Please Enjoy the Following Sample

- This sample is an *excerpt* from a Samuel French title.
- This sample is for **perusal only** and may not be used for performance purposes.
- You may not download, print, or distribute this excerpt.
- We highly recommend purchasing a copy of the title before considering for performance.



For more information about licensing or purchasing a play or musical, please visit our websites

www.samuelfrench.com

www.samuelfrench-london.co.uk

Kes

A play

Adapted for the stage by Robert Alan Evans
from the novel *A Kestrel for a Knave* by Barry Hines

Samuel French — London
www.samuelfrench-london.co.uk

© 2013 BY BARRY HINES AND ROBERT ALAN EVANS

Rights of Performance by Amateurs are controlled by Samuel French Ltd, 52 Fitzroy Street, London W1T 5JR, and they, or their authorized agents, issue licences to amateurs on payment of a fee. **It is an infringement of the Copyright to give any performance or public reading of the play before the fee has been paid and the licence issued.**

The Royalty Fee indicated below is subject to contract and subject to variation at the sole discretion of Samuel French Ltd.

Basic fee for each and every performance by amateurs in the British Isles	Code K

The Professional Rights in this play are controlled by CASAROTTO RAMSAY & ASSOCIATES LTD, Waverley House, 7-12 Noel Street, London W1F 8GQ, and THE AGENCY (LONDON) LTD, 24 Pottery Lane, Holland Park, London W11 4FZ.

The publication of this play does not imply that it is necessarily available for performance by amateurs or professionals, either in the British Isles or Overseas. Amateurs and professionals considering a production are strongly advised in their own interests to apply to the appropriate agents for written consent before starting rehearsals or booking a theatre or hall.

The right of Barry Hines to be identified as author and Robert Alan Evans to be identified as adaptor of this work has been asserted by the owners in accordance with Section 77 of the Copyright, Designs and Patents Act 1988

ISBN 978 0 573 15023 4

Please see page iv for further copyright information

KES

First presented at The Brunton Theatre on 17th September 2011 by Catherine Wheels Theatre Company with the following cast of characters:

The Man	Sean Murray
Billy Casper	James Anthony Peason

Director: Gill Robertson
Assistant Director: Kenny McGlashan
Designer: Karen Tennent
Composer: Danny Krass
Film Designer: Jonathan Charles
Lighting Designer: Jeanine Davies

COPYRIGHT INFORMATION

(See also page ii)

This play is fully protected under the Copyright Laws of the British Commonwealth of Nations, the United States of America and all countries of the Berne and Universal Copyright Conventions.

All rights including Stage, Motion Picture, Radio, Television, Public Reading, and Translation into Foreign Languages, are strictly reserved.

No part of this publication may lawfully be reproduced in ANY form or by any means — photocopying, typescript, recording (including video-recording), manuscript, electronic, mechanical, or otherwise—or be transmitted or stored in a retrieval system, without prior permission.

Licences for amateur performances are issued subject to the understanding that it shall be made clear in all advertising matter that the audience will witness an amateur performance; that the names of the authors of the plays shall be included on all programmes; and that the integrity of the authors' work will be preserved.

The Royalty Fee is subject to contract and subject to variation at the sole discretion of Samuel French Ltd.

In Theatres or Halls seating Four Hundred or more the fee will be subject to negotiation.

In Territories Overseas the fee quoted above may not apply. A fee will be quoted on application to our local authorized agent, or if there is no such agent, on application to Samuel French Ltd, London.

Video-Recording Of Amateur Productions

Please note that the copyright laws governing video-recording are extremely complex and that it should not be assumed that any play may be video-recorded for *whatever purpose* without first obtaining the permission of the appropriate agents. The fact that a play is published by Samuel French Ltd does not indicate that video rights are available or that Samuel French Ltd controls such rights.

