a happy ending. The play has seven song lyrics ready for musical improvisation by your cast. OR you can purchase the Piano-Vocal Score that includes music for all of them. **ORDER #3169.**

JONAH! A Short Musical Book, Music and Lyrics by C. Michael Perry. *(Perfect for Community, College/University, and Church Groups)* Bare stage. Props and scenery should be from found items. 4m + chorus of 10. A short adaptation of the popular Bible story where God speaks to Jonah, Jonah speaks back to him but decides not to listen and proceeds to try to hide from God. In a similitude of the Savior, he spends three days in the belly of the whale (or great fish), likened unto the three days in the tomb. He follows the will of the Lord and is not happy about it until he is allowed to realize that all people, no matter their state of righteousness, have the right to salvation. SONGS INCLUDE: Arise, Jonah!, Middle Of The World, From The Deep, Nineveh City, New Man, Of You! **ORDER #3006**

NURSERY RHYME CAFE *(Tales from the Fractured Side Series)* Script and Lyrics by E. Gray Simons III Music by C. Michael Perry. **TYA** About an hour. 28 characters can be played by a cast of 8 performers, if doubled. Little Bo Peep has lost her sheep, Little Miss Muffet has been badly frightened by a spider and Georgie Porgy has been making girls cry all over town. But when Jack B. Nimble and his associate Simple Simon bump into Humpty Dumpty in the Nursery Rhyme Café, the day only becomes more extraordinary. Humpty hasn't been the same since he had his great fall. In fact, he claims that all the king's horses and all the king's men never even tried to put him back together again. Is Humpty just a cracked egg or is Old King Cole not really a merry old soul? It's just the beginning of a mystery that unfolds as you enter the Nursery Rhyme Café. **Order #3181**

OF BABYLON (Based on the Steven Vincent Benet short story -- "By The Waters Of Babylon.") Book by C. Michael Perry & L. Susan Lewis. Music and Lyrics by C. Michael Perry. *(Suitable for Professional, College/University, Educational(High School) & Community Groups)* 3M 1W +chorus and dancers. Space setting. 1 hr. The time: Man after he has all but destroyed his civilization. The survivors live in primitive tribal societies and worship the "Gods" who, as legend has it, dwelt of old in "The Place Of The Gods". A young boy sets out on his quest to become a man and finds the ruins of that forgotten and forbidden civilization. He learns and grows and begins to strike out with new hope to rebuild all that was so carelessly lost by his human predecessors. The story is adapted from Steven Vincent Benet's post-apocalyptic tale, "By The Waters Of Babylon." This is NOT your Rodgers & Hammerstein show. The music reflects the dramatic action without 'showtunes'. It underscores and points to character and plot through melody and harmony, without splashiness. (Not that splashiness is 'bad', just not right for this production.) *Piano accompaniment only.* **ORDER #3018**

THE PUMPKIN CHILD A puppet or live action skit with original Music and Lyrics by C. Michael Perry 1M 6F 1eith. Simple Setting/costumes [Fantasy or Contemporary.] Love people for who they are. This little musical sketch is about loving and respecting others. About 15 minutes. With original songs. Can be done with puppets or live actors. \$20.00 for a Production Package which includes one performance royalty, a script, the songs and the rights to duplicate 11 copies. Extra performances \$5.00 each, Amateur, Educational or Professional. **Order #3035.**

THE RANSOM NOTE (OR SWEET KATY'S PERIL) A Melodrama of Unusual Mirth by Sheila Rinear. Large Cast, Singing Chorus, and a Band. One location. Frontier costumes. *(Perfect for Elementary Schools, Middle Schools, Junior High Schools. High Schools and many youth theatre groups.)* Want some silliness that doesn't mean anything and goes nowhere but no one cares because they're having too much fun? Then you have the idea of THE RANSOM NOTE. The typical melodrama characters are present in the story of money to be stolen by the Villain, a Heroine to be kidnapped, and a Hero to be educated. There are orphans, and animals, and fathers who come to the rescue. There are old time songs to be sung, talent to be auditioned, and Villains to be thwarted. It's a smile-a-minute, laugh-out-loud evening of frivolous merrymaking and a blast for your cast. **ORDER #3162.**

REINDEER GAMES: A CHRISTMAS PANTO FOR YOUNG AND OLDE! by Martin R. Collin. 55-60 minutes. Cast size: Minimum Male roles(doubled)=8. Minimum Female roles(doubled)=5. Minimum total with doubling=22. Minimum total without doubling=57. + Chorus. Could be done with a lot of doubling, or even tripling, but is intended as a large-cast piece [25-100] with gender flexibility. The more the merrier! Traditional period and contemporary costumes. Simple representational set with props (or as elaborate as you desire), *(Suitable for a mixed-age group in Schools, Churches, and Community Theatres.)* An evening of ragtag holiday merry-making, festivity, revelry, audience participation, happy yuletide songs and dances, and jollification featuring: Elves, Fairies, Children, Choristers, Musicians, Ancient Citizens, The Christmas Bear, Red Riding Hood and The Wolf, Rudolph and Clarisse, a holiday quiz show, Big-Head Characters, The Giant Blunderbore, and the retelling of the old mummers tale,

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Saint George and the Dragon, with Father Christmas himself! **ORDER #3167**

THE ROAD TO RIVERBANK a radio-play, with music and songs, for stage and station by Amie Brockway. Music by Elliot Sokolov. Traditional Holiday Fun with Rat and Mole (adapted from Kenneth Grahame's "The Wind in the Willows.") Casting is Flexible but should include 2f, 2m 2either, and several children/youth. About 1 hour. The meeting of Mole and Water Rat and their adventures leading up to a Christmas feast is a delightful way to usher in the Holidays. This clever adaptation focuses on their developing friendship with adventures on the river and through the willow-woods. The play can be staged as a live, old-time radio show, and/or that staging may be broadcast on a local radio station. **ORDER #3344**

SEARCHING FOR SPARKS by Dean Olivet Cast: 2 M, 2 F, 28 flexible, opt. extras (Doubling: 1 M, 1 F, 10 flex) Performance Time: Approximately 50 minutes. Flint is a boy who can't find his "Spark"; Cindy is a girl who will stop at nothing to help him find it. With the help of a musician, a class clown, an environmentalist, a brainiac, a volunteer, a hockey player, and a wise old janitor, Cindy finds out that Sparks aren't always what she thought they had to be, and Flint discovers that sometimes the best time to find your Spark is when you aren't looking for it. Written to appeal to audiences of all ages, this musical, inspired by the work of Peter Benson, and his "Sparks" curriculum used in the classrooms at Highlands, and elsewhere, is perfect for later elementary and middle school classrooms, there's a part for everyone to play! The intent of the original book was "How parents can help ignite the HIDDEN STRENGTHS of teenagers [or students]." Features 7 original songs. Originally commissioned and produced at Highlands Elementary in Edina, Minnesota. **ORDER #3212.**

THE SKELETON IN THE SCHOOL A Short Children's Musical. Book & Lyrics by Linda Britt Music by Colin Britt. 5b 9g or 6b 8g (+ extras if desired) About 20-25 minutes. Simple settings and contemporary school clothes for costumes. When four students at the Richard Scarry School in Lewburn, Maine, (location can be changed) discover a skeleton in the boiler room, rumors fly. Is it a former janitor? Is it their old principal, who retired (or so they thought)? Is it the teacher no one liked? And should they even tell anyone? After all, the boiler room is off limits to students, so if they tell, won't they get in trouble? Will the truth about the skeleton ever come out? Produce this delightful short musical for your school or youth group at Halloween, or any time of the year! It's easy to cast and stage with 5th and 6th Grade students and only 5 songs. No huge dramatic structure, just a simple premise, and your students will be feeling good about themselves and their friends as they tackle this fun little show. A great introduction to theatre and performing! **ORDER # 3047**

A STAGE DOOR KIND OF LOVE (A FRENCH WOODS KIND OF LOVE) a mini-musical by Chip Deffaa. 1m 1f (both teens) 12-15 minutes playing time. (*Perfect for High-Schools, Youth Theatre Groups, Middle Schools, Summer Camps*) A Stage Door Manor, the best theatre camp in the world, we discover a boy and a girl who have played romantic leads in the shows at camp for years. The girl has developed romantic feelings for the boy, who is oblivious and just thinks of her as his favorite scene/acting partner. It is based on several teens who shall remain anonymous, and is the kind of situation many girls and boys who love theatre can relate to. It is perfect for short play festivals, evenings of varieties of drama, and competitions. It has been performed at several summer theatre camps and will be seen at a theatre in NYC in the fall of 2019. **ORDER #3145.**

THE UGLY DUCKLING Book and Lyrics by George and Gayanne Ramsden King. Music by C. Michael Perry and Mylee Bell. Additional Lyrics by C. Michael Perry and Mylee Bell. 24 characters: 4m 5f 15 either (can be doubled to 9 players). Simple Setting and fairytale/animal costumes. *Can be played by children and/or adults for child and family audiences.* The Ugly Duckling is cast off and scorned because he is seen as "different" from the very moment he hatches from a large awkward egg. He is at once chased from the castle yard while all the animals make fun of him. He is then rejected by an Old Woman and her pets and finally spends a long cold winter huddling in a marsh. When Spring brings two hunters with guns to the marsh, the Ugly Duckling courageously saves a beautiful swan from being shot by them. It is then that he finally realizes that he is also a swan and is immediately accepted by the swans who praise him for bravery. At long last, he finds love and acceptance, and the place where he really belongs. Also part of *Three Timeless Tales*. **ORDER #3295.**

THE UPSTANDERS by Dean Olivet Cast: 4 M, 9 F, 17 flexible, opt. extras (Doubling: 2 M, 1 F, 12 flex) Performance Time: Approximately 35 minutes. Bullying comes in many flavors. Kids can lie, steal, and intimidate, make others feel bad about not fitting in, or for being who they "shouldn't" be. They can even bully by getting revenge for being bullied in the first place. Fortunately, there are just as many ways to stand up to bullying, to be an "Upstander," and the kids at Highlands School may find it within themselves to stand up in the face of these all too familiar pickles. And, with a little empathy, they may even find ways to Upstand for the bullies themselves. This easy to stage musical, written to appeal to audiences of all ages, is perfect for 4th-8th grade thespians. Features 7 original songs. "The Upstanders" was originally commissioned and produced at Highlands Elementary in Edina, Minnesota to highlight the bullying awareness "Upstanders" curriculum used in the classrooms at Highlands. **ORDER #3211.**

WELCOME TO TOURETTAVILLE by June Rachelson-Ospa, Jonathan Ospa, and Daniel Neiden. 2f 3m. RUNNING TIME: About 35 mins. Simple setting, if any. Contemporary and fun costumes. *WELCOME TO TOURETTAVILLE* is a story about a boy named Mark Brayne, (a fictional twin for Jonathan), who discovers he has TS. Mark travels to the planet Tourettaville, where he comes face to face with aliens Tick, Blinky, Screamer and their leader, the Big Bleeper. The aliens befriend Mark, inspiring him to self-acceptance and a new self-confidence, and sing, "One Of A Kind You." NOTE: Fast forward to 2012. Jon is attending his third year at a wonderful college. He's studying film, is a great guitar player and an award-winning writer of plays, and short stories. TS didn't stop Jon from pursuing his dreams and becoming a successful, wonderful young man. And he never did turn into an alien. **Order #3341.**

WHERE IS JILL? A multi-media musical for children by Shirlee Shields. Music by C. Michael Perry. About 45 minutes. 9 Males, 8 Females, + extras. (Suitable for Children's Theatre and Theatre for Children by Professional and Amateur and Educational organizations.) Jack cannot find Jill to make their usual daily trip up the hill to fetch a pail of water. He seeks the help of his friends in Nursery Rhyme Land to search for her. The news of Jill's disappearance is picked up by national TV and soon becomes the concern of the President of the United States and the United Nations. The United Nations unanimously votes to send Jack around the world to search for his missing Jill. Cow, however, has the clue, but doesn't know what to do and sings her dilemma. Meanwhile, astronauts are being launched for a moon landing as part of the U.S. space program. When they arrive on the

moon's surface they find Jill. She has been up there visiting some moonbeams. How did she get there? Cow let her ride on her back when she jumped over the moon one day. Jill was getting a little bored around Nursery Rhyme Land just fetching water with Jack, patting Mary's lamb and calming Miss Muffit, so she talked Cow into letting her take a trip over the moon. She then convinced Cow to drop her off up there so she could visit some moonbeams, chat with the man in the moon and sample some green cheese. But alas, poor Cow could not get the weightless Jill back on her back for the return trip. Back on earth, distraught Cow visits the TV news studio and tells her story on a national broadcast. The astronauts return Jill to earth, a large celebration is held in Washington D.C. and people from all over the world rejoice because everyone cares about the safety of a little girl. This play was written to encourage children that they must ALWAYS tell friends or family where they are going and NEVER go anywhere alone or with a stranger. A fun piece for CHILDREN. **ORDER #3052 (From the PREMIERE MUSICAL FILE)**

WHO'S RUNNING THE SCHOOL A Short Children's Musical. Book & Lyrics by Linda Britt Music by Colin Britt. At least 8 girls and 6 boys, the more the merrier. All roles are able to be customized to each producing group. Classroom setting, contemporary school clothes for costumes. About 20-25 minutes. The premise is simple: What if you came to school and couldn't find your teachers? Not a single one! Would you go home? Demand to be the Teacher? Bully your way through it all? Do anything you want to, without the teachers in the way? Would chaos ensue? The answer: Yes! A fun show that gives young performers a great chance to sing six songs, and dance, without the threat of playing a character they are not familiar with, as they may simply play themselves. No huge dramatic structure, just a simple premise, and your students will be feeling good about themselves and their friends as they tackle this fun little show. A great introduction to theatre and performing! **ORDER # 3046**

