



Resources for Youth Theatres

# Playshare

Summary of New Plays for 2020

For full list of Playshare plays for 2020 please visit  
<http://www.youththeatre.ie/resources/find-a-play/>

## About Playshare

**Playshare** is a curated collection of plays suitable for youth theatre and school groups, and made available through Youth Theatre Ireland. All Playshare scripts have been written specifically for young people. They vary in length, content and style, and all have been produced by a youth theatre or similar group at least once. There are now 127 plays here to suits all tastes and needs.

Many of these plays are written with specific cast sizes, gender breakdowns and are time and location specific. However there is still plenty of scope to update and localise them as needed. If you intended to make any changes to a play you would need to get permission of the writer first. All Playshare writers are very aware of the context in which we work and are more than happy to chat with you about this as needed.

## Perform YT

**Perform YT** supports Youth Theatre Ireland affiliated youth theatres to perform plays from Playshare. Youth Theatre Ireland directly contributes to the cost of the performance rights to the playwrights. It aims to continue to support youth theatres to rehearse and perform interesting, well-written and diverse youth drama plays.

For more detailed information on Perform YT please visit:

<http://www.youththeatre.ie/resources/supports/>

## Questions to consider when selecting a play for your group:

- Do you know what interests them?
- What is the age range? Is it younger (12-14) or mid teens (15-17) or older 17+ or a combination of all those?
- What is the experience level of the group? Have they done many productions or is this one of their first times on stage together?
- Do you want to explore a particular issue with them or would you like to do something a bit lighter? (Probably not a bad idea for a first performance!)
- Is this you or the group's first time doing a production together? How confident or experienced are you as a director?
- What is the gender ratio and would people have any objection to playing a different gender if needed. Are they open to gender blind casting? Also how do you feel about doubling up parts?
- Are you looking for a full length, or a one-act play?
- How much time do you have to rehearse this piece? Do you have enough rehearsal sessions to cover a big play effectively?

- Are you looking for something exploring contemporary teen lives or are you looking for something with a bit of escapism?
- Are you looking to do a play similar to your last productions or do you want to do something totally radical and new?
- Are you looking for something with strong ensemble elements or more stand-alone character parts, or a combination of both?
- How much dialogue is in the play? Are the young people up for 'learning all those lines'?
- Are production values important to you or are you looking for something you can do with very little budget?
- What is appropriate material for your group? Would even mild swearing or more adult themes be suitable for your group and would they be happy for their parents to come see it?
- Who is the audience for this production? What would they be expecting from the performance?

Have a read over the list with all this in mind and then shortlist some specific plays that may be of interest to you.

If you wanted to read any of these plays we can send you out some short perusal samples (10 pages on PDF) of most of the plays for you to read over.

Some of the plays listed in Playshare are already published scripts. As such you would have to contact the sellers directly to purchase copies of the scripts. Details are listed for recommended sellers.

If you then wanted to read full copies of any of these plays we can post you out hard copies of them. We may charge a small fee to cover printing and postage and packing.

If you then decided that you wanted to publicly stage any of the plays you would need to contact the writer directly to discuss performance rights and royalty. Youth Theatre Ireland can supply you with contact details for the author.

You may have to pay royalties regardless of whether an admission fee is to be charged or not. This would be at the discretion of the author. Youth Theatre Ireland would not act as an agent for either party in this discussion.

For a copy of any of the **Playshare** script samples, contact Alan King on 01-8781301 or email [alan@youththeatre.ie](mailto:alan@youththeatre.ie)

**Please note: Copyright for all plays remains with the authors. Permission must be granted prior to rehearsals commencing.**

## Submitting a Play to Playshare

Youth Theatre Ireland is constantly looking for new work to add to the Playshare collection. If you have commissioned a new play, devised a piece or adapted an existing work with your youth theatre, and you feel it would be suitable for production by other youth theatres, let us know about it.

