SAMUEL FRENCH SAMPLE PERUSAL

This sample is an excerpt - an appetiser, if you will - from a full Samuel French title.

This sample is just for you to try out, and it can't be used for performance, downloaded, printed or distributed in any way.

Take it for a whirl and see if it tickles your fancy!

For more information about licensing this or other shows, or to browse thousands more plays and theatre books to buy please visit our website.

www.samuelfrench.co.uk
or, in the US www.samuelfrench.com

SF PERUSALS

Bus Stop

A Comedy

Rae Shirley

Samuel French - London
New York - Toronto - Hollywood



Copyright © 1981 by Rae Shirley
All Rights Reserved

BUS STOP is fully protected under the copyright laws of the British Commonwealth, including Canada, the United States of America, and all other countries of the Copyright Union. All rights, including professional and amateur stage productions, recitation, lecturing, public reading, motion picture, radio broadcasting, television and the rights of translation into foreign languages are strictly reserved.

ISBN 978-0-573-13209-4

www.samuelfrench.co.uk
www.samuelfrench.com

FOR AMATEUR PRODUCTION ENQUIRIES

UNITED KINGDOM AND WORLD
EXCLUDING NORTH AMERICA
plays@samuelfrench.co.uk
020 7255 4302/01

Each title is subject to availability from Samuel French, depending upon country of performance.

CAUTION: Professional and amateur producers are hereby warned that *BUS STOP* is subject to a licensing fee. Publication of this play does not imply availability for performance. Both amateurs and professionals considering a production are strongly advised to apply to the appropriate agent before starting rehearsals, advertising, or booking a theatre. A licensing fee must be paid whether the title is presented for charity or gain and whether or not admission is charged.

No one shall make any changes in this title for the purpose of production. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form, by any means, now known or yet to be invented, including mechanical, electronic, photocopying, recording, videotaping, or otherwise, without the prior written permission of the publisher. No one shall upload this title, or part of this title, to any social media websites.

The right of Rae Shirley to be identified as author of this work has been asserted in accordance with Section 77 of the Copyright, Designs and Patents Act 1988.

PRODUCTION NOTES

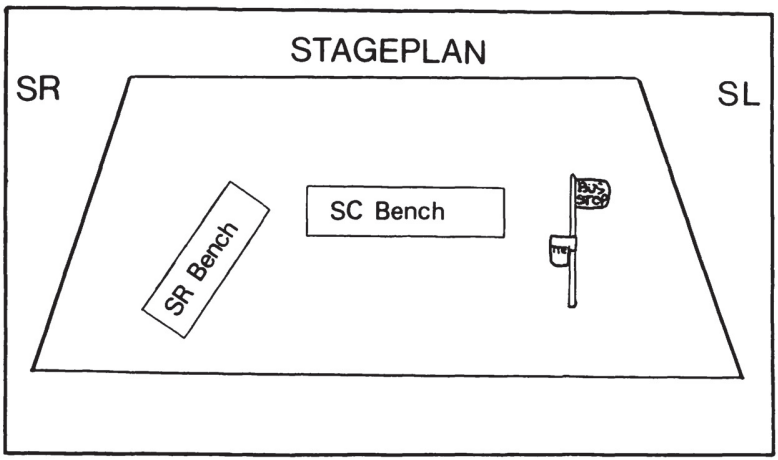
This play is written primarily for seven women. If it is possible to include a man in the cast the dialogue between **page 9 and ** page 10 may be included. Otherwise simply cut this dialogue. The two lovers are only walk-on parts and the female half may be doubled by the BOOKWORM. If you have difficulty in finding even seven women, let alone a man, the BOOKWORM may be played by either ANITA or FIONA as there is ample time to change costumes.