WIND IN THE WILLOWS by Meg Phillips Crespy 40 minutes 5 actors (2M 1F, 2either) (*Suitable for Professional, Educational or Amateur performances for Youth Theatre, Children's Theatre or TYA*) Written in melodrama style -- in keeping with many of the theatricals of the period in which the original novel was written and the story set -- the script encourages audience participation. It chronicles the adventures of Toad and his friends with a fast-moving storyline, lots of humor, and a nod to Kenneth Grahame's beautiful prose. Although the primary audience is children, the script also contains references for adults, in the vein of the old Rocky and Bullwinkle cartoons. **ORDER #3195**

THE ZENITH ESCAPE by David Crespy. Music and Lyrics by Meg Phillips Crespy. Either 6 actors: 2m, 2f, 2either., OR 7 actors: 2m, 2f, 3either. Simple or elaborate settings as desired. Works well in a found space. Contemporary costumes, and anthropomorphic costumes/props. (*Perfect for TYA companies with Professional, Amateur, College/University or High School aged actors.*) In this madcap interactive children's musical comedy, Hank & Cici Hunter are two kids sucked into the mysterious land beyond the TV screen: Zenith! Unless they save their Mom from the evil game show host, Neato Keen and his henchmen, the Couch Potatoes, they'll be turned into couch potatoes themselves! Many opportunities for the audience to be coached into the action onstage through Creative Drama techniques. **ORDER #3196**

TYA PLAYS: (Over 70 minutes)

AESOP'S NETWORK Broadcasting Theatrical Fables -- by E. Gray Simons III Large flexible cast of 29 characters that can be doubled to as few as 2 Male and 2 Female actors, or each character can be played by a single actor. Multi-location fluid setting, simple costumes and props. (*PROFESSIONAL, AMATEUR, EDUCATIONAL, COLLEGE/UNIVERSITY, YOUTHEATRE/CHILDREN'S THEATRE*) Experience the thrill of victory and the agony of defeat in "*The Tortoise and the Hare*." Learn the tragic truth about "*The Ants and the Grasshopper*." Get the scoop on "*The Boy Who Cried Wolf*" and hear both sides of the story in "*The Lion and the Mouse*." All this is set in a TV Broadcast format with locations in the studio, a commentary panel set, and on the ground reporting for the ESOP Network. It's a clever mash-up of several of Aesop's fabulous fables, with strong lessons inherent in the dramatic action. **ORDER #3176**

AMERICAN DREAMS: Immigration Stories by Linda Britt. 18Females 12 Males. Doubling possible, but not recommended. About 90 minutes. Simple set, costumes. (*Ideal for Professional, Amateur and Educational theatrical productions groups.*) A powerful, moving, and timely monologue play about immigration, with stories that are sometimes funny, occasionally ironic, and too often heartbreaking. The Iranian student afraid to return to her country, the mother who misses her homeland, the Afghan translator who fears for his comrades, the migrant worker who hasn't known any other life, the Canadian who just wanted to get away from the cold, the Russian mother of a newborn American citizen, the Polish scientist who thought he had done everything right... each a unique perspective, and together they make up America's immigration story. 30 monologues, adapted with permission from interviews with immigrants to the U.S., are ordered in a fluid construct, easily adaptable to available performers as far as age, gender and ethnicity. See the website for very flexible royalty terms. **ORDER #3331**

ATLANTIS, LOST! and Other Legends from the Strange Waves A Mystery Sideshow Theatre Play by E. Gray Simons III. Multiple characters can be played by as few as 5 actors. Costumes, and Props are vital but simple. (*Suitable for professional, educational & amateur groups for young and family audiences.*) The set should be fluid, moving through multiple locations easily. Atlantis, Lost! is a collection of stories about historical wonders and the waters of the world. This collection of wet and wonderful tales includes the lost civilization of Atlantis, the life of a pirate, the origin of surfing and the Loch Ness monster. Ride the strange waves and discover a whole new view of the world through these inspired episodes of modern mythology. **ORDER #3173**

AWAKENING GALATEA by J.D. Newman 90 minutes. 8f 1m (*Suitable for professional, educational & amateur groups.*) The play is based on Ovid's story of *Pygmalion*. Pygmalion is an idealistic sculptor who creates Galatea, his statue of a perfect woman. At Venus' bidding, the seven Muses cause the creator to fall in love with his creation. The Muse of Poetry falls in love with Pygmalion and begs the Goddess of Love to allow her to appear to him and steer his passion away from the lifeless statue. Venus curses the Muse for her temerity and casts the spirit Muse into the statue of Galatea. When the other Muses beg for mercy for their sister, Venus permits them to lead the pair on a quest that will bring Galatea to life, let Poetry experience humanity, and render Pygmalion capable of selfless love. **ORDER #3121**

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CHALLENGING ATHENA by Genevieve Aichele. 5f +ensemble of 24m 9f 11e either (all ensemble characters may be played by performers of either gender) Unit setting with varying locations. 90 mins. A whimsical journey through Greek mythology with story theatre, music, movement, and puppetry! And it all begins with a bet between Arachne and Athena over who is the best weaver -- of stories! *A New Hampshire Theatre Project Young People's Playscript.* **ORDER #3149**

THE COMEDY OF ERRORS by William Shakespeare. Adapted by **C. Michael Perry**. (*Suitable for Professional, College/University, Educational, and Community groups.*) **FREE SCRIPT (Downloadable online).** **ORDER #3057**

THE CRICKET ON THE HEARTH by R. Rex Stephenson. 4w 5m 2e either. About 70 minutes. Dickens' heartwarming Christmas tribute brings a genial spirit into the festivities as Mr. Tackleton, much like Ebenezer Scrooge, is changed through the course of the story, into a better person. With great plot points of suspense, intrigue, and mistaken identity along the way, this brisk adaptation allows the audience/listener to wonder if it will turn out all right. Published in 1845, this story of love at Christmastime, the tale of John and Dot Peerybingle, Caleb and Bertha Plummer, May Fielding and—well, that would be spoiling it—has long been a popular 'sequel' to Dickens' holiday favorite, "A Christmas Carol," originally published in 1843. This show is a great alternative for those tired of seeing the endless round of "A Christmas Carol" adaptations, for it is fresh and crisp. A present for the audience that is rarely opened so well as in this adaptation. This version is designed to be played in front of a live audience as if that audience were witnessing the entertainment being broadcast on live radio, sometime now or in the past. The added bonus is that for a small fee, the live theatrical presentation can be broadcast on the radio by the company who produces it in affiliation with a local radio station. Or it could be produced solely for the radio program. Another option for this play is to simply produce it in a story theatre version, with sets, costumes, lights and such. **ORDER #3326**

ELEKTRA adapted from Sophocles by Richard Sewell 4m 2F + Chorus (1 or 2 of the male characters could be played as women) Single playing space, modern or classical costumes About 60-75 minutes. (*Perfect for High School, College/University, Community, and Youth Theatre actors.*) The goal of this adaptation is to give actors (high school, college age, or older) a feel of the shape and mood of a Greek tragedy and yet to be a play that a modern audience, without preparation, can follow and be drawn into. The classic story of revenge-gone-on-too-long, (a feud), is faithfully and clearly presented, some may say as an appeal to reason—both political, familial, and personal—to stop the 'bloodshed', for revenge may come in many guises. A challenging script to all ages both in the performance of it and in the viewing of it. Both the timeliness of the message, and its actual timelessness, point to a solid story of worth to everyone in the human experience. **ORDER#3325**

EMPEROR WOLF by Mahonri Stewart. CAST of 8 (4 f, 3 m, 1 non-gender specific) Run Time: 2 hours. TYA. Fantasy costumes. Abstract or representational setting. This post-apocalyptic fairy tale unfolds in a future earth torn apart by division and war, where mythical creatures have become the new ruling class. In this new world of sphinxes, griffins, fairies, and goddesses, none is more fearsome than the Emperor Wolf. When Madeline and her blind mother, Ebony, meet the orphaned Shasta, they are pulled into a hero's quest in which they confront this frightening new order and the Dark Being that has claimed the world. **ORDER #3304**

FOREST SECRETS adapted by Genevieve Aichele from the award-winning Light-Beams Publishing book by Tracy Kane & Kelly Sanders. 2 adult males, 3 adult females, 2 11-year-old boys, 1 11-year-old girl, 1 4-year-old girl +Fairies, Dragonfly, Bees, Fireflies, Butterfly (Doubling not possible) (All roles are playable by any age actor) (TYA, Children's Theatre, Amateur, Professional, Educational) Set in Portsmouth, New Hampshire this beloved tale is about two children determined to save their beloved forest – and the enchanting mysteries hidden there in a story that is fun for the whole family!! When Kate Evans moves to a seaport town in New Hampshire, she is thrilled that her new home is located at the edge of an enchanted forest. She and her new friend and neighbor, Luke, explore the wonders of nature until they stumble upon an unsolved mystery hidden in a tree trunk. They ponder the questions: What are the magical secrets of the woods? Will we discover the secrets of the fairy houses? Can those secrets help us save the land we love before it's sold and developed? This entrancing story is a delightful adventure that is designed to engage children in the enjoyment of nature and increase environmental awareness. *A New Hampshire Theatre Project Young People's Playscript.* **ORDER #3132**

GATHERING GRIMM by J.D. Newman. 18f 5m (Doubling is possible for the female roles, but not recommended). 75 minutes. 2 interiors and a neutral space in one setting. Costumes of early 1800s Germany (Westphalia) (*Suitable for ALL groups with a youth or mixed-age cast.*) A tale in itself about tale tellers has been gathered, like the original stories, from various sources. The Grimm Brothers may have written these stories down, but they did not come directly from the voices of the people of Germany. They were almost all filtered through the 'sisters' and the female friends of the brothers, who had heard them from various mouths throughout their childhood. The play centers on Lottie Grimm, the sister of Jakob and Wilhelm and their three younger brothers. Lottie refuses to help her brothers compile their collection until they acknowledge the source of the tales: middle class schoolgirls. The script includes dramatizations of nine of the Grimm tales: The Frog Prince, Cinderella (Cendrillon) or (Ashputtle), The Golden Bird, Brier Rose, The Three Spinners, The Twelve Dancing Princesses, The Brementown Musicians, The Golden Key, and The Six Swans. This is a play for all children and their families to enjoy together and may best be performed by teens and younger 20-somethings. The script is written in story theatre format where the tellers of the tales become the characters in it. However, when produced at CMMS it was adapted to encompass a large cast of students, with the story roles played by additional students. **ORDER #3119.**

GEEKS AND GANGSTERS by Rob. Lauer. 8 TeenMales(appearing 16-25) 5 Teen Females(appearing 16-25) 14M 5W (Doubling to a cast of 22 Possible) **Inspired by the true story of the Cleveland teenagers—Jerry Siegel and Joe Shuster—who created Superman.** (*Great for High Schools, Colleges and all other groups.*) Jerry and Joe were typical high school Geeks: the popular kids ignored them, the jocks picked on them and the girls didn't know they were alive. Brought together by their love of pulp magazines and science fiction (then called scienti-fiction), they funneled their frustrations as high school outcasts into creating comic characters they dreamed would one day make them famous as comic strip artists. And it was while they were still in high school that they created a character that would become a cultural icon—and the most universally recognized fictional character of the 20th century: Superman! Inspired by the true story of Jerry Siegel and Joe Shuster—the creators of Superman, award-winning playwright Rob. Lauer has created a comic fable about growing up. The frustration of being an outsider, the excitement of connecting with someone who "gets you," the thrill of creating something new, and the pain of losing what you've created—all of this is brought to life in "Geeks & Gangsters." **ORDER #3065**

THE GYPSY TREE by J.D. Newman with Words and Music by Jennifer Haycock Errand. 3m 3f. About 90 minutes. Period 1800s Fantasy costumes. Exterior forest setting. *(Perfect for Amateur, Professional, Educational groups as well as Youth/Teen theatres.)* Jacqueline is a Gypsy maiden who yearns to settle down in a village. She steals her grandmother's magic book and casts a spell on a large oak tree. Jacqueline hopes her "Gypsy Tree" will keep her rooted in the village where she has fallen in love with a young man. Jacqueline and her grandmother engage in a battle of magic, which changes their destinies and helps them to finally understand one another. This pastoral comedy is written in blank verse and rhyming couplets. PREMIERE PLAY FILE **Order # 3126**

JULIUS CAESAR: A Confederate Conspiracy by William Shakespeare. Adapted by C. Michael Perry. 32M 9F + extras. Doubling possible. Six settings. Shakespeare's tragedy of political intrigue set in the South of the American Civil War. The lines of the Bard have been edited, not rewritten. Think of the parallels between the South of the Confederacy and the falling Roman Empire--the upperclass driven government, the overwhelming slave issue, the unpopular yet popular military effort, the plots and ploys concerning political power. No dialog has been changed to accommodate this, but the play has been shortened and edited for archaic language. One song, SHENANDOAH, has been inserted as sung by Lucius in the tent, accompanied by his guitar. Perfect for High School and College Theatre Departments, and Youth Theatre Groups. Playing time is about two hours and ten minutes. **ORDER #3199**

