



Resources for Youth Theatres

Playshare

Summary of New Plays 2021

135 New Titles

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

About Playshare

Playshare is a collection of plays suitable for youth drama and theatre groups, made available through Youth Theatre Ireland. The majority of Playshare scripts have been specifically written for young people. They vary in length, content and style, but all the plays have been produced by a youth theatre/youth drama group at least once. There are now 135 plays here to suits all tastes and needs.

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 your young people feel about playing a gender other than their own? Are happy to double 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? Are even mild swearing or more adult themes be suitable for your group and would they be happy for their parents to come see it?
- Regardless of age, are there any themes or topics that would be wholly unsuitable for some members your group or their parents? Do you have sufficient skills, experience and support to work with potentially upsetting or controversial material?
- Who is the audience for this production? What would they be expecting from the performance?
- Do you have the capacity and ability to stage any type of 'live' performance safely and effectively while COVID-19 is still globally present?

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 play we can send you out some short perusal samples (10 page 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 email you out full soft copies of them. We prefer not to send out excessive numbers of full plays unnecessarily.

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

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 ensure to 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, proofread, formatted and page numbered soft copy only of your script to 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
Email: info@youththeatre.ie
Web: 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)

41 *Future Tense* devised by Backstage Youth Theatre in collaboration with Backstage Theatre, facilitated by Liam Halligan

A contemporary, site-specific drama for a medium sized group.

Cast Size:	10+
Males:	3
Females:	7
Age range:	15+
Approx. running time:	50 minutes + Film Fleadh section
Setting:	Now. Two interiors, one exterior, screen for projection

**First performed by Backstage Youth Theatre in collaboration with Backstage Theatre
Longford, September 2020**

SYNOPSIS

This piece evolved after the first Lockdown in 2020 as a response to the word 'confinement'.

It consists of three text-based pieces, each of them roughly twelve minutes long. The fourth piece is essentially a video installation and can be used as an additional resource and/or a prologue/appendix to the other sections. Depending on the skills of the group live music can be used wherever possible. The sections are: -

Miriam evolved from an exploration of historical 'confinement' and was influenced by Hannah Grealley's book *Birds Nest Soup*. Hannah spent twenty years, against her will, in St. Loman's Mental Asylum Mullingar in the 1950s/60s. This is not intended to be a period piece, it is timeless.

Longford Lockdown grew out of improvisations by two couples and reflects contrasting aspects of the effect of lockdown on close family relationships.

After Party takes place at the end of an outdoor party when the last stragglers are the worse for wear. A mysterious girl called Miriam joins in. It is a fast moving, comic piece expressing the frustrations of young people during lockdown.

Film Fleadh can be used as a prologue or appendix to the main text pieces. It consists of short videos made by individual YT members simply using the camera on their phones.

Working within the Government restrictions around physical distancing, audiences, in small groups, were ushered from space to space on a one-way system.

These intimate pieces can be performed in any kind of space and provide an exciting challenge for groups hoping to perform 'live' theatre safely in 2021 and beyond.

New 2021

43 *Girls Can't Whistle* by Maebh and James Butler

A contemporary drama for a medium sized group.

Cast Size:	8
Males:	3
Females:	5
Age range:	14 -17
Approx. running time:	50 minutes
Setting:	The present. Mainly empty stage with minimal props to suggest a small variety of settings.

First performed by Stage 51 Youth Theatre Group Knocklyon, Dublin, April 2018.

SYNOPSIS

The Transition Year girls have to attend a symposium in Trinity on equality but for some strange reason the boys get to spend the day in The Leprechaun Museum. Is this the best way in 2018 to celebrate the centenary of the vote for women in Ireland and to mark the election of Constance Markievicz as our first woman T.D.?

Síofra, Niamh and Grace definitely wouldn't agree but Aideen is more concerned with organising a new WhatsApp group for the party she's planning than she is in getting involved in the presentation the girls are making about that 'Countess mad yoke with the gun.' And Breda has her work cut out trying to get her friend Conor to admit how an incident on that trip to The Leprechaun Museum has impacted negatively on Fionn. But Aideen's party turns out to be the best way for Conor to learn all about equality and for Fionn to realise it's okay for a boy to show his true feelings.

The play is a light-hearted approach to a serious issue and is one that allows teenage girls to acknowledge the heroic struggles others made for equality while at the same time shining a light on the attitudes in society that might hinder their own future progress.