We accept submissions all year round for Playshare. We generally read the scripts from August onwards and contact people in early November, if we decide to include them. Once a play has been submitted we ask writers not to contact us looking for updates or feedback, as we do not have the capacity to read scripts on an on-going basis. We'd rather dedicate the time then to read them all in one batch. We then update the Playshare collection in November. We will let you know either way if we decide to include it or not. We do not offer a script reading service or offer feedback on un-commissioned/ unsolicited scripts.

Please include a short synopsis and some information around cast size and age range. Please use a standard Playshare listing as a template for this.

Please submit a clean, typed, formatted and page numbered soft copy only of your script to [alan@youththeatre.ie](mailto:alan@youththeatre.ie). Please include your full name and current contact details on the front page.

The rights of the play always stay with the writer and Youth Theatre Ireland does their best to ensure that interested parties receive copies of the script in good faith.

Youth Theatre Ireland  
7 North Great George's Street,  
Dublin 1.  
Phone: 01-8781301  
Fax: 01-8749816  
Email: [info@youththeatre.ie](mailto:info@youththeatre.ie)  
Web: [www.youththeatre.ie](http://www.youththeatre.ie)

## How to read the Playshare Listings

When was it added to Playshare?

\*\*\*2014\*\*\*

**Play's title and author**  
*Alien Nation* by Max Hafler

**Quick guide to theme, genre and cast size**  
A play about racism for a medium sized group.

**Minimum cast size and gender breakdown**  
**Cast Size:** 15+  
**Males:** 7/6  
**Females:** 2/3  
**Also:** At least five more people to work in chorus and play small parts.

**How long is it?**  
**Age range:** 16-23, with one old character, Granddad, who could be changed to Grandma if it served your group.

**Where does it happen?**  
**Approx. running time:** 40-45 minutes.  
**Setting:** A city in the west.

**First production.**  
**First performed by Galway Youth Theatre, 2002.**

**What's it about? What happens?**  
**SYNOPSIS**  
Fergus and Conor's friendship is tested when Ferg decides that he is going to have a Romanian refugee beaten up, who he thinks is going out with his older sister. Issue-based without being preachy, the play tackles issues of racism and cultural identity head-on. The play is fast moving with a lot of rhythm, chorus, singing and movement work, intermeshed with short naturalistic scenes. It needs strong playing, and a few good singers in the group would be helpful.

**Additional information**  
**Published in *Playshare - Volume 1* (NAYD, 2005)**

## New Playshare Plays for 2020

\*\*\*New 2020\*\*\*

### 4 *All Out And Over* devised by Droichead Youth Theatre with Daniel Thomson and Christina Matthews

An original musical for a medium sized ensemble about identity, relationships, and the family that forms where art is made.

<b>Cast Size:</b>	14
<b>Males:</b>	3
<b>Females:</b>	5
<b>Also:</b>	6 roles for any gender, plus potential for extra characters
<b>Age range:</b>	12+ no upper age limit
<b>Approx. running time:</b>	60 minutes
<b>Setting:</b>	A circus

**First performed by Droichead Youth Theatre in The Little Duke Theatre, Drogheda, April 2017.**

#### SYNOPSIS

Roll up, roll up! Treat yourself to the bright lights, the sweet delights and the heart-racing acts of the circus, which rolls into town for a limited time only! However, its next performance may be its last when a financial crisis puts the futures of all the performers at stake...

Through monologues, group scenes, songs and movement sequences, this script highlights the ups and downs of performance life, as well as the very different and complex lives of performers behind the scenes.

Exploring themes of gender identity, toxic masculinity, family rivalry, financial struggles and unemployment, this is an ensemble-based musical play, which speaks to the heart of what it is to be part of a large artistic family.

While this play is a musical, only 4 of the characters need to be strong singers. Circus skills could add a lot but are not essential

\*\*\*New 2020\*\*\*

### 6 *Almost Forgotten* by Kel Menton

A drama about minority cultures, magic, and stories, for a medium to large sized group.