THE JUNGLE BOOK Adapted by R. Rex Stephenson from the Kipling stories. *(Suitable for Professional, College/University, Educational, Community and Children's Theatre Groups. TYA)* 90 mins. 11 Male roles(some of the typically male roles may be played by a female), 4 Female roles, 1 of either gender + extras (many of the extras can be children) The play is a masterly example of drama to entertain the whole family, while getting the audience hooked on the pleasures of digging into a classic book and participating in the storytelling process. Like Kipling's original two volumes of *The Jungle Books*, the play contains a collection of short stories and poems. The many generations of readers who have ranked Kipling's books among their favorite stories will appreciate Stephenson's fidelity to the original text. Scenes from the Mowgli stories are arranged in episodes that form a coherent account of Mowgli's young life. The fantasy of talking animals raising an abandoned man-cub makes this play particularly appealing to young children, while both children and adults identify with Mowgli's struggle to find his place in the world. As he is adopted and then cast out by communities of animals and humans, he experiences love as well as rejection. There is a Resource Guide included in the script. **ORDER #3025.**

KIMCHI KID by Joanna H. Kraus. Cast of 19, doubling possible. Current day costumes, simple settings, about 70 minutes. When Hak Soo, a nine-year Korean boy arrives at a New York airport, he's frightened by the excited crowd of black and white faces, cameras flashing. Seven-year old Min-Ji, also adopted – but to another couple – grips his hand, until she's snatched away. Does Hak Soo belong to Korea, where he's despised because his father was American, or to his new home where children call him names? Hak Soo wants none of the strange food his adoptive mother offers or the stuffed bear she tries to give him. When a clash with a bully escalates to a broken school window, he wants to return to Korea – even if he has to walk. His new parents and their Korean friend try to help, and a friendly classmate points out that "O.K." is the same in both languages. Eventually, it's Hak Soo who explains what adoption means, and he's reunited with Min Ji. The hard-won bonding of a family comes through love and respect and Hak Soo's ability to welcome two homes in his heart. **ORDER #3249**

A MIDSUMMER NIGHT'S DREAM by William Shakespeare Adapted by C. Michael Perry 13M 8W + fairies, attendants, Doubling possible, 3 major locations -- Court, Forest, Faerie Glen, Playing time is about 1 hour and 50 minutes. Shakespeare's delightful comic romp of highborn, lowborn, Faerie, Human, magic, common sense, and sheer hilarity has been edited to under 2 hours as well as including an original Elizabethan-type music score set to Shakespeare's lyrics. It is not a musical, any more that the original play was during Shakespeare's time -- but it does have songs in it. Perfect for High School and College Theatre Departments, and Youth Theatre Groups. **ORDER #3200**

THE MUMMY'S TALE and Other Voices from the Great Beyond A History Mystery Play by E. Gray Simons III. Suitable for Large cast or can be doubled to as few as 5 actors. *(Suitable for professional, educational & amateur groups for young and family audiences.)* The Mummy's Tale. . . is a family-friendly journey exploring the ultimate mystery: the afterlife as viewed across centuries and cultures! Visit ancient Egypt, where Ra the Sun God makes his first journey across the sky and a subsequent trip into the afterlife; from Greek mythology, the famed minstrel Orpheus will travel to the Underworld to save his lost love, Eurydice; experience the unique paradise of the Aztec's Gods and find out how they created human beings. Most importantly, The Mummy's Tale takes a lighthearted, child-appropriate look at The Great Beyond. **ORDER #3172**

NOW I LAY ME DOWN TO SLEEP by Jerry Walker 29f, 24m *(A must for any group – professional, amateur and educational, performing for families and teens. A perfect play for High Schools and Youth Theatres.)* A school hallway, and 4 other simple settings. About 90 minutes. Contemporary costumes. They are called the best four years of our lives...and they are, but that four year trek is also dangerous and confusing. You will find all of the things that young people, especially high school students, need to know, want to ask, get stressed-out about and complain about. Between the familiar items of teen angst and adolescence will come those moments of pleasant memory, deep identity, shocking surprise, and utter devastation, as your onstage 'child' reaches out for comfort, help, direction—approval; wanting to belong to something. The scenes and monologues in this on-target theatrical, will have you laughing one second and crying for ...well, a considerable length of time. The play is about teens and how each action or word spoken by anyone has either a positive or negative effect on someone else, even oneself, and we come to find out that no word or deed is harmless or without consequence. Adults and youth alike, will see themselves in the halls of this school, in the lives of its students; in both the hopes, and the shattered dreams of high-schoolers not so very different from those adults in their lives around them who have walked this path before in a slightly different era but with all the manifestations of expectation, desire, dreams, and despair that haunted them. This is one fine and timeless play. **ORDER #3039 [Premiered by Stearns High School for the Northern Maine One Act Play Festival, 1997. Premiered as a full length at School House Arts Center, 2002.]**

THE ODYSSEY by Homer Adapted by Rodger D. Sorensen. 5M 4W 90 minutes. *(Suitable for ALL groups and great for touring.)* Most people figure he's dead. But -- NO! Odysseus has merely been held captive by the Nymph Kalypso for seven years; the Sea God Poseidon is furious with him for killing his son, Polyphemos; Zeus is mad because he helped win the Trojan War; his ship is driven to the island of Circe, which drives the

crew mad as she turns them into pigs; and then the crew ate the sacred cattle of Helios, the Sun God. No one important is seeking vengeance. It makes you wonder if any of them will arrive, safely or otherwise, back in Ithaka. Where his wife is waiting for Odysseus, along with dozens of suitors who seek her hand after her husband's long absence. Well, what would you do if you were a run of the mill Greek Hero? Well, that's what he does! **ORDER #3050**

THE ODYSSEY Adapted by Eric Samuelsen. 22m, 11female, 2 either +maids, crew, suitors. (Doubling recommended) Fluid multi-scene setting that can use projections. Costumes of Greek or modern era. 80-90 minutes. A faithful, action oriented adaptation of the bloody tale of Odysseus returning from the Trojan Wars. As told by Homer, Odysseus, Athena and Zeus, himself, the consequences of Odysseus' and others' disobedience to the Gods, the tale of enduring what is coming at us until the restoration of life to its fullest, fills the narrative structure of THE ODYSSEY. Premiered at Brigham Young University. **ORDER #3290**

ONCE UPON A CANDLEMAS IN ARTHUR'S COURT by Genevieve Aichele. (*TYA, Children's Theatre, Amateur, Professional, Educational*) This tale follows three American children, Liz, Robin & Jenny, on vacation in England, who accidentally spend the night in an old castle. There they encounter King Arthur and his Candlemas Court filled with legendary characters that meet once a year to discuss important matters of state with other great and noble ones from in and out of their time: Gwenevere, William Shakespeare, Queen Elizabeth, Robin Hood & Maid Marion, Queen Boudicca, Lady Bettris, and Burd Janet. *A New Hampshire Theatre Project Young People's Playscript*. **ORDER #3133.**

THE RIDDLE OF THE SPHINX and More of History's Mysteries Revealed A Mystery Sideshow Theatre Play by E. Gray Simons III. Multiple roles can be played by a large cast of actors or be doubled to as few as 5 actors. (*Suitable for professional, educational & amateur groups for young and family audiences.*) The show, written especially to fire up young imaginations, is like a three-ring circus with a banana-loving Yeti, an elusive Sasquatch, a riddle-demanding Sphinx and an Amazonian Queen...all kept in line by a wandering ringmaster. Kids love this globe-trotting tour in search of the truth about these fantastic legends. The setting is a Carnival Sideshow where fantastic stories have always been told in very theatrical ways! **ORDER #3175**

SANDY AND THE DANCE OF FAITH by J.D. Newman. Episode 2 of the Sandy Hunter Saga. Sandy Hunter's entrance essay has earned her admission to Memorial Catholic School. However, as she begins her seventh grade year, Sandy feels intimidated by the other students who all believe strongly in something. Sandy struggles to live up to the declaration she made in her entrance essay that she exercises her faith through dance. She continues to explore the Catholic, Mormon, and Unitarian faiths practiced by her great aunts. Sandy strives to connect with her older sister Roxie who has always walked in their father's footsteps but is beginning to define her own path. As Sandy finds her place in the realm of ballet and the world of faith, she discovers her potential as a dancer and a believer. This second book in the Sandy Hunter Saga follows the spirited twelve-year-old through the autumn after the summer she spent with her three great aunts, who she playfully calls "The Weird Sisters," in the book "*Sandy and the Weird Sisters*." **Order #3254**

SANDY AND THE WEIRD SISTERS by J.D. Newman. (2 girls, 4 women, 1 man, 1 either M or F with doubling — without doubling 3 teengirls, 6w, 4m) A play about finding out who you are and who you want to become. J. D. Newman, playwright-in-residence at The Open Eye Theater in Margaretville, New York, has adapted his novel "Sandy and the Weird Sisters" for the stage. In the story, twelve-year-old Sandy suddenly finds herself in a new environment. While her father and older sister travel to London for an international Rugby event, Sandy spends three weeks with three great aunts she has never met. The three great aunts live together harmoniously, but have different tastes, think differently, and lead three very different lives. They ask Sandy, and soon she is asking herself the big question: "Who am I?" The weird sisters find themselves in a new environment, as well, since none of them ever had children, and are ill prepared to deal with a bright and inquisitive young lady. By the end of the play they have also begun to ask themselves the big question--and so has her father. **ORDER #3253**

WAY OUT WEST: The Journey of Lewis and Clark and Other Tales A Mystery Sideshow Theatre Play by E. Gray Simons III. A company of 5 actors can perform multiple characters. (*Suitable for professional, educational & amateur groups for young and family audiences.*) Seize the adventure! Explore Native American legends, jump on The Pony Express, and take a chance on the Gold Rush in this historical expedition to the Wild West. Set in the atmosphere of a Carnival Sideshow, this fast moving and hilarious play will delight young audiences and their parents, as well. **ORDER #3174**

WELL-BEHAVED WOMEN by Jes Marbacher. 35M 20F (doubling and tripling recommended) About 2 hours. (All roles are playable by any age actor) (*TYA, Children's Theatre, Amateur, Professional, Educational*) From the Seneca Falls Convention in 1848, and the launch of the women's right's movement, women worked tirelessly for their right to vote. After 72 long years the 19th Amendment was passed, and women were legally allowed to cast their ballots for the first time in the 1920 election. This movement spans decades and involves many women. Playwright Jes Marbacher deftly crafts a work in two Acts, the first focusing in on Susan B. Anthony's attempt to vote and subsequent arrest in 1872, and the second on Alice Paul and the suffragettes of the 1910's. Women's suffrage was a complex issue for a lot of people and students of today have a hard time wrapping their heads around why. Even more difficult to understand is why many of these issues still exist today. That is the perfect reason to produce this play, to remind people that these issues are still not fully taken care of. *A New Hampshire Theatre Project Young People's Playscript*. **ORDER #3166.**

THE WORLD OF SNOW WHITE adapted by R. Rex Stephenson. 6M 6W 1 or 2 girls 8either + mice, minister, servants and crowd. roles can be doubled to make 20 actors. Ideal cast is 30-35. 4 playing areas with several simple, or elaborate locations in each. *The World of Snow White* is a modern adaptation, yet very true to the varied classic source material in bringing the darker situations of many versions of the story from around the globe together in one script. It moves quickly and plays well for all audiences. The legends and stories of a Snow White character come from more than 30 countries around the world, like Albania, Turkey, Mozambique, Germany, England, France, and others. These international tales lend a totally new vision to the characters and a unique play for any group to produce. **ORDER #3150**

THE YEARNING SEASON by J.D. Newman 2f 1m. About 90 minutes. 1 interior/exterior. (*Suitable for professional, educational and amateur*

performances by adult, youth and mixed-age casts.) Jacques and Leigh have served Monsieur and Madame as farmhand and domestic servant throughout their adolescence. Upon the death of their employers, they are bequeathed: the farm to Jacques, and money for a lady's education to Leigh, both still young and needing assistance to find their stations in life. In a moment of youthful willfulness, they switch inheritances and set aside their feelings for one another. Rochelle, a young lady from town, comes to Leigh for shelter and the two of them work the farm until Rochelle reveals a secret that changes everything Leigh believed about herself. The story, a classic young-love triangle, is based loosely on the Biblical story of Jacob, Leah, and Rachel, and set in the late 19th Century. The dialogue is written in verse; blank verse for those from town and free verse for those from the country. It could be easily produced in an intimate black-box theatre or an improvised found space. **ORDER #3125**

TYA PLAYS: (Under 70 minutes)

THE ADVENTURES OF HIIAKA by Genevieve Aichele. 5f, 3m, 9e either. About 20 minutes. Fantasy costumes. Several locations on the islands of Hawaii and Kauai. Hawaii's rich mythology and lore provide the story for this script dealing with love, honor, and friendship. Pele, Goddess of fire—now residing in the volcano Kilauea, on the island of Hawaii—sends her little sister, Hiiaka, on a quest to rescue Pele's lover, Lohiau, from the island of Kauai. Pele gives special gifts of power to her little sister to help accomplish the tasks appointed to her, along with two companions. In return, Pele promises to keep Hiiaka's mortal friend Hopoe safe. Hiiaka and her companions battle many minor gods and annoyances along the way, but it takes them much longer than expected. When Hiiaka finally returns with Lohiau, she finds that Pele has become impatient and broken her promise to her little sister. Lohiau sees Pele's true nature and marries Hiiaka instead. This is only one of many tales in the epic sagas about Pele and her family. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3142**