New 2021

49 *It's the end of the world as we know it (And we feel fine!)* By Neil Flynn

A contemporary drama set in a dystopian present for a medium to large sized group.

Cast Size:	9-20
Also:	With 2 specified exceptions all parts are gender blind.
Age range:	15+
Approx. running time:	75 minutes
Setting:	Current day. Reformatory Education Institute

First performed by Free Radicals Youth Theatre, Siamsa Tíre, Tralee, April 2018.

SYNOPSIS

At an institution known as Advanced Reformatory System Education, (A.R.S.E), the inmates are known only by their numbers.

A cast of, maverick, prodigious single-minded teenagers who society has deemed in need of radical re-education under the tutelage of so-called 'Masters' – awake to the day when they will face a mandatory 'P Test' short for Personality test.

The outcome of this test will determine the fate of these inmates with those who 'fail' facing potentially life-altering consequences. In the air, talk of a rebellion is being whispered as it's now or never for the inmates of A.R.S.E to reclaim control of their destiny whatever the cost.

It's the end of the world as we know it (And we feel fine!) is a fast-paced drama about what it means to be an individual, the pressure to conform, and the lengths a unique group of young people are prepared to go to liberate themselves.

The play is almost entirely gender blind. Scenes are written without character names leaving open the possibility of a medium or large cast and for the performers to discover scenes anew.

With intense scenes, this piece offers an exciting challenge for an established group and an experienced director.

*** New 2021 ***

72 *Robyn Hood (and her Merry Women)* by Roger Wooster

A family seasonal drama with songs for a large sized group.

Cast Size:	21 (26 without doubling)
Males:	9 (14 without doubling)
Females:	12 (including two younger peasants)
Also:	Opportunity for young dancers as Spirits of the Forest
Age range:	Could be played by a cast mainly from 16+
Approx. running time:	120 minutes inc interval
Setting:	Forest, exterior castle, interior castle

First performed by Newtown Community Players, Powys, Wales in December 2003 (since revised)

SYNOPSIS

The forest is under attack. The evil Lady Guy is planning to cut down all the trees in order to catch the outlaws – the famous Robyn Hood and her Merry Women. Lady Guy's nephew, Marion (yes, it is a boy's name!) is ordered to help but is reluctant. Captured by the outlaws he quickly disguises himself as a woman and swaps sides to help Robyn defeat the cruel plans of Lady Guy, the Sheriff and Prince John.

Mayhem and adventure ensue as Robyn Hood and her Merry Women battle Lady Guy to save Sherwood Forrest.

Without being a panto in the traditional sense, this play contains all the elements of a rollicking family show with loads of gags and physical comedy, some romance, some cross-dressing and audience participation. With tongue firmly in cheek this play appeals to sophisticated and less sophisticated tastes!

With consultation, groups are invited to add additional material or adapt gags for contemporary relevance.

New 2020

81 *Tech! The Musical* by Sophie Cassidy

A musical comedy for a small to medium sized group.

Cast Size:	10. No parts are gender specific
Age range:	12+
Approx. running time:	60 minutes
Setting:	The tech floor of any theatre.

First performed by Droichead Youth Theatre April 2019.

SYNOPSIS

A musical adventure following one lonely lamp's journey to find their spark.

Lampy has never been able to shine like the other lights in their theatre. Every week they sit alone on the Tech floor while all the other lights get to shine down on the stage.

But one day, Lampy decides they're tired of waiting around for someone to fix them, they're going to go out and find the socket they need to make their bulb glow!

Follow Lampy on their quest to find a way to switch their bulb on and finally make it to the rig. On the way, meet a whole host of different characters, from speakers to rolls of tape, all trying to help our protagonist find their spark.

Meanwhile, something is a foot at the other end of the hall, as AJ is determined to make the humans respect them, no matter the cost.

With scope for creating movement sequences and space to design or adapt the score to suit your groups' range, this musical comedy offers a chance for both cast and audience members to explore the technical side of theatre making.

Tenderfoot – Three plays from 2018/2019 Programme

Tenderfoot is The Civic Theatre Tallaght's annual apprentice theatre programme. Tenderfoot is supported by The Civic Theatre, South County Dublin Arts Office and the Arts Council's Young Ensemble Scheme. To find out more about Tenderfoot, visit The Civic Theatre's website <http://www.civictheatre.ie>

New 2020

83 *Breathe by Caoimhe Enright*

TENDERFOOT

A drama for a small cast.