Children and Performance Legislation

For any productions utilising children, producers will need to be aware of the appropriate child safeguarding and children in performance legislation in place. For details of the requirements you should contact your local County Council child performance advisor.

CHARACTERS

The Man
Billy Casper

SYNOPSIS OF SCENES

1. The Man arrives on stage
2. Jud in the morning
3. The town
4. Mr Porter's shop
5. Billy's paper-round
6. Middle class home
7. Mum in the morning
8. Kes' cage
9. Nesting
10. Asleep in assembly
12. The headmaster
13. Mr Farthing's English class
14. Billy's falconry book and Friday nights
15. Learning to swing the lure
16. Billy goes off into the night
17. The showers
18. Flying Kes at lunchtime
19. Chips
20. The careers advisor
21. Running from Jud
22. A fight in the boiler room
23. The Man saves his younger self

BILLING REQUIREMENTS

The names of Robert Alan Evans as adaptor and Barry Hines as author should appear in print of equal size and prominence and the one is never to be mentioned without the other on all programmes and publicity material for the production of the play.

AUTHOR'S NOTE

Writing this adaptation of *A Kestrel for a Knave* I spent a long time trying to work out how I could stay true to the emotional heart of the novel and yet make something that is inherently theatrical and not just something like a staged version of the film. I hope that the character of The Man goes some way to achieving this. It is important that The Man plays all the other roles in the play. While Billy is experiencing everything in the moment, for the man it is a journey into memory. He knows what the outcome of the story will be and yet in the end he is unable to prevent or alter it; for to stop Billy feeling the pain of losing Kes would also deny him all the intense pleasure that comes from finding, training and flying her.

I write all this because it may inform how the play is staged. In the original production a ramp was built that rose from stage right to stage left and under this ramp was stuffed all of Billy's life. It looked like a whirlwind had picked up the whole world of Kes and dropped it here. Desks, chairs, a table, a sofa upended. All the things you can think of that might be in Billy's life were landed here. And in the middle of it all was The Man, buried underneath, so that the first image was of him climbing out of the rubble of his memories and slowly piecing them all together. None of the play was done in any way 'naturalistically' and this allowed The Man to become all of the other characters with ease. He was simply remembering them and as such he became them.

By allowing the props and furnishing of each scene to be quickly pulled from the rubble it meant that there ware never any awkward pauses or set changes that might otherwise have distracted from the intense and relentless ball of energy that is Billy. This, together with a ramp that they could launch themselves up and over, allowed the play to soar in the way it should.

Robert Alan Evans

1. THE MAN ARRIVES ON STAGE

A cacophony of noise. It builds and gets madder. Swirling around. It builds until it is almost deafening

Then it stops

Still

A Man has landed on stage

He has come a long way

He is still

Then he moves. Little at first. But slowly he realizes he is somewhere

He gets up

He sees the audience

He sees his clothes are perhaps a bit tattered. Tries to tidy them somewhat. He straightens himself a bit, smoothes his hair

He looks about him

It is a pile of junk

He doesn't think much about it

Somewhere in the pile is the sound of a radio, the horse-racing. He finds it and turns it off

He notices a sofa. It is familiar

He sits in it. It is very familiar

He thinks and puts his hand under one of the cushions. He pulls out a copy of The Dandy. *He reads it*

A note falls out

Man "Billy. Down club. See you tomorrow love." (*He searches down the back of the sofa. Finds another note*) "Billy. We've gone out. Yer supper's gone. I ate it. Mam says to get yersel some chips. Jud."(*For a second he becomes Jud*) "Yersel", "get yersel some chips."

Another note

"Billy. Bread. Ciggies. Here's a tanner. Mum" (*He suddenly sees Mum's handbag. He picks it up. Finds an empty fag packet*)

Come on, Billy. Dance with your mum.
You used to love dancing with me. Remember?
That's it.

He sees a clock. He picks it up and listens to it

Tick tick tick tick.
Never a tock.
Never tocked.