<b>Cast Size:</b>	15+
<b>Males:</b>	8/9

<b>Females:</b>	6/7
<b>Also:</b>	3/4 individuals to play small parts (guards, a merchant, sailors), some roles are gender non-specific (e.g. the Archon)
<b>Age range:</b>	14-18, with one 6-year-old, and three older characters aged between 30-50
<b>Approx. running time:</b>	60 -70 minutes
<b>Setting:</b>	A fantasy setting, in icy mountains, forests, and a city.

**First performed by Activate Youth Theatre, May 2019.**

### SYNOPSIS

#### TODAY

With only the shirts on their backs, the people of Kaikia must evacuate their home on Mt Boreas and make the treacherous journey across hostile land to Mt Anemoi. Among them walks a secret – a saint – someone could change everything.

#### 400 YEARS AGO

Nephele's maiden voyage as Kaikia's newly deified mountain saint does not go according to plan.

She must find a way to make it home, before the people of the land discover she's alive...

"What happens when a story is forgotten?"

Are you ready?

Close your eyes...

Featuring a story within a story structure, *Almost Forgotten* offers a group and an imaginative director the opportunity to explore a beautifully realised mythical world, through storytelling and ensemble work.

\*\*\*New 2020\*\*\*

## 12 *Ask Too Much Of Me* by Dylan Coburn Gray

A full -length, contemporary drama, for a large ensemble

<b>Cast Size:</b>	16
<b>Males:</b>	7
<b>Females:</b>	7
<b>Non-Binary:</b>	2
<b>Also:</b>	Potential for larger ensemble to perform choral text
<b>Age range:</b>	15+ no upper age limit
<b>Approx. running time:</b>	2 hours
<b>Setting:</b>	A squat in a Georgian house in Dublin/ outside locations
<b>Written for and first performed by the National Youth Theatre Ensemble 2019 on the Peacock Stage of the Abbey Theatre. Developed with and directed by Veronica Coburn.</b>	

## SYNOPSIS

Dublin's getting harder and harder to live in. We shouldn't be surprised if people are starting to squat younger and younger, even if they're not that political or poor. *Ask Too Much Of Me* is about young squatters who have made a home together, and who find it suddenly under threat on the eve of the 2018 referendum.

Olivia arrives to stay with her friend Amy in the turbulent first half of 2018, when everyone's having tense conversations with their families, either because of the trial in Belfast or the movement towards a referendum on the 8<sup>th</sup>. Rachel's in the thick of it. Everyone else can't help but breathe in what's in the air. When the usual domestics kick up several notches and Sally's life is suddenly at risk, no one can be sure any more how much longer their home will be home. *Ask Too Much of Me* follows a found family that was maybe too good to last, in those last awful days before we voted.

Exploring the theme of faith, both political and religious; of family, both born and found; of politics, both individual/domestic and collective/societal. *Ask Too Much of Me* offers an exciting and rewarding challenge to an experienced director and a diverse cast.

\*\*\*New 2020\*\*\*

## 26 *Dubs* devised by Complex Youth Theatre, with Anthony Goulding & Killian Kirwan

A site-specific drama about modern teenage activism for a large group.

<b>Cast Size:</b>	17
<b>Males:</b>	6 (can be non-specific)
<b>Females:</b>	6 (can be non-specific)
<b>Also:</b>	Potential for larger ensemble and any gender
<b>Age range:</b>	15+ no upper age limit
<b>Approx. running time:</b>	50 mins.
<b>Setting:</b>	A Georgian House in Dublin, Open

**First performed by Complex Youth Theatre, June 2019**

## SYNOPSIS

A group of young housing activists take over the house of 'The Dead', where John Houston filmed the iconic film, based on James Joyce's short story. Their mission is to highlight the growing housing crisis in Dublin and its detrimental effects. The solidarity of the group is threatened as other interests emerge, pitting preservation against housing. The arrival of a celebrity and a politician eager to cash in on the movement, and then the presence of a ghost, increase tensions. All this unnecessary attention has hindered the landlord's plan to develop the site for a hotel or student accommodation and he will not stop until the property is returned to its rightful owner.

