Acting Edition

GLORIOUS!

The True Story of Florence Foster Jenkins, the Worst Singer in the World

by Peter Quilter

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SAMUEL FRENCH

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ISBN 978-0-573-00099-7

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NOTE

This edition reflects a rehearsal draft of the script and may differ from the final production.

GLORIOUS! received its UK premiere at the Hope Mill Theatre in Manchester in March 2025, with a cast featuring Wendi Peters, Charlie Hiscock and Anita Booth. The UK tour of the production began in February 2026 with the following cast and creative team:

FLORENCE FOSTER JENKINS ..... Wendi Peters
COSME McMOON ..... Matthew Morrison
DOROTHY ..... Sioned Jones
MARIA/MRS VERRINDER GEDGE ..... Caroline Gruber

Understudies/Covers
for Florence Foster Jenkins ..... Sioned Jones
for Cosme McMoon ..... Ryan Hall
for Dorothy, Maria, Mrs Verrinder Gedge ..... Ella Maria Danson

Writer ..... Peter Quilter
Director ..... Kirk Jameson
Scenographer and Costume Designer ..... Ingrid Hu
Lighting Designer ..... Mike Robertson
Sound Designer ..... Mark Goggins
Casting Director ..... JJ Bee
Costume Supervisor ..... Margaret Locke
Production Manager ..... Lewis Moore

Company Stage Manager ..... Roger Richardson
Deputy Stage Manager ..... Iz Brett
Sound No. 1 ..... Alex Loader
Head of Wardrobe ..... Jennifer Davis

GLORIOUS! was originally produced at the Birmingham Repertory Theatre (Jonathan Church, Artistic Director) on 6th September, 2005, prior to a UK tour produced by Michael Codron and Lee Dean. The production was directed by Alan Strachan, with design by Simon Higlett and lighting by Jason Taylor. The production manager was Lewis Moore. The cast and creative team was as follows:

FLORENCE FOSTER JENKINS ..... Maureen Lipman
COSME McMOON ..... William Oxborrow
ST CLAIR ..... Barrie Ingham
DOROTHY ..... Josie Kidd
MARIA ..... Janie Booth
MRS VERRINDER GEDGE ..... Lolly Susi

The production transferred to the Duchess Theatre, London, on 3rd November, 2005.

CAST

WENDI PETERS | Florence Foster Jenkins

Wendi is delighted to return to the role of Florence Foster Jenkins in *Glorious!* having originally played it to great acclaim at the Hope Mill Theatre last year.

Wendi has recently completed shooting on the new television crime drama *The Hairdresser Mysteries* and could be seen as series regular Nina Bulsara in BBC1's *Doctors*.

Prior to this Wendi played Mother Superior in the National tour of *Sister Act: The Musical*, headlined the National Tour of *The Legend of Sleepy Hollow*, and created the role of Diana in the UK premiere of *You Are Here* at the Southwark Playhouse. She played Madame Latour in the National Tour of *John Cleese's Bang Bang!* and could be seen as Mrs Baskin in the West End premiere of *Big! The Musical* at the Dominion Theatre. She previously appeared at the Dominion as Martha Watson in *White Christmas*, a role she also played to great acclaim at both the Festival Theatre, Edinburgh, and the Lowry, Manchester.

Wendi is best known for her role as Cilla Battersby Brown in *Coronation Street* – a role that she played for over four years and returned for a stint in 2014 after seven years away. Her portrayal of this much-loved character has led to appearances on many television programmes including *Celebrity Sewing Bee* for Children in Need, *Pointless Celebrities*, *Keep it in the Family*, *Celebrity Mastermind*, *Adrenaline Junkie with Jack Osbourne*, *The F Word with Gordon Ramsay*, *Kirstie's Celebrity Craft Masters* and *Celebrity MasterChef*, in which she reached the finals.

Wendi played the recurring character Cook Jenkins in three series of *Hetty Feather* (BBC) and her numerous other television credits include: Anne Cooke in *Phoenix Rise* (BBC); Lynda Babbage in *Midsomer Murders* (ITV); Nicky Connelly in *Doctors* (BBC); Queen Shania in *Hacker Time* (BBC); Kelly in *Sadie J* (BBC); Marion in *Crime Stories* (ITV); 'Podger' Pam Jolly in *Bad Girls* (ITV); *Out of the Blue* and *Cardiac Arrest* (both BBC).

Film credits include: *Gyppo*; Cilla in *Coronation St – Out of Africa* and Emily in *In Love and War*.