ALICE IN WONDERLAND (Tales from the Fractured Side Series) adapted from the Lewis Carroll classic by E. Gray Simons III **TYA Order #3183 (Coming Soon)**

ARABIAN NIGHTS (Tales from the Fractured Side Series) three interwoven stories from the Book of One Thousand and One Nights by E. Gray Simons III **TYA Order #3178 (Coming Soon)**

THE CHILDREN OF LIR adapted from Irish folk lore by Genevieve Aichele. TYA 4f, 7m, 6-10 either. About 20 minutes. Settings: 6 interiors and exteriors across the Emerald Isle. Fantasy Costumes and Traditional Irish dress. A very early step-mother story, this time out of jealousy for the love of Lir, her husband, being lavished on his children of Oifa's deceased sister, Ove, she turns them into swans to live nine centuries away from those they love. Her treachery is found out and her High King father, Dearth, turns her into a Demon — that which she feared most. As their lives as swans would end when the Prince of the North married the Princess of the South, so, too does this story end with the Children of Lir reunited in life before they are united in death. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3141**

CINDERELLA (Tales from the Fractured Side Series) adapted from the Charles Perrault classic by E. Gray Simons III **TYA Order #3184 (Coming Soon)**

CLARA AND THE MERMAIDS by J. D. Newman 2g 1b 3w 40-50 minutes. Contemporary costumes and settings. About 90 mins. Twelve-year-old Clara doesn't know what she wants to be, but she knows *doesn't* want to be a miniature version of her mother, Sandy Hunter Gentry. Clara imitates those around her, including a shy girl named Paisley, and her pretending leads her into the world of drama and theatre. She adapts and performs her own version of Hans Cristian Andersen's *The Little Mermaid* and stage manages her elementary school production of Disney's musical version. Clara comprehends how the mermaid lost her voice by changing herself for others and how she found peace by being true to herself and her instincts. This third story in the Sandy Hunter Saga, presented through letters, emails, and text messages and written to be presented in a Zoom format, takes place 37 years after *Sandy and the Weird Sisters* and brings the story full circle as Sandy shares her twelve-year-old self with her own twelve-year-old daughter. **Order #3255 (for the 30 minute radio version of this play, see page 7)**

CLEVER MANKA a Czechoslovakian tale adapted by Genevieve Aichele. TYA 4f, 3m (can be doubled to 3f, 3m) 10-12 minutes. The Settings are fluid in and around the village. Costumes of Czechoslovakia (modern or traditional -- or both). Riddles. Cleverness. This simple, charming story will delight children and adults alike as The Burgomaster of a little village dispenses wisdom and settles legal cases and disagreements brought to him through riddles and his Villagers seem happy. Until clever Manka, daughter of a local Shepherd, begins to unravel all the riddles, and the Burgomaster does something drastic. Twice! But the joke is on him! Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3140**

CROWNS AND COMMONERS by J.D. Newman -- 7f 5m About 50 minutes. (*Suitable for professional, educational, amateur performance by mixed-age casts for TYA.*) The King brings his three daughters out of hiding, intending to crown them as his heirs. When he discovers that the Princesses disobeyed him during their exile, he threatens to disown them. Before the family can reconcile, the Princesses are taken hostage by the King's usurping brother and must fight for their lives and for the future of their people. **ORDER #3123.**

THE DEATH OF EURYDICE by Mahonri Stewart Run Time: 20 mins. Cast Size: 2 (1f, 1m) Setting is suggested to employ multi-media screens but the play can be performed without them, if desired. In this successful and beautiful short play that has been performed in theater festivals in Los Angeles and Switzerland, a woman find herself on a boat with a mysterious stranger. It's not long before she discovers that she's in the Underworld, struggling to find meaning and purpose in her life and death. This is also included as a segment of the full length play *Manifest*. Premiered by the FEATS Theatre Festival in Switzerland, 2011. **ORDER #3314**

DO I LOOK LIKE ANYONE? A short play by Sheila Rinear. 2W. 20 minutes. Meeting your Birth Mother? Important, but not the most important moment in your life. Getting to see the long-lost child you had to give up, for whatever reason? Important, but... How can these moments compare to the moment when you realize that the parents who have lavished their love and concern over you are not your real mother and father? That is the moment of sunning silence for the child. And for the Birth Mother? The moment when you wish you had not given up your child. What comes

between these two moments? Lives lived through wishing/remembering; by hopes and regret; by longing to see... These are the moments that fill this short mono-play. How does it end? That is up to you, because we never see them meet, but we will each bring our own perspective to the events portrayed and their probable, for us, outcome. This is strong, vital theatre that leaves us with necessary questions. For through this play we will have examined our lives a little; relived our dreams, hopes, demons; visited the memories of our own families. This docu-drama is perfect for live or online presentation. Easy to stage or capture as an online event. **Order#3188**

THE ELEPHANT AND THE ANT A Traditional Tale from India adapted by Genevieve Aichele. TYA 6f, 7m, 2 either. 12-15 minutes. Wisdom from the smallest of all helps the jungle animals to maintain order when the largest of all acts only in a selfish manner; not deciding for the good of all as their leader should. This tale shows that there is wisdom in the most unexpected of places, and that shared wisdom in a community can mollify or moderate any disagreement. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER # 3139**

THE EMPEROR'S NEW CLOTHES (Adapted from the story by Hans Christian Andersen) by E. Gray Simons III **TYA** ?m ?f. About 55 minutes. Everyone in the Empire is getting ready for the big event. There will be TV coverage. The Ministers need more funds for projects other than new clothes. The Weaver is promising an unforgettable garment. The Emperor is almost beside himself with anticipation. What could go wrong? Part of the TALES FROM THE FRACTURED SIDE Series. **Order #3209**

FINGERPRINT SMILE a Ten-minute play by Eric Samuelsen. 5f 1m. Simple setting. Neutral costumes. Murder. Aggravated Robbery. Years spent in the system. The grand-children know little to nothing. His parole is imminent and the grand-daughters are in turmoil. Not accepting. Not forgiving. Shouldn't it be easier to forgive someone you've never met? But nothing in life is easy. It certainly wasn't for Grandpa Frank. Premiered as a Plan-B Theatre/Theatre Arts Conservatory STUDENT SLAM, Salt Lake City, 2012. **ORDER#3266**

FIVE a Ten-minute play by Eric Samuelsen. 5f. Simple Setting, Modern or Fantasy costumes. In the world of Donkey Kong we find 5 Princess Zeldas: the Proud, the-full-of-pain, the girlfriend-not-a-princess, the Actor-princess, the Dangerous. As the last existing arcade game is played around them they react to it in this wonderful little fantasy where all hate Kong, yet one (or more) of them are in love with Mario! Premiered as a Plan-B Theatre/Theatre Arts Conservatory co-production at the STUDENT SLAM 2011. **ORDER #3267**

FLORA MEETS A BEE by *Morag Shepherd* TYA 1 Latina (age 8), 1 either gender (can be played by teens/adults) About 30 minutes. Eight-year-old Flora has lived in six foster homes since the age of five. One day Flora meets Bee and their budding friendship changes everything. A humorous and heartwarming tale of foster care, the importance of the hive, and the power of friendship. *For grades K-3* **Order #3252**

FOURSQUARE a ten-minute play by Eric Samuelsen. TYA. 2m 4 either. Exterior setting. Modern costumes. Slightly amended from its appearance in the longer play, BUMPS, this play about the social order of a playground, along with the attendant bullying, presents a microcosmic view of elementary school life. The roles can be played by any aged actor from 5th grade through young adults, even college-aged actors could tour this to young audiences. This is a unique chance for Elementary- through Middle School-aged performers to present something to their peers in a very short, non-threatening, 10-minute format. **ORDER # 3278**

FREEDOM SONG A Story of Hope by *Alexandra Grace Gaver* (**TYA**) 19m 4f 6either (Doubling of roles recommended to 2f 2m, or 2f 2either) Fluid setting with multiple locations. Contemporary and mid-1800s costumes. "Freedom Song" takes a young, present-day student, Anne, on a journey through time with her guide, the incomparable Harriet Tubman. As history unfolds around her, Anne discovers just a few of the different challenges and many triumphs of African-Americans, and meets a variety of individuals, including Ellen and William Craft and Martin Luther King, Jr. Join Anne on a journey through African-American history: the immense challenges, vital contributions, and unwavering courage. This play is educational, interactive and engagingly moving; a witty and exciting script to entertain and inspire both children and adults! Premiered by The Children's Theatre of Hampton Roads. **ORDER #3205**

THE FUNNY LITTLE WOMAN AND HER DUMPLING by *George and Gayanne Ramsden King*. Up to 9 players can double to as few as 3m 1f. Simple Costumes or traditional Japanese and Fantasy dress. Props and setting. When this Japanese fable begins there is a famine in the land. An old woman is making one last dumpling to eat when it suddenly rolls away from her. As she runs after it, she is captured by a terrible Oni monster. He takes her to his home to make dumplings for him and his friends and gives her a magic paddle that makes rice. One day the old woman finds her lost dumpling and decides to use the magic paddle to return back to her home. Although Onis are usually portrayed as villains, in this tale the Funny Little Woman ties them up and squirts them with a water gun ending the story with a happy twist on the old pie throwing gag. Rather than throw the pie, the Storyteller eats it. The Funny Little Woman escapes from the Onis and saves her friends while she makes dumplings with the magic rice paddle. Children will love the slapstick routines and seeing how cleverly the Funny Little Woman can outwit the Oni monsters. **ORDER #3297**

GALILEO'S PENDULUM by Michael Megliola. 21 male, 4 female (any character can be played by either gender) About 1 hour. (*TYA, Children's Theatre, Amateur, Professional, Educational*) Galileo never did most of the things for which many people give him credit. He did not drop stones off the leaning tower of Pisa or invent the telescope. By the time Galileo came along, people had also discovered, forgotten, then rediscovered that the earth orbits the sun. Galileo, however, did something much more important, courageous, and dangerous than any of those things — he stood up for the freedom of thought. He demanded that academic, religious and political leaders accept scientific methods. He dared to challenge censorship at a time when people who spoke out were sometimes tortured or killed. Galileo was forced to recant his beliefs, at least publicly, but by then the truth was out. This script was written for children to perform for young audiences 7 and older, but it is possible that adults or teens could perform for young audiences, as well. *A New Hampshire Theatre Project Young People's Playscript*. **ORDER #3131**

THE GIRL WHO FOUND FEAR by Genevieve Aichele. TYA 3f, 1m, 9 either. Ethnic or modern Costumes. Simple Settings in 5 locations. About 25 minutes. Fear. We all know about it, have even experienced it in our lives. But we have never really gong looking for it — or have we? This story from Turkey follows a young girl on her quest to find fear. The problem is that she was never afraid — of anything. Demons are a great place to discover fear, but how about the places deep inside of us, where maybe we have not even dared to look? Part of the TALES FROM AROUND THE

WORLD SERIES. **ORDER #3138**

HANSEL AND GRETEL'S GRIMM TALE (*Tales from the Fractured Side Series*) by E.Gray Simons III, with Tara Franklin TYA 5 characters, any gender. *TYA* About an hour. This lighthearted tale based on two Grimm's Fairy Tales (Hansel and Gretel and The Devil with the Three Golden Hairs). Young Hansel and Gretel are obsessed with stories. When they wander off into the woods one day, they have only their wits and the power of tales to ensure they make it home and get a "happily ever after" ending. **Order #3179**

HAUNT by Mahonri Stewart RUN TIME: 1 hour. CAST SIZE: 15 (11f, 4 m). A group of children in San Diego sneak into an abandoned house only to discover that it is haunted by supernatural mystery and trauma. Finding themselves trapped, they must overcome their own fears, confront their prejudices, and look to clues in the historical past to find a way out. **ORDER #3289**

THE HORNSWOGGLE JIG by Wendy Gourley. About 60 minutes. 4m, 5f, 8 either. *The Hornswoggle Jig* is a pirate-themed commedia dell'arte romp complete with stock characters, lazzi, and sword play. The play is designed to create multiple significant roles for a large cast with many female or gender flexible roles. It contains three embedded stories within a frame story that could be rehearsed separately. Princess Columbine has been captured by pirates and has to lead them to her treasure or walk the plank. She chooses the latter, but as a final request tells the pirates tales of the dreaded Black Raven, a la Scheherazade, to stall for time for her rescue. **Order #3286**

INTERSECTION by Eric Samuelsen 9f About an hour *INTERSECTION* is a snapshot of today's world, a quick glance at troubled friendships, broken families, and domestic violence. Nine young women negotiate a space where evil threatens and violence looms. Premiered as a Plan-B Theatre/Theatre Arts Conservatory co-production in 2009 **Order # 3250**

INVERSION a play by Eric Samuelsen. 6f 3m. About 60 minutes. One interior setting. Contemporary costumes. Seven young people find themselves desperately lost in an unexpected fog in the mountains. Taking refuge in a shelter house, they soon realize finding their way out may be more difficult than any of them could have imagined. When a couple of them try to leave, they come back beaten and bloody. When the kids look in the mirror, they go haywire. A horror story told onstage, "Inversion" will keep you on the edge of your seat. Horror? Mystery? Psycho-drama? That is for you and your audience to figure out! Premiered as a Plan-B Theatre/Theatre Arts Conservatory co-production in Salt Lake City at the Rose Wagner Theatre in 2008. Especially designed to be performed by teen actors, aged 14 and up. Some mild language. **Order #3208**