Exploring themes of heritage, history and culture, this is a contemporary and political play for an older experienced group and contains one scene of a violent nature.



## ***Fighting Words* - a selection of plays that came out of Fighting Words' playwriting programmes (No 31-37)**

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Fighting Words provides free tutoring and mentoring in creative writing and related arts to as many children, young adults and adults with special needs as they can reach. Their programmes and workshops are delivered mainly by volunteer writing tutors.

Fighting Words aim is to help children and young people, and adults who did not have this opportunity as children, to discover and harness the power of their own imaginations and creative writing skills. At its core, Fighting Words is also about something much broader and more inclusive. It is about using the creative practice of writing and storytelling to strengthen our children and teenagers – from a wide range of backgrounds – to be resilient, creative and successful shapers of their own lives. For more information visit <https://www.fightingwords.ie/>

Each of these plays offer young people the opportunity to explore the dynamics of relationships, through short, self contained intimate dramatic pieces. Combining several pieces would make an excellent evening of short plays that would showcase the talents of young performers. They require little set or technical requirements and provide a rewarding and rich experience for a youth theatre operating on a small budget.

Youth Theatre Ireland are delighted to partner with Fighting Words on its *Writing for Theatre - Young Playwrights Programme* at the Riverbank Arts Centre in Newbridge Co. Kildare!

\*\*\*New 2020\*\*\*

### ***31 A Paper Airplane* by Rahil Kassouri *Fighting Words***

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A romantic comedy for a very small cast.

<b>Cast size:</b>	2
<b>Males:</b>	0
<b>Females:</b>	2
<b>Age range:</b>	16+
<b>Approx. running time:</b>	15 minutes
<b>Setting:</b>	A room with a table

#### **SYNOPSIS**

Two friends bicker their way to a blossoming romance by way of a bread roll, paper plane, Shakespearean recitation and an impromptu dancing lesson.

\*\*\*New 2020\*\*\*

## 32 *Bluetooth* by Rachel Thornton

*Fighting Words*

A futuristic comic drama for a very small cast.

<b>Cast size:</b>	2
<b>Males:</b>	1
<b>Females:</b>	1
<b>Age range:</b>	14+
<b>Approx. running time:</b>	25-30 minutes
<b>Setting:</b>	A futuristic airplane

### SYNOPSIS

In a very different 2016, a plane is travelling between Dublin and Cologne. It's a plane with a fully automated android captain and cabin crew who are here to serve your every want and need. April Moore is travelling alone for the first time. In the throws of the most confusing and distressing time in her life, she strikes up an unlikely friendship with an emotionless android. A witty and touching short play about the importance of understanding and empathy in our most desperate hours.

\*\*\*New 2020\*\*\*

## 33 *Bones* by Cillian Sheehan

*Fighting Words*

A school based comedy for a very small cast.

<b>Cast size:</b>	2
<b>Males:</b>	1
<b>Females:</b>	1
<b>Age range:</b>	12+
<b>Approx. running time:</b>	15 minutes
<b>Setting:</b>	A school orchestra

### SYNOPSIS

In the brutal, pitiless world of a teenage concert orchestra, two young musicians reveal to us their starkly different experiences. Hugh is a trombonist, and is slowly climbing his way to the top of the food chain, sparing no mercy for those who stand in his way. Nina, a flautist, has none of Hugh's delusions of grandeur and is merely trying to survive in the cutthroat environment she has found herself in. Naturally, the two despise each other, and must soon battle it out to see who will perish, and who will rise to become the orchestra's apex predator.

\*\*\*New 2020\*\*\*

## 34 *Noctivagus* by Emma D'Arcy

*Fighting Words*

A drama about friendship for a very small cast.

<b>Cast size:</b>	2
<b>Males:</b>	1
<b>Females:</b>	1
<b>Age range:</b>	13-18
<b>Approx. running time:</b>	15 minutes
<b>Setting:</b>	A large boulder in a forest

### SYNOPSIS

*Noctivagus* is about two young teenagers and their journey through secondary school. Throughout the piece they both grow individually and their friendship blossoms. *Noctivagus* is a collection of snapshots of teenage life.