Further theatre credits include: *The Clockmaker's Daughter* (Cadogan Hall); Dawn in *Is There Anybody There?*, a rehearsed reading of Jim Cartwright's new play (New Adelphi Theatre, Manchester); Sylvie in *Call Me Vicky* (Pleasance Theatre); the National Tours of *Salad Days*, *Quartet*, *Wonderland* and *Oh! What a Lovely War*, Melissa Frake in *State Fair* for London Musical Theatre Orchestra (Cadogan Hall, London);

Frank and Friends – A Concert with Frank Wildhorn (Palace Theatre, Manchester); Dorothy Needham in the world premiere of *Hatched 'n' Dispatched* at the Park Theatre, London; *Rutherford & Sons* (National Tour); Kath Casey in *Our House 10th Anniversary Concert* directed by Matthew Warchus (Savoy, London); Princess Puffer in *The Mystery of Edwin Drood* (Arts Theatre, West End); Bet in *April in Paris* directed by John Godber (Hull Truck, National Tour); Mrs Metherall in *The Game* for Northern Broadsides directed by Barrie Rutter (National Tour); *Grumpy Old Women Live 2 – Chin up Britain* (National Tour and Novello Theatre, West End); *Vagina Monologues* (National Tour); *Mrs Whippy* – one woman play written by Cecelia Ahern (Dublin and National Tour, Ireland); *Vagina Monologues* (Tivoli Theatre, Dublin); Wicked Queen in *Snow White* (Orchard Theatre, Dartford); *Children Will Listen* – celebrating Stephen Sondheim's 75th Birthday (Theatre Royal, Drury Lane); Emily in *Follies in Concert* (London Palladium); Mrs Brown in *Me and My Girl*; Louise in *Murder on the Nile*; Fairy Godmother in *Cinderella*; Poppy in *Noises Off*; Kate in *Bedroom Farce* (Palace Theatre, Westcliff); Hobby in *Teechers* (Hull Truck National Tour); Sally in *Scarlet Pimpernel*; Red Riding Hood in *Into The Woods* (Wolsey Theatre, Ipswich); Sue in *A Slice of Saturday Night* (Playhouse, Derby); Jan in *Grease* (Olympia Theatre, Dublin); Cindy in *Sugar*; Miss Electra in *Gypsy* (West Yorkshire Playhouse, Leeds); *Guys and Dolls*, *Hello Dolly* (National Tours).

Radio credits include: BBC Radio 2's *Friday Night is Music Night* (guest soloist).

Wendi has performed her one-woman show *Let Me Sing And I'm Happy* at the St James Theatre, London and recently *Wendi Peters: Live at Zédel* at The Crazy Coqs, London.

MATTHEW JAMES MORRISON | Cosme McMoon

Matthew is best known for his role in *EastEnders* as Felix Baker – and his drag alter ego, Tara Misu – making history as the first soap to feature a drag queen character as a series regular.

Further screen credits include: *Boy Meets Boy* (Peccadillo Pictures/BFI Flare), *It's the Blackness*, *The Space You Need*.

Stage work include: *Blue/Orange* (Greenwich Theatre); *All That* (King's Head Theatre), *The Importance of Being Ernest*, *Silent Meat*.

Matthew trained with the Nottingham Playhouse Youth Theatre, the National Youth Theatre and the National Youth Film Academy.

SIONED JONES | Dorothy / Cover Florence Foster Jenkins

Sioned is delighted to be returning to the stage with the 20th Anniversary production of *Glorious!*, in which she originally understudied Maureen Lipman at the Duchess Theatre. Since then, she has performed in several shows in the West End; *The Letter* – again for the late, great Alan Strachan at Wyndhams, *Shadowlands* (Wyndhams & Novello); *Shakespeare in Love* (Coward); *Tolstoy* (Aldwych), understudying Maureen Lipman again in *Lettice & Lovage* at the Meniere Chocolate Factory.

At the National Theatre, Sioned worked on five shows: *Never So Good* (Howard Davies); *Oedipus* (Jonathan Kent); *All's Well That Ends Well* & *Women Beware Women* (Marianne Elliott) and the world premiere of Mike Bartlett's *13* (Thea Sharrock).

For the last five years, Sioned has worked as a director. Shows include: *The Tempest*; *Twelfth Night*; *All's Well That Ends Well* and *Macbeth* (all for Shakespeare in the Squares); *The Silent Treatment* with Sarah Louise Young (Summerhall); Holly Penfield's *Tree Woman Tales* (Voodoo Rooms) and *Diff'rent Times* at Greenwich Studio Theatre and on screen. She also directed two short films: *The Juror* and *The Interview* – starring Robert Lonsdale and Leah Brotherhood. Sioned is also a practitioner for RADA Business and an avid potter and painter.