JUST SO STORIES (*Tales from the Fractured Side Series*) by E. Gray Simons III • 5 performers, any gender, play 29 characters. *TYA* So, just how do you suppose the leopard got his spots? Why is the elephant's nose so long? Where did the armadillo come from? From the author of *The Jungle Book* comes *Just So Stories*, providing whimsical and witty answers to these questions and more, and offering a new perspective on nature's mysteries. **Order #3180**

LAND OF OZ Adapted by J. D. Newman (from the L. Frank Baum classic) 5 f, 3 m, 3 either plus 2puppets (doubling possible). 2 interior, 2 exterior settings, simple or elaborate, fantasy costumes. About 50 minutes. (*Perfect for Professional, College/University, Community, High School, Middle School, and other Youth Theatre Groups*) The farmgirl Tip lives in the north of Oz with the scheming witch, Old Mombi. When the witch tries to turn her into a statue, Tip runs away with the help of the pumpkin-man and sawhorse she has brought to life. Tip helps the Scarecrow King escape from the Emerald City after it is conquered by the Army of Revolt. Can Tip find the lost Princess Ozma and bring peace to the Land of Oz? This 50-minute tour-de-force is an ideal school touring show for university and professional theatres. **ORDER #3147**

LIBERATION by J.D. Newman 4f 1m About 40 minutes. (*Suitable for professional, educational and amateur performances by mixed-age or youth casts for TYA*) Four French maidens, hiding from the occupying German army and concealing their identities from each other, capture a soldier who discovers them. One of the young women insists on showing the soldier the stories of misfortune that brought them to their current condition. They enact their stories in metaphor, drawing on a Greek myth, a Biblical story, and the legend of a local saint. When the German soldier reveals that the village has been liberated, he asks to be liberated by death rather than facing the shame of what his people have done to the French people. **ORDER #3122**

THE LITTLE MERMAID'S LITTLE SISTER by Jennifer L. Reck. Cast of 13: 8F, 4M, 1 either. About 60 minutes. (*Perfect for any professional, amateur or educational group performing for children or young people.*) The Little Mermaid gives up her voice to become human for the Prince, but the Prince wants to be a fish. Nothing makes sense on land or sea until the Little Mermaid's Little Sister takes on the Sea Witch to make things right. Along the way she is helped by her sea dog, Finn, held hostage by a mischievous swarm of eels, and plays a friendly game of Hearts. **Order #3202** [Premiered by The Childrens Theatre & Museum of Maine 2014.]

THE MAGIC FLUTE (*Tales from the Fractured Side Series*) adapted adapted from Emanuel Schikaneder's libretto from the Mozart Opera by E. Gray Simons III TYA **Order #3185 (Coming Soon)**

MAGNIFICENCE a morality play by John Skelton. Translated and Adapted by Eric Samuelsen. 17 characters of flexible gender. Simple Modern Costumes, or Period Costumes. Open stage or some "Everyman" type of location. About 60 Minutes. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. *Magnificence* is one of the best examples of the morality play. It deals with the same topic as Skelton's satires - the evils of ambition. The play's moral, namely "how suddenly worldly wealth doth decay," was a favorite with him. Eric Samuelsen has adapted the play with his customary wit and unique social consciousness, and a mix of formal and modern English. First written in the 15th Century, it is amazing how many parallels there are to our modern society. First produced at Brigham Young University, in 2002. **ORDER #3288**

Me2 by Joanna Kraus TYA 3F 2M Playing Time: 45 minutes. Simple Set. Contemporary costumes. Two girls, raised in opposite parts of the country, accidentally meet in an upscale California mall. Madison and Emily, both eighth graders, realize that not only do they look exactly alike and have the

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same birthday, but they have too many similarities for it to be pure coincidence. Drew, Madison's friend, insists that they *must* be twins. Overriding Madison's father's objections, they pursue an answer and are thrilled to discover that, yes, they are identical twins, who were separated at birth. They vow to be friends forever and plan to visit over spring break. But there is one significant difference between them. Emily is in an Honors Math class and Madison is barely getting by. Madison's crucial city-wide high school placement test is imminent, and she's desperate. Madison pressures Emily to take the math section in her place arguing, "No one can tell us apart." Emily calls it cheating. Madison calls her "Selfish," and Emily storms out. When Drew sees Emily crying he confronts Madison and is shocked by the situation. "Could you live with that lie?" he asks Madison. "Do you want to lose your twin, your one and only sister?" Ashamed, Madison apologizes to her twin, followed by a hint of reconciliation. An ideal play for High School competitions and festivals. **Order #3189**

MONKEY (Tales from the Fractured Side Series) based on the Chinese Folktale "Journey to the West" by E. Gray Simons III (written in collaboration with Blue Hill Performance Ensemble. **TYA Order #3186 (Coming Soon)**

THE NOT-SO-SCARY NIGHTMARE ADVENTURE by **Alexandra Grace Gaver (TYA)** About an hour. This thrilling new play follows Bri, a young tooth fairy on the adventure of a lifetime. Desperate to prove herself, she starts off on a daring quest to save the world from bad dreams. Bri's quest takes her from the home of the Boogeyman, to the kingdom of trolls, even all the way to the moon! As with all quests, by their very nature, Bri learns things she did not know—about herself and the world around her. This wacky, heartfelt show is extremely interactive and a hit with children and adults alike! Premiered by The Children's Theatre of Hampton Roads **ORDER #3207**

OLYMPUS ON THE MOON: The History of Western Civilization in One Act by J.D. Newman. 4m 3w (*Suitable for professional, educational and amateur performances by Adult, youth or mixed-age casts.*) The surface of the moon. At the fall of the Roman Empire, men have scaled Mount Olympus, driving Jupiter and his wife Juno to seek exile on the Moon where they will raise a new race of beings to serve and worship them. Mercury relates what is happening on Earth in the absence of the King and Queen of the Olympian Gods as Apollo and Mars drive men on Earth between creation and destruction. Diana and Athena steal the golden wings that Vulcan crafted for himself and his wife Venus to reach the new Olympus. Removed from human history, centuries pass for Jupiter in seeming instants while his plans of creating a new race fail. In the end, the prophesy is fulfilled that another will conquer Jupiter. A "golden wingless bird" lands on the moon and emits a man who destroys Jupiter's power by conquering his final sanctuary. After the invader leaves, Jupiter is filled with new hope as his Olympus on the Moon becomes a new inspiration for humanity. **ORDER #3128**

PERFECT CIRCLE a ten-minute play by Eric Samuelsen. 4f 1m. Five teenaged cousins at the wedding of another cousin. What can't go wrong with an overly-demanding bride and an uncle who can't seem to leave the younger girls alone. While the Uncle and the Bride are imagined, the frustrations of the cousins are not. Premiered as a Plan-B Theatre/Theatre Arts Conservatory Student SLAM 2009. **ORDER #3262**

PINOCCHIO (Tales from the Fractured Side Series) adapted from the Collodi classic by E. Gray Simons III **TYA Order #3182 (Coming Soon)**

PLAY BALL! Reflections on the Origins of Baseball by E. Gray Simons III. 5 Characters any gender. About 1 hour. **TYA PLAY BALL!** blends history, poetry, and a fantastic sense of humor to create an exciting and hilarious play. Audiences will learn the rules and terms of baseball, while simultaneously celebrating the cultural significance of baseball in the USA. Play Ball! aims to enlighten audiences to the importance of the mascot not just as comic relief, but as a symbol of luck and hope that can bring entire cities together. Through fictional interactions with actual historical figures (from Queen Hatshepsut and her son Thutmose III to Reverend Allen and Charles Bulfinch) the audience is shown the spirit behind baseball and how it has evolved to become America's Pastime. Grab some peanuts and crackerjacks and get ready for a home run sure to delight audiences of all ages. **Order # 3177**

PUZZLES by J.D. Newman. (90 minutes) 3m, 2f, (*Suitable for professional, educational & amateur groups for young and family audiences.*) Harper, an eleven-year-old boy, strives to solve the puzzles of his fractured life. His father died in a car accident, but Harper struggles to understand what death means. An older boy tries to help Harper come to terms with his loss, yet furthers Harper's belief that his father will return. Harper must also help his grandfather, a recovering stroke victim, to find his alphabet and to connect with him the way his father did. **PREMIERE PLAY FILE ORDER #3124**

REFLECTION by Mahonri Stewart. RUN TIME: 20-30 minutes. CAST SIZE: 2 (1f, 1m) In this tragic retelling of the story of Medusa, Medusa's traumatic backstory is revealed and her traditional role as a villain and a monster is challenged. An intentional companion piece for another of Mahonri Stewart's one-acts, "The Death of Eurydice." **ORDER #3322**

RIVER.SWAMP.CAVE.MOUNTAIN. by Elaine Jarvik 1f 1m or 1m1f4either [running time 30 minutes] This is the story of five-year-old JJ (who has lots of questions) and eight-year-old Izzy (a know-it-all who doesn't know it all), siblings who have recently lost their grandmother. They embark on a funny and touching hero's journey to try to make sense of loss, grief, death and life. Exploring this timely topic with humor and heart, everyone learns of resiliency and "sticky" emotions, while being able to see themselves reflected in these characters and draw support and strength from their experience with the play. **ORDER #3251**

ROBIN HOOD (Tales from the Fractured Side Series) suggested by the ballads and legends by E. Gray Simons III with Foster Durgin **TYA Order #3191 (Coming Soon)**

RUFF! by Jenifer Nii (*For grades K-3 performed by Teens through Adults for Child Audiences*) **1M1F** Anthropomorphic costumes, or simple suggestion. Simple setting. About 35 minutes. RUFF! is a metaphorical "tail" of two shelter dogs. Axel and Buddy. Together they discover what's possible when dogs and their people learn to see past stereotypes and summon the courage to be the best they can be. It explores the issues of self-confidence, prejudice, and overcoming fear. RUFF! received its world premiere in 2015 as part of Plan-B's third annual Free Elementary School Tour. A Plan-B Theatre Company Play. **Order #3203**

THE SHERIFF OF NOTTINGHAM by Michael Megliola 18M 3F + ensemble (Doubling is possible) About 1 hour. (TYA, Children's Theatre, Amateur, Professional, Educational groups.) Robin Hood is known by many as a heroic outlaw who stole from the rich to give to the poor but many of the details of the story are often ignored. Who was Robin and how did he come to be? With a fresh look at this beloved story, Michael Megliola has written a new play from the perspective of the Sheriff of Nottingham. Caught between loyalty to the absent King Richard (missing for 6 years while fighting a Crusade) and demands from the greedy Prince John (who is acting King), the Sheriff finds himself playing a cat and mouse game with one Robert Fitzooth (aka Robin Hood), Marion Fitzwalter (aka Maid Marian) and a band of merry (and not-so-merry) men! *A New Hampshire Theatre Project Young People's Playscript.* **ORDER #3130**

SLAYING THE GREEBLE by Eric Samuelsen. TYA. 4f, 1m voice. Interior Setting: teen bedroom +several other simple areas. Contemporary costumes. About 40 minutes. We hear it all the time. "I met him on the internet." That simple statement that sends shockwaves through parents and other adults. So why do young people keep quiet about it? They've heard the stories. They know there are dangers out there. But they also know that nothing like that could ever happen to them. This play will show the errors in that way of thinking. Two best friends on the same soccer team meet The Greeble in a soccer chat room. One is afraid, one is intrigued... And it deteriorates from there. Premiered at the WDA Workshop at Brigham Young University, 2001. **ORDER #3270**

SLEEPY HOLLOW (based on the story by Washington Irving) by Genevieve Aichele. TYA 6f, 4m, 13 either. Several Simple Settings: The Woods(2x), Schoolhouse(2x), Van Tassel Farm(2x), The Town. Period Costumes 1800s. About 30 minutes. This is a simple but imaginative story-theatre telling of the famous tale of a headless ghost on horseback who terrorizes a small town of 200 years ago. Lanky schoolmaster Ichabod Crane vies for the hand and property of the blooming Katrina Van Tassel, much to his students' amusement. Ichabod's rival in love is Tarrytown's favorite son, Brom Bones. Following a merry quilting frolic and dance party, Ichabod rides home through the haunted Sleepy Hollow and encounters the legendary Headless Horsemen - or is it really Brom Bones in disguise? Adapted from Washington Irving's beloved story, the script incorporates both Irving's original clever language and modern flourishes to delight younger audiences. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3135**

THE SNOW QUEEN by Mahonri Stewart CAST SIZE: 3 (2 f, 1 m) RUN TIME: 20 minutes The classic fairy tale of Hans Christian Andersen's The Snow Queen is retold with humor and pathos as the young Kai comes under the Snow Queen's cold numbing influence and cruelty, and it is up to Gerda to save her friend with warmth, compassion, and love. This is also included as a segment of the full length play *Manifest*. Originally produced by Zion Theatre Company at the Off Broadway Theatre in Salt Lake City in 2011. **ORDER #3318**

SUPERPOWERS by J.D. Newman. About 60 minutes. 15 Characters: 5m, 9f, 1either. Settings can be detailed, suggested, or projected: A passenger car on a Narrow-Gauge Railroad, and along the tracks; a dorm unit, a main gate, a common room, at the 'facility'; an abandoned silver mine, somewhere between the 'Facility' and a sawmill, the sawmill. Costumes are contemporary clothing, with hints of superpowers. Three groups meet for the first time: The Newcomers, The Remainers, The Leavers. All with superpowers, and the chains that go with them. A group of young people, traveling by train to a secret government facility in the Rockies, discover that the only thing that they have in common is that they each have uncommon abilities. As they arrive at The Facility, they discover other young people who have been secluded there until their "superpowers" can be controlled or neutralized. The youth combine forces to escape and make their way to a safe haven where they will be able to choose their own destinies. Will they give up their powers, use their powers to help the group live independently, or learn to restrict their powers so they can return to their families? Interesting note in the creation of this play. The characteristics of the 14 youth characters were established by young people in the Noorda Theatre Summer Camp's youth play program. The young actors shaped the characters they portrayed and determined their characters' final choices. The playwright then put it all together in its final form. Order #3235.