\*\*\*New 2020\*\*\*

## 35 *Procedure* by Mórna Henehan

*Fighting Words*

A black comedy about family for a very small cast.

<b>Cast size:</b>	2
<b>Males:</b>	1
<b>Females:</b>	1
<b>Age range:</b>	16-18
<b>Approx. running time:</b>	15 minutes
<b>Setting:</b>	Ireland, present day

### SYNOPSIS

Brother and sister, Elliot and Sally, are shocked by the death of their cat, Ginger. Sally tries to break the news to her brother lightly but he spirals into anxiety and begins analysing the state of his life. Sally, being less sensitive, dryly offers her perspective on Elliot's panic and further, the dynamics of their family life. They banter about their quirky parents, their respective emotional glitches and the procedure that should follow the death of their cat.

\*\*\*New 2020\*\*\*

## 36 *The Carlow Conundrum* by Colm Nicholl *Fighting Words*

A short comedy about relationships... and cows, for a very small cast.

<b>Cast size:</b>	2
<b>Males:</b>	1
<b>Females:</b>	1
<b>Age range:</b>	16-18
<b>Approx. running time:</b>	15 minutes
<b>Setting:</b>	A field at night

### SYNOPSIS

Sam and Melissa are friends. Melissa wants to ask "the question" but Sam launches into a tirade about cows, dairy and all things black, white and mooing. As Melissa strives to get to the point, things get comically more frustrating. Hilarious antics from Fidel Castro to climate change ensue.

\*\*\*New 2020\*\*\*

## 37 *Written by Fanny* by Rachel Thornton *Fighting Words*

A black comedy about creativity in the digital age for a very small cast.

<b>Cast size:</b>	2
<b>Males:</b>	1
<b>Females:</b>	1
<b>Age range:</b>	17+
<b>Approx. running time:</b>	25-30 minutes
<b>Setting:</b>	An office

### SYNOPSIS

Fanny O'Malley is one of the most prolific fan-fiction writers on the internet; the author behind teenage romance slash vampire erotica slash female empowerment book series, *The Passion of Passions*. She loves her writing. Her main character doesn't. And apparently, neither does anyone else. Following a failed romance and a flood of criticism directed at her latest novel, Fanny escapes into her own mind as she struggles to meet the expectations of her readers, her novel's love interest and herself in order to craft the perfect story for everyone. A darkly, comic short play about authenticity, anxiety and being a creator in the digital age.

\*\*\*New 2020\*\*\*

## 44 Homage To An American in Paris by Ian Wild

A surreal full-length comedy and love story for a large ensemble.

<b>Cast Size:</b>	15-20 with some actors playing multiple roles
<b>Males:</b>	At least 7
<b>Females:</b>	At least 8
<b>Also:</b>	The gender of many characters is 'open' and can be played by either male or female.
<b>Age Range:</b>	15+ (no upper age limit)
<b>Approx. running time:</b>	70 minutes
<b>Setting</b>	American Mid-West 1930's. Also Chicago. Paris. A Surrealist Atlantic

**First performed by Drama Course, Kinsale College of Further Education 2011**

### SYNOPSIS

The play - a warm-hearted comedy narrated by Salvador Dali's moustache - follows Billy, a humble pea picker, in his attempt to escape the dust bowl of 1930's America by becoming a famous artist. Ostracised by his impoverished family, Billy dreams of kissing his sweetheart on top of the Eiffel tower with a million dollars in his hand. But nobody told him about the banjo-playing albatrosses, love-sick Chicago gangsters, talking tomatoes and...er...fish.

*Homage to An American in Paris* is a surrealist paean to a Hollywood film that was set to George Gershwin's orchestral masterpiece. It's a good introduction to Gershwin's music and the era of the late 1920's, and explores, amongst other things: Hollywood in its heyday, the outrageousness of Modern Art, the corruption of Prohibition and the poverty of farmers in America after the Wall Street Crash.