CAROLINE GRUBER | Maria / Mrs Verrinder Gedge

Theatre includes: *Witness for the Prosecution* (County Hall, London); *As Long As We Are Breathing* (Arcola); *Little Women*, *The Machine Stops*, *Abandonment* (York Theatre Royal); *The Arc* (Soho Theatre) *The Narcissist* (Chichester Festival Theatre); *Leopoldstadt* (Wyndhams Theatre) *2000 Years* (Royal National Theatre); *Six Degrees of Separation* (Manchester Royal Exchange); *Love Me Slender* (New Victoria, Stoke); *On the Razzle* (Moving Theatre); *What Every Woman Knows* (Watermill); *Nice Dorothy*, *Return of the Prodigal*, *The Artifice*, *The Dutch Courtesan*, *His Majesty*, *Penny for a Song*, *Cat With Green Violin*, *Play with Repeats* (Orange Tree Theatre); *The Corn is Green* (Greenwich Theatre); *Steaming* (Belgrade, Coventry); *Milk and Honey* (Library, Manchester); *The Clandestine Marriage* (Compass Theatre) as well as repertory seasons at Pitlochry and Chester.

Television includes: *Grace*, *Doctors*, *The Jury: Murder Trial*, *Mr Bates vs The Post Office*, *FBI International*, *Einstein and Eddington*, *My Dad's The Prime Minister*, *Sir Gadabout*, *Bottom*, *Stick With Me Kid*, *Rory Bremner (Who Else?)*, *The Bill*, *TV Squash*, *Heil Honey I'm Home*, *Harry Enfield's Television Programme*, *Who Dares Wins The Upper Hand*, *Grange Hill*, *Minder*, *Sorrel and Son*.

Film includes: *Disobedience*, *Too Many Gods*, *Break Point*.

RYAN HALL | Cover Cosme

Ryan Trained at Mountview Academy of Theatre Arts.

Credits include: Robbie in *Cougar* (53two); Double J in *Saturday Night Fever* (Royal Caribbean and Bass); Choral Monk in *Blondel* (Union Theatre).

Ryan has also appeared in many pantomimes up and down the country, playing Gaston in *Beauty and the Beast*, Prince Charming in *Snow White and the Seven Dwarfs* and most recently appearing as Prince Charming in *Cinderella* at the Contact Theatre Manchester.

Ryan is very excited to be joining the cast of *Glorious!* and touring the UK.

ELLA-MARIA DANSON | Cover Maria, Dorothy and Mrs Verrinder-Gedge

Ella-Maria trained on the BA (Hons) Musical Theatre course at Mountview Academy of Theatre Arts, preceded by studies at Pendleton College and PPA.

Since graduating, her notable credits include cover 'Florence, Maria, Dorothy, and Mrs Verrinder-Gedge' in the Hope Mill Theatre production of *Glorious!*; 'Kerry' in *Cryin Air* (53two), which won the OFFCUT festival and is slated for a full-length production later in 2026; 'Dandini' in *Cinderella* (Contact Theatre); 'Celia' in *Off the Record* (OFFCUT 2024, 53two); 'Lily' in *The Great Christmas Sleighride* (Southport Atkinson) 'Cathy' in *The Last 5 Years* (Altrincham Garrick); and Woman 2 in *Showtune* (Union Theatre).

Ella-Maria is thrilled to join the UK Tour of *Glorious!* this year, celebrating its 20th anniversary, and would love to thank her family and friends for their unwavering support!

CREATIVE

PETER QUILTER | Writer

Peter's plays have been produced in fifty countries around the world and translated into more than thirty languages. He has had three successful shows in the West End, a hit run on Broadway, an Oscar-winning movie, and has twice been nominated for the Olivier Award – Best New Play and Best New Comedy.

Glorious! was his first London and international success. It had its premiere at Birmingham Rep before coming into the Duchess Theatre in the West End for a six-month run. The production starred Dame Maureen Lipman, was directed by Alan Strachan and produced by Michael Codron. The show received both an Olivier Award nomination and a WhatsOnStage nomination as Best Comedy of 2005. The show has since been produced around the world, including runs in Sydney, Tokyo (also on TV), Rio de Janeiro, Barcelona, Chicago, Toronto, Rome, Berlin, Vienna, Warsaw (also on TV), Budapest, Athens and Kyiv. Later this year, the play will also open in China. The comedy has reached an audience in theatres of two million people. Twenty years since its premiere, the author is thrilled that the Hope Mill production is now touring the UK with a new version of the script in the hands of a brilliant cast and creative team.

Peter is also known for his play with music about Judy Garland, *End of the Rainbow*. This show had its world premiere at Sydney Opera House in Australia, winning a clean sweep of Best Actress awards for Caroline O'Connor. The show had a new UK staging in 2010, directed by Terry Johnson, produced by Lee Dean, and starring Tracie Bennett. The show transferred to London's Trafalgar Theatre where it had a sold out run and received four Olivier nominations, including Best Actress and New Play. This acclaimed production transferred to the Belasco Theatre on Broadway in 2012, where it was nominated for three Tony Awards. The play has since been performed worldwide and all over the USA. In 2019, the script was adapted for the hit movie *Judy* which won Renée Zellweger the Golden Globe, the BAFTA and the Oscar for Actress in a Leading Role. A London revival of the show opens in May at the Soho Theatre Walthamstow, starring the extraordinary Jinkx Monsoon.