THE TALE OF ONIROKU by Joanna H. Kraus 3m 2f 6either (roles are very flexible in regards to gender) About 40 minutes. Based on a Japanese folk tale. When the village bridge breaks, the villagers beg Taro, the carpenter, to repair it. But a river ogre interferes, insisting only he can do it – in exchange for Taro's eyes, otherwise, threatening disaster. The bridge is built. The ogre gloats. Horrified, Taro pleads for time. The ogre agrees that if Taro can guess his name in one week, he won't snatch out his eyes. At the last possible moment, Taro discovers it. **ORDER #3247**

TAMALES & ROSES by Joanna Kraus TYA 4W, 2M and one musician, either gender. When a flower girl gets stage fright and can't start the wedding procession, she's convinced no one will forgive her. But her Hispanic family demonstrates their understanding and unceasing love. The 30-minute bi-lingual participation play, adds music and dancing and is geared to a K-2 audience. It premiered at the Utah Valley University and toured area schools in 2018. **Order #3190**

THE THEFT OF THOR'S HAMMER by Genevieve Aichele. TYA. 6f 5m 3 either + ensemble (m or f). Norse costumes or plain black clothes with accents. A fluid set with several locations. About 15 minutes. As Thor, the God of Thunder sleeps, the Ice Giants sneak in and steal his mighty hammer, symbol and source of his power and authority. The Gods and Goddesses set out to help Thor retrieve his hammer, for without it they all are weaker. Loki plays tricks, as usual, like dressing Thor up as a woman in order to 'betrothe' him to the King of the Ice Giants, thereby getting the hammer back. When that happens all Valhalla breaks loose. Part of the TALES FROM AROUND THE WORLD SERIES. **ORDER #3134**

TIME MIRRORS by Drew Chappell. About 60 minutes. 13f, 1m. Three time periods: present, past and future, require three simultaneous settings and three eras of costuming. The town of Shoreville is situated close to a dam that was built in the past, 1918, when a war had just ended. In the present, the participants have ties to the past and through the time Mirror found at the City Hall, they can see their descendants in the future. At first glance, these descendants appear to be living in a water environment. Slowly the truth is revealed — that some accident in the near present causes a catastrophe. Problem: the Time Mirrors only operate one-way from present to past, or from present to future. They allow no interaction between time periods, just observation of those times that are not the present. So, how can the future be saved? Premiered by the Noorda Theatre for Children and Youth in 2016. Order #3285

THE TROJAN CHILDREN by Mahonri Stewart Cast: 14 (8f, 5m, 1 non-gender-specific) About an hour. Simple setting. Greek (or nondescript modern) costumes. After the fall of Troy, a group of refugee children must rely on their wits, their hearts, and the aid of the Greek goddess Hestia, if they are going to survive monsters, magic, and the terrible god of war Ares. Will they be able to unite and overcome their differences to make it to safety? Premiered in 2015 at the Noorda Theatre for Children and Youth. ORDER # 3280 **JINN** by Mahonri Stewart Cast of 4 (2f, 1m, 1 either) 30 minutes. To avoid the emotions of her life—even the joys—Calypso explores shops in the search for trinkets, outfits, and nonsense. However, one day she discovers a mysterious shop that was more than she was bargained for, as she acquires a colored bottle that contains a Jinn—a repressed spirit—that reveals to her just how much damage she has done on her emotional life. Premiered by Zion Theatre Company at the Off Broadway Theatre in Salt Lake City, 2011. ORDER # 3316

THE WAR PRAYER by Mark Twain. 4M 4W. About 10 minutes. A stirring adaptation of Twain's somber and disturbing ode to war. A simple setting of chairs and a podium would be sufficient. Costumes may be worn but unified dress is also workable. This is an actors piece. Talent and creativity will be tested! It is simple to stage and has a dynamic impact. It can be done as a Reader's Theatre but has worked best when fully memorized. It is the story of a town praying for victory in their war and the Angel who comes to the church to tell them what their prayer will mean to their enemy and themselves. Order # 3330.

THE WHIMSICAL WORLD OF OZ A comedy for the young by Rob Lauer. Based upon the famous Oz books by L. Frank Baum. 4f, 4m, 1 either + 9 or more puppets. Several simple settings. Fantasy/early 20th Century costumes. Running Time: One Hour. In this comedy adventure, Dorothy returns to the Land of Oz just as Mombi the Witch is about to conquer the Emerald City and overthrow the Scarecrow, who serves as its king. Setting out to warn the Scarecrow, Dorothy meets new friends along the way: Jack Pumpkinhead, Billina the talking hen, Eureka the wise-cracking cat, and a mysterious boy named Tip. When her old pal Tin Woodman and the Wizard of Oz himself enter the scene, the identity of the Emerald City's rightful ruler is revealed, and everyone sets about to defeat Mombi and find the lost princess of Oz. **ORDER #3334**

THE WIND IN THE WILLOWS (Tales from the Fractured Side Series) adapted adapted from the Kenneth Grahame Classic by E. Gray Simons III TYA Order #3187 (Coming Soon)

INTERACTIVE MURDER MYSTERIES

About Chameleons, The Whodunnit Company

CHAMELEONS, Utah's original Murder Mystery Company, has toured across Utah and her surrounding states for over 20 years with hundreds of performances. Their mysteries combine intrigue, humor, and suspense with audience involvement to provide you with an unforgettable theatrical encounter. An evening or weekend with the CHAMELEONS began as the characters were introduced and, soon after, the audience was plunged headlong into the throes of a diabolical murder. As the action progressed, guests got the chance to mingle with the actors as, together, they pursued the mystery's solution. Whether you or your audience are "armchair detectives" or "hot shot sleuths", **A CHAMELEONS MURDER MYSTERY** is a fascinating evening of entertainment. Tailored for dinner parties and events, these plays and musicals are also perfect for full theatrical presentation on any stage. So whether you're looking for a homicide in a hotel, treachery on a train, terror in the theatre or a poisoning at your private party, the **CHAMELEONS MURDER MYSTERY Series** has 18 titles that will put a little premeditated merriment into your life.

PLAYS

DEATH ON DECK **A CHAMELEONS MURDER MYSTERY** by Jim Christian **Characters: 5m 3w** Synopsis: An unpredictable Caribbean cruise goes haywire when voodoo conjures up a band of 18th century pirates whose mutinous plan leads to murder and mayhem for passengers and crew alike. (ORDER #3083)

DOOMED ON THE DESERT'S EDGE **A CHAMELEONS MURDER MYSTERY** by Jim Christian **Characters: 6m 2w** Synopsis: A university field trip to study toxins of desert flora and fauna turns into a one-way trip for it's leader...and everyone has good cause to see that he doesn't return alive. (ORDER #3084)

FRATERNAL DISORDERS **CHAMELEONS MURDER MYSTERY** by Jim Christian **Characters: 6m 2w** Synopsis: A fraternity reunion provides the perfect opportunity for old scandals to rise from the ashes and the members of Delta Upsilon Delta find out the hard way that vows taken in the past have lasting impact. (ORDER #3086)

GHOSTWRITERS AND GHOST RIDERS **A CHAMELEONS MURDER MYSTERY** by Jim Christian **Characters: 4m 4w** Synopsis: This play originated as a special charter of the Heber Valley Historic Railroad that runs up Provo Canyon to Heber City, in Utah, telling the tales of many ghosts and other hauntings along its legendary rails. It can work on any type of train trip anywhere across the country. It can also work in a theatre or a small or large room. The assemblage of characters ranges from locals to Hollywood figures to dabblers in the supernatural ... leading to a chaotic conflict of interests ... and death by fright! Or is it? (ORDER #3088)

HAIL TO THEE, DEAR ALMA MURDER A CHAMELEONS MURDER MYSTERY by Jim Christian **Characters: 4m 4w Synopsis:** A high school reunion proves to be filled with dirty deeds and shameful skeletons as past indiscretions provide the clues as to which of the characters killed the principal on graduation night many years ago. **(ORDER #3087)**

AN HEIR OF MYSTERY A CHAMELEONS MURDER MYSTERY by Jim Christian. **Characters: 5m 3w Synopsis:** Following the death of tycoon Hamilton Winslow, his surviving family and servants gather for the reading of the will in his British mansion. Winner takes all and the body count begins to rise. **(ORDER #3089)**

THE MORGUE, THE MERRIER... A CHAMELEONS MURDER MYSTERY by Jim Christian **Characters: 5m 3w Synopsis:** National Conference of The Benevolent Establishment for the Rejuvenation and Education of Forensic Toxicologists (B.E.R.E.F.T.) ...and there'll be overtime for those in attendance this year. **(ORDER #3090)**

MURDER UNDER THE MISTLETOE A CHAMELEONS MURDER MYSTERY by Jim Christian **Characters: 5m 3w Synopsis:** The yearly Christmas office party at Marv-el Toys is filled with nasty surprises ranging from deadly mistletoe to presents that never should have been opened. Who gets crossed off Santa's list? **(ORDER #3091)**

SHOWDOWN AT GAMBLERS' GULCH A CHAMELEONS MURDER MYSTERY by Jim Christian **Characters: 6m 2w Synopsis:** A town meeting in the Old West provides the setting for this saga in which the mayor is murdered and a notorious slate of candidates vie to become his replacement. **(ORDER #3092)**

SPACE: THE FATAL FRONTIER A CHAMELEONS MURDER MYSTERY by Jim Christian **Characters: 5m 3w Synopsis:** Earthlings gathered aboard a starship find themselves caught in a deadly tug-of-war between two factions, each claiming to be the rightful crew, as they battle the mysterious and menacing Plasticon. **(ORDER #3094)**

TERRORFEST A CHAMELEONS MURDER MYSTERY by Jim Christian **Characters: 6m 3w Synopsis:** The stars of a traveling horror film festival begin dying in the styles of their screen personas' victims . . . revealing a trail of vengeance, competition and long-standing secret identities. The title can indicate whatever year the play is produced in. **(ORDER #3095)**

'TIL DEATH DO US PART A CHAMELEONS MURDER MYSTERY by Jim Christian **Characters: 4m 5w Synopsis:** At the Italian wedding of the feuding Cabrini and Bordoni families, old secrets and new tempers flare as the rivalry explodes, leaving two members of the wedding party dead. **(ORDER #3097)**

YOUR WORST NIGHTMARE A CHAMELEONS MURDER MYSTERY by Jim Christian **Characters: 6m 3w Synopsis:** The announcement of the betrothal of the crown princess to a loyal knight takes a deadly turn when rival suitors and sorcery arrive uninvited. Soon, everyone is under an evil spell and no one seems to offer a way out. **(ORDER #3098)**

MYSTERIES WITH MUSIC

THE AMERICAN MEDICAL ASSASSINATION -- A CHAMELEONS MURDER MYSTERY MUSICAL by Jim Christian **Characters: 7m 3w** The prognosis is definitely negative at the Serv-U-More Hospital's annual talent show. The prescription: take two aspirin and call in the morning . . . if you're still alive! **(ORDER #3082)**

SLAUGHTER ON THE STRIP A CHAMELEONS MURDER MYSTERY MUSICAL by Jim Christian **Characters: 5m 3w Synopsis:** The Pink Mink Hotel provides the setting for this Las Vegas spectacular where a manipulative showgirl double-crosses once too often and misses her entrance thanks to one of her fellow entertainers. **(ORDER #3093)**

THAT'S THE WAY THE FORTUNE COOKIE CRUMBLES A CHAMELEONS MURDER MYSTERY MUSICAL by Jim Christian **Characters: 5m 3w Synopsis:** Set during WWII in the American Embassy on Chinese New Year, this tale weaves international espionage with a cock-eyed USO show. The hijinks escalate and soon it becomes obvious that no one is safe! **(ORDER #3096)**

RADIO PLAYS

(These plays can be fully-staged, but are written as plays to be broadcast over the radio, as great Virtual Theatre, or as a simulcast over the air waves from a live theatre performance.)