WOMAN I	knows her own mind and makes sure that everybody else knows it as well. She wears a hat back to front and is determinedly fractious. She should be middle-aged and obviously has ruled her husband with a rod of iron for many years.
WOMAN II	is rather a simple soul, a middle-aged romantic and a complete contrast to WOMAN I. She is obviously embarrassed by the other's brashness but, for the most part, sticks by her just the same.
MRS HICKERY	doesn't think too much of WOMAN I and II. She is also middle-aged and all for a bit of gossip - generally good natured. Apart from her bags of shopping and an umbrella she carries a bag of chips wrapped up in newspaper.
MRS FINNEY	is a friend of MRS HICKERY and her soul-mate in gossip. She's a bit more basic than MRS HICKERY but doesn't like to be downright rude - unlike WOMAN I.
ALL FOUR WOMEN	are weighed down with shopping bags of all sizes and descriptions.
ANITA & FIONA	are two well-dressed and obviously well-heeled women. They speak rather over-done queen's English and you should feel they're about to name drop any second. They are both very smart and are sporting lush-looking handbags - obviously they wouldn't be seen dead with anything as low and common as a shopping bag - although ANITA may have a dainty decorative openwork type of basket in which resides a solitary small package. FIONA is wearing a fur coat (something that will pass as mink). ANITA must be middle-aged as

she can remember the last war ('39-'45) but FIONA can be younger.

The BOOKWORM is wearing granny specs at the end of her nose and is vaguely donnish. She has a bright coloured beret stuck on the back of her head and a shoulder bag draped carelessly over one shoulder. She is engrossed in a large tome - perhaps one on middle English studies. She can be any age from mid-twenties upwards.

The LOVERS are much too wrapped up in themselves to warrant a description so they remain up to the producer who may include or exclude them as she decides.



ALSO BY RAE SHIRLEY

four more all-women comedies

NOT EVEN A WIMPLE

ROUND AND ROUND THE GOOSEBERRY BUSH

SHERRY IN THE TRIFLE

THINK THE BEAUTIFUL THOUGHTS

BUS STOP

Set: A bus stop in any small provincial town. There are two benches on stage, one SC facing audience, the other at a slight angle to it SR. SL is the bus stop sign; attached to it is a litter bin. The bottom of the bin is missing, though this should not be discernible to the audience.

The curtain rises on WOMAN I seated on the SC bench, looking as if she's been there since time immemorial. On the bench each side of her are planted bulging shopping bags and there is another at her feet.

There is a slight pause while the audience takes in the scene. Then she looks impatiently at her watch, gets up, nearly trips over the bag at her feet, mutters an unladylike expletive and taking a few steps L peers into the wings, obviously hoping against hope that she will see a bus - she doesn't..... She sits down again, rummages in one of the shopping bags, fishes out a brown paper bag, takes out a banana and with her little finger at a dainty angle munches away. She demolishes about half, then carefully folds the skin over the remaining portion and returns it to the bag. WOMAN II enters SL after this performance. She is also carrying bags of shopping.

WOMAN II — Morning. You waiting for the bus?

WOMAN I — What d'you reckon I'm doing? Having a sauna?

WOMAN II — (bemused) Having a what?

WOMAN I — Never mind! Yeh, I'm waiting for a bus all right. Been here this past half-hour and no sign of it yet.

WOMAN II — (cheerfully) Oh, never say die, I say. P'rhaps he's having a cuppa tea.

WOMAN I — 'Oo?

WOMAN II — The bus driver. It's thirsty work, driving a bus.

WOMAN I — It's thirsty work waiting for one, an' all.

(WOMAN II sits on same bench as WOMAN I and starts disposing of her bags.)

WOMAN II Might as well take the weight off my legs, I suppose.

WOMAN I You'll be daft if you don't. I never stand when I gets a chance to sit.

WOMAN II You got trouble with your legs?

WOMAN I Varicose veins, that's what I got.

WOMAN II You never!

WOMAN I A regular scenic railway.

WOMAN II Fancy!

WOMAN I All the way up to me 'ips, they are.

WOMAN II As far as that?

WOMAN I That's right.

WOMAN II I never 'eard of them as far as that.

WOMAN I Well, you 'ave now.

WOMAN II That's right. I have, haven't I?