The Man sees another note under the clock

"Crackpot. Tell Him He's Dead. Five shilling double."
Should've put that bet on, Billy.
I'm gonna get you, you'll see.

He doesn't like it. He puts it away in a drawer

He sees an old school desk. Searches and finds his old graffiti

"Billy Casper was 'ere."

He finds and picks up a cane

We hear the thwack of it as he moves it through the air. He enjoys it

Sit still.
Still I said.
Are you thick, Casper, is that it?
Well answer the question then.
Very well. We'll just have to thrash it out of you.

The sound of a hymn "All Things Bright and Beautiful" being sung somewhere distant. It fades away

The Man finds a hawking glove. Puts it on. Then pulls it off and throws it down

Billy appears. He is sitting nursing something in his hands

Billy Shhh
Shhh
Keep you warm.
Stick legs.
Big head.
Pile of scruff.
You'll grow.
Might not seem like it.
But you will.
Keep you warm.
Feed you.

Billy notices the Man looking at him

Wasn't me.
I was just sitting here.
I didn't do owt.
Man It's all right.
It's all right.
I know you didn't.
Billy I was just minding my own business.
Man Billy?
Billy Yeah.
Man What've you got there?
Billy Nothing.
Man You know they don't like to be crushed like that.
You'll suffocate her.

Billy looks at him questioningly. Then he gets his hand back out from his pocket. Inside is something precious. He breathes into his hands a bit

The Man gets closer

Billy I found her. Must've fallen out of her nest.
Man You should get rid of her.

Billy What?
Man You should put her back.
Throw her away.
Forget about her.
Billy Can't do that.
I'm gonna train her.
Gonna train her and bring her up and fly her.
(*To bird*) Aren't I?
See.
She's mine.
I chose her.
Man Kes.
Billy Yeah.

Billy gets up

The space gets darker

Man Where you going?
Billy Home.

***

2. JUD IN THE MORNING

Billy's and Jud's bedroom. Billy is in bed alone. He is talking to an imaginary Jud who keeps nicking the covers

Billy Jud! Get off.
Man Jud.
Billy It's freezing.
Man He was always nicking the covers.

The Man gets into the bed

Billy Jud.

The Man becomes Jud and falls asleep

An alarm goes off. Jud's arm shoots out and silences it

Pause

Movement

A cough

Billy Jud?
Jud What?
Billy You should get up.
Alarm's gone off.

Pause

Jud?
Jud What?
Billy You'll be late.
Jud Shut up.
Billy Clock's not fast you know.
Jud I said shut up! (*He punches Billy*)
Billy Ah.
Jud Serves you right.
Billy I'm only telling you.
Jud Serves you right for getting to lie in bed while I do proper work.
Billy Not my problem.
Jud (*getting dressed*) Will be soon though, won't it? Few months and you'll be down the pits yourself. And I tell you what. I can't wait to see the look on your face. Lazy sod.
Billy Set the alarm for us would you? Seven o'clock.
Jud Do it yourself.
Billy Go on.
Jud What so you can tug away at yourself for another half an hour? (*He pulls the blanket off Billy*)
Billy Get lost.
Give us it back.
Jud Why should I?
Billy Jud.
Jud "Jud! Jud!" Get it yourself.
And don't forget to put that bet on. Crackpot. Got it!
I'm away.

Jud tosses the blanket away and leaves. During the following the Man returns

Billy stays curled up for a second

Then gets the blanket and covers himself again

But it's too late. He is awake

Billy Idiot!
Man He *was* an idiot.
Billy "Eh Billy. Eh. Jud. Jud."

The Man laughs

Billy like a neanderthal. He rises under the sheet

"Ooh ooh ooh ooh ooh."
"Jud!" "Me name's ... Jud."
"Eh Billy. Get me fags."
"Eh Billy. Get me tea."
"Eh Billy."
Well he can shove it.
Man Yeah.
But you know he's taking your bike, don't you?
Billy What?
Man He's taking your bike.