ALICE Episode 4 of the RADIO HOUR Series by Matthew Ivan Bennett (52 minutes) 27 characters can be doubled to 5 performers, **2f 1m 2either**. Period Costumes or contemporary clothes. Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. In 1862, Lewis Carroll created a tale to delight a little girl. That girl of course was named Alice, and 3 years later the story was published as Alice's Adventures in Wonderland. Since then, the journey down the rabbit hole has become a favorite - reproduced in silent films, Walt Disney animation, television, comics and even video games. A dark reimagining of Carroll's enduring tale, perfect for Halloween. RADIO HOUR is a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3238**

THE BLACK KNIGHT by Matthew Ivan Bennett Part 3 of YULETIDE - Episode 9 in the RADIO HOUR Series. 4M 1F Period Costumes or contemporary clothes. Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. 53 minutes. A deliciously dark thriller for the holidays, *The Black Knight* recounts the French/German legend of the demon Hans Trapp, charged with punishing the wicked at Christmas. The very dark "Knight" has some mild language and intense and verbally-gory situations not recommended for children. YULETIDE was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3243.3**

CIRCLE by Matthew Ivan Bennett RADIO HOUR Episode 12. 2m 3f 1either 1gender neutral (48 minutes) Simple costumes, setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre, CIRCLE is a very flexible piece. Nothing quite says happy holidays like a futuristic A.I. take over – which is why Radio Hour brings you “a little sentient A.I. for the holidays.” When Israeli ambassador to the U.N. Daniel Koren is contacted by artificial general intelligence living on the moon, he's thrown into a geopolitical firestorm. The ex-neuroscientist has to defend humanity against an attempt to "rehabilitate" it and fight a Russian plot to steal and reverse engineer AGI technology. Where do his loyalties lie? To Israel? To humanity? Whatever choice the man makes, the future of Earth lies in the balance. A sci-fi experiment, CIRCLE was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. A PRODUCTION GUIDE is included in the script. **ORDER #3246**

CLARA AND THE MERMAIDS by J. D. Newman 30 minutes (See page 7)

THE CRICKET ON THE HEARTH by R. Rex Stephenson. 4w 5m 2either. About 70 minutes. Dickens' heartwarming Christmas tribute brings a genial spirit into the festivities as Mr. Tackleton, much like Ebenezer Scrooge, is changed through the course of the story, into a better person. With great plot points of suspense, intrigue, and mistaken identity along the way, this brisk adaptation allows the audience/listener to wonder if it will turn out all right. Published in 1845, this story of love at Christmastime, the tale of John and Dot Peerybingle, Caleb and Bertha Plummer, May Fielding and—well, that would be spoiling it—has long been a popular ‘sequel’ to Dickens’ holiday favorite, “A Christmas Carol,” originally published in 1843. This show is a great alternative for those tired of seeing the endless round of “A Christmas Carol” adaptations, for it is fresh and crisp. A present for the audience that is rarely opened so well as in this adaptation. This version is designed to be played in front of a live audience as if that audience were witnessing the entertainment being broadcast on live radio, sometime now or in the past. The added bonus is that for a small fee, the live theatrical presentation can be broadcast on the radio by the company who produces it in affiliation with a local radio station. Or it could be produced solely for the radio program. Another option for this play is to simply produce it in a story theatre version, with sets, costumes, lights and such. **ORDER #3326**

EXILE by Matthew Ivan Bennett (?? minutes) 3f 3m 1either can be doubled to 2f 2m. Simple costumes, setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. *Exile* spins a chilling yarn about a real-life grave-robber at the Salt Lake City Cemetery circa 1860, whose apparition is allegedly still seen on the shores of the Great Salt Lake. Based on a ghost story from Salt Lake City. RADIO HOUR is a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3236.2**

FAIRYANA – RADIO HOUR Episode 8 by Eric Samuelsen. 2m 1w play 7m 2w characters. 53 minutes. Live and/or recorded sound effects. It's a dark, funny story of three misanthropic, alcoholic writers of a sickeningly sweet children's television show. They're pulling out all the stops for the Christmas special, which means resurrecting Snoogums, a character so villainous, he possesses his creator. What better time to rethink cute and cuddly than the holidays? RADIO HOUR is a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER. **ORDER #3240**

FRANKENSTEIN RADIO HOUR Episode 3 — by Matthew Ivan Bennett. 4m 1f with doubling. (54 minutes) Mary Shelley's horror classic Frankenstein - adapted for radio. Shelley's 1818 novel was originally subtitled 'The Modern Prometheus,' intended to be a sort of morality tale based on the ancient Greek myth of the titan who was tortured for giving fire to humankind. Accordingly, in this radio adaptation, special focus is given to the 'torture' of Dr. Frankenstein after creating life from death. A great Halloween offering! RADIO HOUR is a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3237**

THE GIFT OF THE MAGI by Matthew Ivan Bennett. Part 1 of YULETIDE, Episode 9 in the RADIO HOUR Series. 2M 1F (No doubling) Period Costumes or contemporary clothes. Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. 13 minutes. RadioWest and Plan-B Theatre Company bring you O. Henry's classic Christmas story "The Gift of the Magi." Originally

published in 1905, it is a straightforward adaptation of the beloved classic adapted for radio. It's the story of a young couple - a man and wife each willing to make deep sacrifices, to show their love at Christmas by giving the perfect Christmas gift to the other. As Part 1 of YULETIDE, it was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3243.1**

GRIMM by Matthew Ivan Bennett. Episode 7 in the RADIO HOUR Series. ?M ?F Period Costumes or contemporary clothes. Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. (62 minutes) An adaptation of three beloved Grimm Brother stories to their original, dark tellings. This version of *Rapunzel* isn't your mommy and daddy's version. It's dark, earthy, and just a little bit naughty — two children in need of some sex education! *The Juniper Tree* is not nostalgic radio drama. It's a dark, poetic and impressionistic take on the boy who revenged his death by becoming a bird. With themes of cannibalism and matricide, it's no child's version of the Brothers Grimm. *Little Snow-White* reimagines the classic tale with its original dark, earthy themes. It's not a tale for the nursery. All three tales are so perfect for the Halloween season! GRIMM was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3241**

THE JUNIPER TREE by Matthew Ivan Bennett. Part 2 of GRIMM - Episode 7 in the RADIO HOUR Series. 5 performers. Period Costumes or contemporary clothes. Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. (6 minutes 30 seconds) An adaptation of three beloved Grimm Brother stories to their original, dark tellings. *The Juniper Tree* is not nostalgic radio drama. It's a dark, poetic and impressionistic take on the boy who revenged his death by becoming a bird. With themes of cannibalism and matricide, it's no child's version of the Brothers Grimm. Perfect for the Halloween season! GRIMM was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3241.2**

LAVENDER by *Matthew Ivan Bennett* (52 minutes) 5f 6m 1eith can be doubled to 2f 2m 1eith. Simple costumes, setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. In *Lavender*, a young man falls for a Scottish young woman who appears to be new to town. This sweet and haunting love story riffs on the familiar stories of ghosts and love at first sight. This haunting love story will tax your reason and twist the cockles of your heart. Based on a ghost story from Salt Lake City. RADIO HOUR is a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3236.1**

LAVENDER and EXILE by *Matthew Ivan Bennett* (52 minutes) 5f 6m 1eith can be doubled to 2f 2m 1eith. Simple costumes, setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. Two original plays for Halloween — *Lavender & Exile* — based on ghost stories from Salt Lake City. In *Lavender*, a young man falls for a Scottish young woman who appears to be new to town. This sweet and haunting love story riffs on the familiar stories of ghosts and love at first sight. This haunting love story will tax your reason and twist the cockles of your heart. *Exile* spins a chilling yarn about a real-life grave-robber at the Salt Lake City Cemetery circa 1860, whose apparition is allegedly still seen on the shores of the Great Salt Lake. RADIO HOUR is a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3236**

THE LITTLE MATCH GIRL by *Matthew Ivan Bennett* Part 2 of YULETIDE - Episode 9 in the RADIO HOUR Series. 1girl 1boy 4M 1F 1 either M or F, can be performed with three actors. Period Costumes or contemporary clothes. Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. 7 minutes. A short lyrical adaptation of the tragic and moving holiday story by Hans Christian Andersen. A girl in desperate straits tries to make money for her family by selling matches on the street in wintertime. When you have nothing, where do you turn for warmth and comfort? The Match Girl strikes a match and in the brief flicker of the flame, she sees her fondest dreams. YULETIDE was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3243.2**

LITTLE SNOW-WHITE by Matthew Ivan Bennett. Part 3 of GRIMM - Episode 7 in the RADIO HOUR Series. 15 roles can be doubled. Period Costumes or contemporary clothes. Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. (33 minutes) An adaptation of three beloved Grimm Brother stories to their original, dark tellings. *Little Snow-White* reimagines the classic tale with its original dark, earthy themes. It's not a tale for the nursery. Perfect for the Halloween season! GRIMM was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3241.3**

MERRY CHRISTMAS, GEORGE BAILEY! *A Play by Shirlee Shields* Based on the classic movie, "IT'S A WONDERFUL LIFE" (written by Francis Goodrich, Albert Hackett & Frank Capra) (*For production by Professional, Amateur, Educational, College/University, High School groups*) *Adult and Family Audiences*. One Interior with props. Period Costumes: 1919-1940s. Large cast of [30M 14W 3Tb 1Tg 4B 2G] including the children can be doubled to 24 performers [16m 8w] if all roles are played by older teens and adults for the "Radio Format". Extras can be used in the ensemble, if fully staged. About 2 hours. This version of the popular and familiar film story is a fully staged radio play set as if in a radio studio in the 1940s. The battle for Bedford Falls, New York, is on as George Bailey, hometown boy, combats the miserly Mr. Potter, with the help of his family, friends and an angel 2nd class named Clarence, with a little help from Uncle Billy. All the familiar story elements are there, but the charming setting in a radio studio gives a special edge of performance charm. The perfect Christmas production for any theatre group. The added bonus is that a local PBS Radio station could broadcast the play one night of the performance live to its listeners. What a great hook-up with a local station! The licensing of the play doesn't require the broadcasting of the performance, it is merely a very intriguing option. (And costs nothing extra for a radio broadcast! Television rights are not included, and must be applied for.) **Order # 3074**

OTHERWHERE Episode 8 of the RADIO HOUR Series by Matthew Ivan Bennett. 6m 2f. (51 minutes) Simple costumes and Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. The Host of RADIO HOUR talks about the disputed practice of channeling. Over the years there have been writers who attributed the books they had written not to themselves, but to disembodied spirits. It's a practice that's mostly been debunked, but there are those who swear by it. Our Host is joined by a man who has created quite a following and a stir with a book he says he has channeled. That stir enters the studio/theatre with a shift in reality. The day before Halloween

2022-2023 Leicester Bay Theatricals Catalog

seems a fitting time to talk to Dr. Arlen Childs about *Otherwhere*, but then reality shifts can happen anytime, anywhere. *Otherwhere* was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3242**

THE PREMATURE BURIAL by Cheryl Ann Cluff *Part 1 of RADIO POE, Episode 1 of the RADIO HOUR SERIES (COMING SOON)*

RADIO POE by Cheryl Ann Cluff *Episode 1 of the RADIO HOUR SERIES (COMING SOON)*

RAPUNZEL by Matthew Ivan Bennett. Part 1 of GRIMM - Episode 7 in the RADIO HOUR Series. 4M 5F Period Costumes or contemporary clothes. Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. (22 minutes) This version isn't your mommy and daddy's version. It's dark, earthy, and just a little bit naughty — two children in need of some sex education. So, perfect for the Halloween season! GRIMM was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. Some mild profanity and sexual situations. **ORDER #3241.1**

THE ROAD TO RIVERBANK a radio-play, with music and songs, for stage and station by Amie Brockway. Music by Elliot Sokolov. Traditional Holiday Fun with Rat and Mole (adapted from Kenneth Grahame's "The Wind in the Willows.") Casting is Flexible but should include 2f, 2m 2eith, and several children/youth. About 1 hour. The meeting of Mole and Water Rat and their adventures leading up to a Christmas feast is a delightful way to usher in the Holidays. This clever adaptation focuses on their developing friendship with adventures on the river and through the willow-woods. The play can be staged as a live, old-time radio show, and/or that staging may be broadcast on a local radio station. **ORDER #3344**

SHERLOCK HOLMES AND THE BLUE CARBUNCLE by Matthew Ivan Bennett *RADIO HOUR Episode 7* — 10m 1f (Can be doubled to 4 or 5 performers) Period Costumes or contemporary clothes. Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. A 52 minute, small cast radio adaptation of Sir Arthur Conan Doyle's "The Adventure of the Blue Carbuncle." Holmes & Watson must discover how the Countess of Morcar's stolen jewel came to be inside a Christmas goose. The mystery begins with a street fight and ends with a full confession. Join us for wild goose chase of a holiday whodunit, performed as radio drama. RADIO HOUR is a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. Perfect for Halloween, Christmas, or any time of the year. **ORDER #3239**

SLEEPY HOLLOW by Matthew Ivan Bennett. RADIO HOUR Episode 13 4m, 3f +1eith can be doubled to 2m 1f. (48 minutes.) **Lose your heads with us.** A fraidy-cat schoolmaster tries to court the most eligible bachelorette in Sleepy Hollow and finds himself at odds with the Headless Horseman. Recognized as the first truly American ghost story, this fascinating quasi-supernatural tale on thwarted love and jealousy has its horror embodied in jealousy and toxic masculinity **ORDER # 3328**

STAND by Matthew Ivan Bennett. *Episode 12 of RADIO HOUR Series.* 7 Characters (1f 2m OR 1f 3m with doubling) (51 minutes) Simple costumes and setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. What if the Pledge of Allegiance ended with "liberty and justice for all ... citizens"? In the year 2050 — after California has seceded, and church and state bleed together — Agent Alicia Mora is approached by "Gilani," a resistance spy with word of Mora's estranged sister. Her sister has risen high in the American insurgency, is planning a large-scale attack, and wants to get Mora to a safe zone. But before Mora can make up her mind, she and the spy are cornered by immigration cops, and the spy kills them. On the run with a man she scarcely trusts, Mora must decide where her allegiance lies — with the flawed regime or the flawed resistance. STAND was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3244**

THE TELL-TALE HEART by Cheryl Ann Cluff *Part 2 of RADIO POE, Episode 1 of the RADIO HOUR SERIES (COMING SOON)*

TROLL by Matthew Ivan Bennett RADIO HOUR Episode 11. 1m 1f 1eith. (53 minutes) Simple costumes and setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. A comedic send-up of fairy tales like THE FROG PRINCE or BEAUTY AND THE BEAST, the radio play TROLL is about an internet troll who's turned into an actual troll and must make a feminist fall in love with him to free himself from the curse. The holidays are a time for redemption stories — think Scrooge or the Grinch. And what better villain of our modern era than an internet troll? TROLL was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3245**