This surreal comedy offers huge possibilities for an imaginative director with a visual flair. It offers fantastically unique roles and scope for theatricality as your budget and creativity allows.

\*\*\* New 2020\*\*\*

## 71 Russian Play by Nell Smyth

A light-hearted comic drama inspired by the works of Anton Chekov for a medium sized group.

<b>Cast Size:</b>	15
<b>Male:</b>	8
<b>Female:</b>	6
<b>Also:</b>	One role can be played by any gender
<b>Age range:</b>	14+
<b>Approx. running Time:</b>	60 minutes.
<b>Setting:</b>	Russia, 1917

**First performed by Tuamgraney Teen Theatremakers, Co. Clare in 2017**

## SYNOPSIS

Set in the newly named Petrograd, Russia, the play opens against the flux of revolutionary events in 1917 and moves swiftly to the country where there are many cherry orchards and a nearby mental asylum. The newly discovered fascination with hypnosis plays throughout the comedy as town and country, revolutionary and landowner, privileged and less privileged, servants and masters collide. Characters firmly embedded in old 19th century ways of wealth, privilege and insularity must meet new revolutionary forces as their own youthful impulses come home to roost. Everything plays out in a light and comical vein as midsummer looms and the cherry blossom blooms.

*Russian Play* serves as an introduction to world of Chekov and the historical context in which he existed. Offers an opportunity for farce, broad comic characters and an exploration of the past.

\*\*\*New 2020\*\*\*

## 96 *The Buzz Of It* by James Butler

A contemporary drama about Smartphone use for a medium sized group of girls.

**Cast Size:** 9-14 All female cast  
**Male:** 0  
**Female:** All roles  
**Age Range:** 14+  
**Approx. running Time:** 50-60  
**Setting:** A school and various locations. Very minimal setting  
**First Performed by Stage 51 Drama group in The Loose End Space in The Civic Theatre in 2017**

## SYNOPSIS

Jen receives a horrible message on her phone but then discovers it wasn't meant for her. Nikita gets the same message and blames Ella for sending it. Amy is annoyed with Sinéad and her constant nuisance texting. Ellie and Lexie may let their overactive thumbs destroy their friendship while Angelica's fondness for her phone may lead to a horrible misunderstanding and ruin friendships already formed. And Jess is there, watching it all unfold and doing her best to remain friends with everyone in the group. But why did she really have to leave her last school?

The play explores the pressures on teenage girls as they try to engage with their peers and form friendships based on trust. The play examines how their reliance on the Smartphone can be more of a hindrance than a help in that engagement.

## 127 *Zugzwang* by Neil Flynn

A full-length dystopian drama, for a large ensemble.

<b>Cast Size:</b>	20
<b>Males:</b>	7
<b>Females:</b>	13
<b>Also:</b>	Potential for larger ensemble (14-20)
<b>Age range:</b>	15 +
<b>Approx. running time:</b>	65
<b>Setting:</b>	An elite boarding school, sometime in the future
<b>First performed by Free Radicals Youth Theatre at Siamsa Tíre, Tralee 2018. Written and directed by Neil Flynn.</b>	

### SYNOPSIS

What would you do to find love? What does it mean to find the one?

As a group of students prepare to graduate from an elite boarding school, they spend their last night pondering their future as they prepare to enter the 'big bad world.'

What begins, as a sober last night reminiscence becomes a wilder, unguarded affair culminating in a 'love festival'.

When a video of the 'love festival' goes viral, repercussions ensue in the form of an unprecedented national response by the government. In the interests of reaffirming the morals of young people, a 'Love Edict' is issued. Under this, the youth of the nation will have one night and one night only to pair off, to find someone to love. If they do not succeed, if they remain single, life-changing consequences await.

As the fateful night unfolds, some discover the path of love never runs smooth. Just because you love someone with all your heart doesn't mean they'll love you back. A choice will have to be made. *Zugzwang!*

*Zugzwang* offers an exciting challenge for an experienced director and a mature youth theatre group.