Billy rushes to the window

Billy Jud! Get back here now.
I've got me round to do.
Man I think he's heard you.
Yep.
He's definitely heard you.
Look! He's giving you the finger.
Billy Shit!

Billy starts to dress frantically

He's going to rush out

The Man coughs. Holds up a shoe

Billy runs back, grabs it

***

3. THE TOWN

Man Front wall.

Billy jumps

Up the street.
Look at it!
Dark. Houses all huddled together.
Few windows lit.

Billy One, two, three, four.

Billy is putting his jacket on, his shoe on, while he runs

Man Mr McGuigan. Back from night shift.
Billy "Ay up. (*He listens to an imaginary response from Mr McGuigan*)
Good thanks. Got to go."

We hear the milk van clinking

Thirsty?

The Man smiles

Billy runs back and returns with a bottle of milk. He drinks while he runs

Billy (*passing it to the Man*) This way.
Man Gates to the rec.

Billy hits the gates

Locked.
Billy Bugger!
Man One.
Billy Two.

They both jump on to the fence

They ride the wave of it, then off

Man Done it.
Billy Did it.

Billy notices something on his hand

He smells it. Wrinkles his nose. Dog shit

Billy Eugh!

Billy sees the Man laughing at him and threatens to wipe it on him

Man Get off.
Billy Come on.
Man Why was it always cold? It was always so flippin' cold.
Billy What you talking about?
Man Playground. Swings. Over the football pitches.
Billy Doghole.
Man And out.
Billy Watch it!

The Man has nearly walked into the road

Man Sorry.

***

4. MR PORTER'S SHOP

The shop

Man Porter's shop.

Billy and the Man look at each other

Billy All right Mr Porter?

The Man walks back into his memory of the shop. He slowly takes on the physicality of Mr Porter. He enjoys it

Mr Porter I thought you weren't coming.
Billy Why? I'm not late, am I?

Mr Porter takes out his watch, considers it, then looks back at Billy

Mr Porter Where's your bike?
Billy My brother ... borrowed it.

Mr Porter AH! Ahhahaha! There! See! I knew it! They said that. Soon as I took you on.
You know what they said, don't you?
Oooooooh! They said. Ooooooooh you better watch it now, Alfred Porter. Those kids off the estate, they'll take your breath if you let 'em.
Billy I've never taken owt of yours.
Mr Porter You're taking something now. The mickey! That's what you're taking.
Billy It'll be fine. I'll do it on foot. I've done it before.
Mr Porter All you boys. You're just as likely to throw the whole lot down some embankment as put in an honest bit of work. You're all the same.

Billy has been reading a copy of The Dandy

What do you think you're doing?
Get off!

He takes the comic off Billy and smooths it out. Meanwhile, Billy steals several sweets and a chocolate bar

That's for decent people. People who pay. Not for the likes of you and your mum. She's still got her bill outstanding.
Billy Nowt I can do about it.
Mr Porter "Nowt"? It's not "nowt". It's "nothing". There's "nothing" I can do about it. Tell your mum she'll get "nowt" till she pays up.
Billy (*swinging his bag of newspapers on*) Got to go, Mr Porter. Don't want to be late.
Mr Porter You're not getting any more time, you know that. I want you back on time or you're out of a job. Hear me?
Billy Sorry? Can't hear you.

***

5. BILLY'S PAPER-ROUND

Billy Walk.
Man Saunter.
Billy Cool.
Man Calm.
Billy Then run.
Man Run.
Billy Run.
Man Run.
"All right Billy?"

Hungry for More?

This is a Sample of the Script

Buy the **full script** and explore other titles

www.samuelfrench.com

www.samuelfrench-london.co.uk



[Breaking Character]
An Online Resource for Theatre Makers

Follow Us On twitter

Find us on Facebook

Titles are subject to availability depending on your territory.