WOMAN I Doctor said he never seen anything like it.

WOMAN II Fancy!

WOMAN I Wanted to make me a special case.

WOMAN II What d'you mean - special case?

WOMAN I Well, you know - go into hospital and have a lot of them doctors go over you.

WOMAN II Go over you? Oh, I wouldn't like that, no, indeed I wouldn't! Did y'go?

WOMAN I Not me. Didn't fancy it.

WOMAN II I don't blame you.

WOMAN I (with a sniff) My 'usband did.

WOMAN II You mean - your husband fancied it?

WOMAN I No! Blamed me for not going. He said to me - don't you come grumbling to me again when you had the chance to have all your veins out.

WOMAN II Oh dear!

WOMAN I Very cold man, my husband.

WOMAN II Oh, my husband wouldn't have pushed me into anything like that.

WOMAN I Oh? Why not?

WOMAN II (confidentially) To tell you the truth....(looks around as if the pavement had ears) ... to tell you the truth - I'm a very shy girl.

WOMAN I (seeing her in a new light) Is that a fact?

WOMAN II (nodding) It is.

WOMAN I What exactly d'you mean - shy girl?

WOMAN II (bashfully) Well, you know ..... modest.

WOMAN I Modest?

WOMAN II That's right. My husband calls me 'Modesty Mabel'.

WOMAN I Modesty Mabel! Well, I be .....

WOMAN II I even undresses in the dark.

WOMAN I In the dark? My gawd! Whatever for?

WOMAN II (eyes lowered) Well, me husband's there, you see.

WOMAN I Well, he would be, wouldn't he?

WOMAN II And I like to keep up the delusion.

WOMAN I Delusion? What d'you mean - delusion?

WOMAN II The romantic delusion, o'course.

WOMAN I (dead serious) Oh, that one.

WOMAN II I believes in a woman keeping a bit of mystery about her.

WOMAN I Well, if you keep on undressing in the dark it would be a mystery, wouldn't it?

WOMAN II That's right, dear. That's why I do it.

WOMAN I We had to undress in the dark last winter, me and my 'usband.

WOMAN II Oh! Feeling romantic, were you?

WOMAN I Romantic - with me 'usband! You got to be joking?

WOMAN II What then?

WOMAN I Power cut.

WOMAN II Oh, that.

WOMAN I Me 'usband cracked his toe against the bed and I went flying over the what-d'you-call-it.

WOMAN II Oh dear!

WOMAN I Didn't do me varicose veins any good, I can tell you.

WOMAN II Well, it wouldn't, would it?

WOMAN I Ended up with me sleeping on me own in the best bedroom. Frozen stiff I were.

WOMAN II Very cold winter, last winter.

WOMAN I And him snoring away in the back bedroom fit to wake the dead. Only does it to annoy me.

WOMAN II Oh dear.

WOMAN I If you were married to him, he'd soon put paid to your romantic delusions, I can tell you.

WOMAN II Oh dear!

WOMAN I Had five bursts that self-same night.

WOMAN II Oh dear!

WOMAN I Three in the bathroom and two in the you-know-what.

WOMAN II Oh dear!

WOMAN I Talk about row for the shore,boys!

WOMAN II Water everywhere, was there?

WOMAN I I said to my 'usband, 'you'd better get the fire brigade', I said. And you know what he went and said?

WOMAN II Not yet I don't.

WOMAN I Well, I won't repeat the language, seeing as we're both ladies - and you so modest an'all....

WOMAN II That's right.

WOMAN I 'Fire brigade be -ahem- ,' he said, 'what we

WAIT, THERE'S MORE!

Please visit our website to buy the full script, apply for a license to perform this show (if it's available), or to explore hundreds of similar titles.

www.samuelfrench.co.uk
or, in the US www.samuelfrench.com

To be the first to know about new books, licensing releases, and enjoy other theatre-related larks, do follow us on our spangley social media channels.



Samuel French London



SamuelFrenchLtd

SF **PERUSALS**