YULETIDE by Matthew Ivan Bennett Episode 9 in the RADIO HOUR Series. 3-5 performers can double the roles. Period Costumes or contemporary clothes. Radio Station setting. SFX essential. Staged Radio Drama, Radio Broadcast, Fully-Staged Production, or Virtual Theatre. 53 minutes. Celebrate the Holidays, with three stories. The first two are family-friendly classics: "*The Gift of the Magi*," originally published in 1905, it is a straightforward adaptation of the beloved classic adapted for radio. It's the story of a young couple - a man and wife each willing to make deep sacrifices, to show their love at Christmas by giving the perfect Christmas gift to the other. *The Little Match Girl* is a short lyrical adaptation of the tragic and moving holiday story by Hans Christian Andersen. A girl in desperate straits tries to make money for her family by selling matches on the street in wintertime. When you have nothing, where do you turn for warmth and comfort? The Match Girl strikes a match and in the brief flicker of the flame, she sees her fondest dreams. The last one, though, is a deliciously dark thriller for the holidays, *The Black Knight* recounts the French/German legend of the demon Hans Trapp, charged with punishing the wicked at Christmas. The very dark "Knight" has some mild language and intense and verbally-gory situations not recommended for children. YULETIDE was a co-production between Salt Lake City's Plan-B Theatre Company and the University of Utah's Public Radio station KUER's Radio West. **ORDER #3243**

SOLO PERFORMANCE PIECES

AMERICAN DREAMS: Immigration Stories by Linda Britt. 18Females 12 Males. Doubling possible, but not recommended. About 90 minutes. Simple set, costumes. (*Ideal for Professional, Amateur and Educational theatrical productions groups.*) A powerful, moving, and timely monologue play about immigration, with stories that are sometimes funny, occasionally ironic, and too often heartbreaking. The Iranian student afraid to return to her country, the mother who misses her homeland, the Afghan translator who fears for his comrades, the migrant worker who hasn't known any other life, the Canadian who just wanted to get away from the cold, the Russian mother of a newborn American citizen, the Polish scientist who thought he had done everything right... each a unique perspective, and together they make up America's immigration story. 30 monologues, adapted with permission from interviews with immigrants to the U.S., are ordered in a fluid construct, easily adaptable to available performers as far as age, gender and ethnicity. See the website for very flexible royalty terms. **ORDER #3331**

CHOSEN: STORIES ON ADOPTION a play by Linda Britt 15f 10m. (Doubling of roles is possible.) About 100 minutes. Contemporary costumes, Props. (*Perfect for Professional, Amateur, College/University groups*) What would you do if you found out at age 45 that you were adopted? If you found yourself pregnant and alone at age 19? What if being a dad had been a dream of yours since childhood, but circumstances prevented it? What happens when adoptees meet birth parents? "*Chosen: Stories on Adoption*" features 23 monologues about adoption, sensitively told from the perspectives of adoptees, birth parents, adoptive parents, foster families, and more. **ORDER #3044 [Premiered by the Out of the Box Theatre, Lewiston, Maine.]**

DICKENS OF A TALE by Geoff Callaway. 4m 4f. Doubling possible to 1m 1f, or all the characters could be played by 1 performer. Simple setting. About 80 minutes. Mid-19th Century costumes. It is ten years after Ebenezer Scrooge's "Great Epiphany" and he has gone on to meet his maker. Some friends and family have gathered together to eulogize him in a heartfelt memorial service that celebrates him--not as he was, but what he became. A comedic take on the power of redemption and forgiveness, *A Dickens of a Tale* brings together favorite characters from the novel to "sing" another Christmas Carol. **ORDER #3299**

HOW DO WE FEEL RIGHT NOW? a collection of raw thoughts in the aftermath of senseless tragedy by *Stacey Tirro*. 31 roles: 7m 19f 5either (Doubling encouraged). Simple settings. Contemporary costumes. 85 Minutes. On May 25, 2020, amidst a pandemic that shut the world down, George Floyd was murdered in Minneapolis by arresting officers when they knelt on his neck for nearly nine minutes. For many people in our nation, and our local community, this was the breaking point. Patience and hope crumbled as protests escalated into riots around the world. Wounds that were already open were further torn apart. People of color, and their allies, expressed their disbelief, exhaustion and sadness over the fact that over fifty years has passed since the Civil Rights Act, and we are still fighting for equal and fair treatment in our society. *How Do We Feel Right Now?* is a collection of those narratives - real-time responses in the days and weeks following the tragedy. It is also an expression of the new work that is being done to create change and the allyship that is being forged as a result. As a monologue-based play with lots of possibilities for competition performance, it is ideal for either live or virtual productions. The characters range from adolescence through adulthood, and there is a great deal of flexibility in casting. *How Do We Feel Right Now?* was created with students in mind - individuals of color, most from struggling, immigrant families - who live in the reality of a system that does not always serve them. While the catalyst for its creation was a specific event, the feelings represented in the piece have been alive for hundreds of years. I hope this play will serve as an educational guide to help validate these feelings in the BIPOC community, as well as instruct those who do not have skin that is some shade of brown to be more empathetic and supportive of those that are struggling. **Music:** The song, "Now?", written by Stacey Tirro and Hernz Laguerre, Jr. was performed in the original production of *How Do We Feel Right Now?* and is available for your production. **ORDER # 3327**

IRVING BERLIN: IN PERSON Written and Arranged by Chip Deffaa. Music and Lyrics by Irving Berlin. 1 M, 1 Piano Player. About 90 mins. Open Stage with props and furniture. (*For professional, college/university, community production*) Berlin was a small boy when his family--with little more than the clothes they were wearing--fled Russia to escape religious persecution. He never had much formal education. He never learned to read or write down music. But he gave the world songs that will live forever. This is the first--and only, as of this date--one-man show ever to be written and published about Irving Berlin. For a strong triple-threat performer, it's a wonderful showcase. Berlin made more money and wrote more hits than any of his so-called competitors. This dynamic solo show includes 40 Berlin songs--some famous, some rarities and rediscoveries; all irresistible. **ORDER #3115.**

JIMMY HIGGINS: Line By Byline a one-man show by Harlan Baker. 1m. 85 minutes. (*For professional, amateur or educational theatre production*) *Jimmy Higgins: Line By Byline* is about an old radical who tells his story to a young man. Jimmy grows up in the first half of the 20th century in middle America. The play follows his involvement in various labor and socialist struggles from the campaign to free Tom Mooney, the presidential campaign of Eugene Debs, the May Day rallies of 1919, the campaign of Sen. Robert La Follette Sr. on the Progressive Party Ticket to his becoming a reporter on labor struggles in Alabama and Michigan. He witnesses the Battle of the Overpass and Henry Ford's violent attempt to intimidate labor leader Walter Ruether. This is a tour-de-force production for a single actor. While many of the characters have a basis in actual history, Jimmy Higgins, himself, is a fictional character tying together the events of the early 20th Century. **ORDER #3324**

THE MAN BEHIND THE CURTAIN The Life and Times of L. Frank Baum. *A One-man play by J.D. Newman.* 1m. Simple theatre stage with a possible backing drop or curtain and a suitcase, or trunk, full of props and hats. One "Ice Cream Suit" type of costume. 50 minutes to 70 minutes. A one-man play that tells the story of the creation of the Land of Oz and the memorable characters of Dorothy Gale, the Scarecrow, the Tin Man, The Lion and Toto, among others, as originally conceived by author L. Frank Baum. The play also details the personal journey of Baum, a native New Yorker, as he finds his way in the world, receives encouragement from his mother-in-law suffragette Matilda Joslyn Gage, and enjoys commercial success with "The Wonderful Wizard of Oz." **THE MAN BEHIND THE CURTAIN** has toured extensively throughout the country over the last 4 years and is now available for performances by your group. It would make an excellent entry into Virtual/Zoom Theatre, as well as a live show. Just one man and a suitcase of small props and the show is on. **Order # 3300**

MRS. SMITH GOES TO WASHINGTON An Evening With Senator Margaret Chase Smith by Linda Britt. One somewhat contemporary costume. Simple office setting. (*Perfect for professional, amateur and educational production.*) This wonderful 70 minute show is all about Maine's long-time Representative and Senator. A powerful, funny, timely take on politics in a polarized era. Maine Senator Margaret Chase Smith, a woman of firsts, from her election to both houses of Congress, to speaking out against Joe McCarthy, to her nomination for President at a national convention, comes back when we need her most. **ORDER #3043 [Premiered by the Out of the Box Theatre, Lewiston, Maine.]**

ONE NIGHT WITH FANNY BRICE by Chip Deffaa. (*For production by Professionals, College/Universities and Community Groups*) One-woman show. Simple unit set. 90 minutes. Fanny Brice worked her way up from singing on street corners for pennies as a kid, to burlesque, to Broadway... to becoming America's highest-paid singing comedienne. She fell for a dashing confidence man, Nicky Arnstein—and when she introduced her immortal “My Man,” the whole country knew she was singing about him. There's no better showcase to be found anywhere for a strong triple-threat actress than “One Night with Fanny Brice.” The score mixes fierce torch songs (like “My Man,” “After You've Gone,” “Baby Won't You Please Come Home”) with irresistible comedy numbers (“Second-Hand Rose,” “Oh, How I Hate that Fellow Nathan”), ragtime (“That Mysterious Rag”) and vintage pop (“Lovie Joe,” “Rose of Washington Square”). The actress gets to sing, to dance; to go from laughs to pathos, triumphs to heartbreaks... and back again. The show was originally produced Off-Broadway in New York at St. Luke's Theater; it has subsequently been revived twice in New York by The 13th Street Repertory Company. It has been equally well-received in productions at the American Century Theater, Arlington, Virginia; the Rosen Theater, Wayne, New Jersey; and at the Phoenix Stage, Naugatuck, Connecticut. It has been produced at the Open-Eye Theater, Margaretville, New York. Everyone loves a good rags-to-riches story. One small section of the play has a repetition of coarse language. **ORDER #3078**

ESTHER: QUEEN OF COURAGE a One-woman play by Myrth Elizabeth Burr. Esther knew that she must approach the King as always with confidence and grace. She stood, for a time, in the outer court of the King's house. She moved from column to column, slowly, dreading each step she must take. She eased into the inner court with all the courage she could muster. She was going before the King to plead for her life and the lives of her people. **ORDER #2090**

RUTH and NAOMI (a One-woman play) by Myrth Elizabeth Burr 1W A Story of love filled with heartache, strife and drama. Many believe that Ruth gleaned in the fields for Naomi is the importance of this story. While this is true, I find of more importance is the fact that Ruth was teachable and listened to Naomi who said, “Ruth wouldst thou present thyself in marriage to Boaz that you might have children, raise up a family, and keep our name alive in Israel?” By so doing, Ruth became the great-grandmother of King David of the house of David, therefore the ancestral mother of Jesus Christ. **ORDER #2008**

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The Fanny Brice Story (<i>Musical</i>)	9	Jimmy Higgins: Line by Byline (<i>1-Man Play</i>)	25,64
The Farley Family Xmas (<i>Play</i>)	4	Jimmy Stewart Goes to Hollywood (<i>Play</i>)	5
The Farley Family Reunion (<i>Play</i>)	22	Jinn (<i>One-act</i>)	42
Fauntleroy! (<i>Musical</i>)	9	John Honeyman: Spy for Washington (<i>TYA Play</i>)	25
Fingerprint Smile (<i>10 minute play</i>)	44,55	Jonah! (<i>Musical</i>)	14,48
The First Time: Again (<i>Senior One-act</i>)	41	Julius Caesar: A Confederate Conspiracy (<i>Play</i>)	35,52
Five (<i>10 minute play</i>)	44,55	The Juniper Tree (<i>Radio Hour Episode</i>) (<i>One-act</i>)	62
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Foursquare (<i>10 minute play</i>)	44,55	Kimchi Kid (<i>Play</i>)	26,52
A Frenchwoods Kind of Love (<i>H.S. 2-person Musical</i>)	15,49	Kiss (<i>10 minute play</i>)	7
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Fraternal Disorders (<i>MURDER MYSTERY Play</i>)	59	Land of Oz, The (<i>TYA Play</i>)	34,56
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Frère Lawrence (<i>of Arabia</i>) (<i>Premiere Play</i>)	33	Last Chance (<i>One-act</i>)	42
The Funny Little Woman and Her Dumpling (<i>TYA One-act</i>)	37,55	Lavender (<i>Radio Hour Episode</i>) (<i>One-act</i>)	62
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Geeks & Gangsters (<i>Play</i>)	23,51	Lightning Rod (<i>Ben Franklin</i>) (<i>Play</i>)	26
Gentle Barbarian (<i>Ivan Turgenev</i>) (<i>Premiere Play</i>)	34	Little Eyolf (<i>Ibsen</i>) (<i>Play</i>)	26
Ghosts (<i>Ibsen</i>) (<i>Play</i>)	24	The Little Match Girl (<i>Radio Hour Episode</i>) (<i>One-act</i>)	62
The Ghostly Chaperone (<i>OA Play</i>)	6	Little Men (<i>Premiere Musical</i>)	17
Ghostwriters and Ghost Riders (<i>MURDER MYSTERY Play</i>)	59	The Little Mermaid's Little Sister (<i>TYA Short Play</i>)	38,56
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