Cast Size: 4
Male Characters: 1
Female Characters: 3
Age Range: 16+, 1 adult character over 40
Approx. Running Time: 30 minutes

Setting: Present day, classroom, park and a sitting room

First performances took place at The Civic Theatre Tallaght 2019

SYNOPSIS

Breathe is about a teenage girl, Hailey, navigating the border between friendship and love as she deals with the grief of losing her best friend, Maeve, to cancer. Breathe opens with Hailey talking to her friend, Jake, after Maeve's funeral.

The play then follows their relationship as it develops from friendship to love over the course of one year

New 2020

87 *Hung Up by Charley Ashe*

TENDERFOOT

A drama for a small cast.

Cast Size: 5 + potential extras (Aoife's friends in a minor scene)
Male Characters: 1
Female Characters: 4
Age range: 16+, 2 adult character over 40
Approx. running time: 35 mins
Setting: A Hotel room, present day

First performances took place at The Civic Theatre Tallaght 2019.

SYNOPSIS

Avery is a young woman, prone to depression, who has lost both her parents in a tragic accident. Feeling lost, she moves into a run-down motel and lives off her inheritance. As the play opens, Avery's best friend, Aoife, visits her in an attempt to get her out of her slump. Failing, she grows frustrated and tells Avery she will never come back if she doesn't try to help herself. In the aftermath of the meeting Avery slips between realities, encountering her dead parents, reliving memories, and emotionally coming to terms with what she needs to do to move on. The play ends with Avery calling Aoife on the phone. The light fades before we know whether Aoife answers or not.

New 2020

91 *Silent Night* by Trudy Nolan

TENDERFOOT

A drama for a small cast.

Cast Size:	7
Male Characters:	3
Female Characters:	4
Age Range:	16+
Approx.	Running Time: 35 minutes
Setting:	Present Day

First performances took place at The Civic Theatre Tallaght 2019.

SYNOPSIS

Joan is a teenage girl recently diagnosed with schizophrenia. After hanging out with her friend Mason she returns home to her parents who are struggling to come to terms with her diagnosis. Joan's schizophrenia is presented on stage as two characters, her voices, the Queen and the Clown. We see her struggle to maintain a balance between what is real, in the eyes of her parents, and what is real to her. When Mason accompanies her to see her counsellor things take an unexpected turn leading Joan to confront the underlying cause of her schizophrenia.

New 2021

108 *The Incredible Adventures of Don Quixote* by Steve Mitchell

An adaptation of Cervantes classic satire on the world of chivalry and romantic fiction for a very large group.

Cast Size:	40 +
Males:	10+
Females:	20+

Also: 15+ parts are non-gender specific.
Age range: 14+
Approx. running time: 90 minutes
Setting: All performed on one set by a band of travelling players

This draft first performed by The Castle School, Taunton, 1995

SYNOPSIS

"Very early, before dawn. He armed himself completely and set out on his first adventure"

The eccentric old man Don Quixote, his head filled with the nonsense of romantic fiction sets out on his quest to right all the world's wrongs with the help of his faithful squire Sancho Panza. An episodic script with great physical fun, music, puppetry, dance, magic and occasional bawdy humour.

The members of the touring theatre group "Los Bandidos Des Castillos!" invite the audience to share this madcap world of the imagination as an old fool meets reality.

The script offers a very large cast the opportunity to explore a classic text while utilizing a variety of theatrical techniques to tell that story.

New 2021

128 Unspoken by Neil Rathmell, in collaboration with Dr. Trudy Stewart

A contemporary drama for large or small groups.

Cast Size: 7-29
Males: 9
Females: 4
Non-gender specific: 16
Age range: 12+
Approx. running time: 60 minutes
Setting: Mainly empty stage with minimal props to suggest a small variety of settings. The present.

First performed by Leeds Arts Centre, West Yorkshire, July 2017

SYNOPSIS

Alex is getting ready for an important date. Tonight, over dinner at a restaurant, he is going to ask his girlfriend to marry him.

Alex has grown up with a stammer. As a young man he has learned to control it. His girlfriend doesn't even know about it. But he does and he wants her to know, because his stammer is part of who he is.

Facing the audience as if looking in a mirror, he remembers all the times in his life when his stammer has got in his way. As those memories crowd around him, he grows more and

more anxious about how his girlfriend will react. Will proposing to her be just one more unhappy memory?

Written in collaboration with a speech and language therapist, *Unspoken* is an authentic account of the experience of stammering. With up to 29 acting parts it offers maximum levels of involvement in a piece of genuine ensemble theatre.