Peter's other work includes the two-actor comedy *Duets* which was recently broadcast 'live' on television in Paris and is currently enjoying the fourth year of a record breaking success in Brazil. He is also author of the all-female play *Step By Step*, the popular comedies *Snowbound*, *The Morning After* and *The Dating Game*, and the West End pop musical *Boyband* (Gielgud Theatre, summer 1999).

His latest comedy, *Allegra* (the touching story of a woman who cannot stop singing), will tour the UK in May and June this year, produced by Thomas Hopkins, directed by Stephen Mear, and starring Dame Maureen Lipman. Peter and Maureen reuniting two decades after they worked together on *Glorious!*

Official website for Peter Quilter – www.peterquilter.net

KIRK JAMESSON | Director

Kirk is thrilled to be returning to *Glorious!* having first presented his revival of the play at the Hope Mill Theatre in Manchester. In 2024 Kirk presented the European Premiere of Andrew Lippa's *I Am Harvey Milk* at Cadogan Hall, starring Sierra Boggess and Joel Harper-Jackson. The same year he also presented a revival of Jonathan Tolins' comedy *Buyer and Cellar*, starring Rob Madge at the new Kings Head Theatre before transferring to Theatre Royal Plymouth. Kirk also presented a major revival of Simon Stephens' play *Song From Far Away* at HOME MCR starring Will Young. The production subsequently transferred to the Hampstead Theatre in London and was broadcast on BBC Radio 4.

In 2022 Kirk presented the European Premiere of Matthew Lombardo's *Who's Holiday?* starring Drag Race alumni Miz Cracker. The play opened at HOME MCR before transferring to Southwark Playhouse in London. The year prior he also directed a reimagined production of *I Love You, You're Perfect, Now Change*, which was filmed at the London Coliseum and is now available to rent on Broadway HD.

In 2019, Kirk presented the UK's first stage adaptation of Dreamworks' *Madagascar* starring X-Factor winner, Matt Terry. Since then the production has toured Asia, Australia and North America and toured the UK three times.

Other works include the 10th Anniversary Concert Production of Howard Goodall's *Love Story* (Cadogan Hall, London); the new family musical *Magical Merlin* (Fortune Theatre, London); *The Distance You Have Come* (Apollo Theatre, London); *Peter Pan* (Barn Theatre); Stephen Sondheim's *Marry Me A Little* (Barn Theatre) and *Just So* (Barn Theatre); the German Premiere of Jason Robert Brown's *The Last Five Years*, *Seussical: The Musical* (Arts Theatre); *Annie Get Your Gun* (The Union Theatre); *Privates on Parade* (The Union Theatre) and *Dames at Sea* (The Union Theatre).

Kirk has a long history directing students in training, with recent productions including *Made in Dagenham* (ICT, Manchester); Disney's *The Little Mermaid* (Guildford School of Acting); *Nine to Five* (LSMT); *Urinetown* (Royal Welsh; *Chicago* (The Arden); *Candide*, *Lucky Stiff* and *Pippin* (all for the University of Central Lancashire).

INGRID HU | Scenographer & Costume Designer

Ingrid is a Taiwanese-born, London based scenographer, designer and artist. Prior to receiving her MA from Central St Martins, she trained in scenography with Petr Perina, disciple of the renowned Czech scenographer Josef Svoboda. Her scenography practice is rooted in the Eastern European tradition of stagecraft and artistic experimentation.

After graduation, she spent seven years at the award-winning Heatherwick Studio where she gained skills and experience as a designer in a wide range of projects, including the UK Pavillion for the 2010 World Expo in Shanghai for which she received a D&AD in Spatial Design. She developed her interest in materiality and interdisciplinary thinking during this period and her work continues to reflect her practice-based research in these areas.

She has designed set and costume for live performances in the UK and abroad. Her design for 'The Global Playground' (Theatre Rites/ Manchester International Festival) was selected to take part in the Prague Quadrennial in 2021.

Theatre credits include: *Twelfth Night* at Cambridge Arts Theatre; *Glorious!* at Hope Mill Theatre, Manchester; *Soft or Spiky* at Polka Theatre/ UK tour; *Buyer & Cellar* at King's Head Theatre, London; *Now, I See* at Royal Stratford East Theatre, London; *Something in the Air* at Theaterrevier Schauspielhaus Bochum, Germany; *Turandot* at Arcola Theatre, London; *Song From Far Away* at HOME Manchester & Hampstead Theatre; *We Need New Names* at Brixton House/UK tour; *In the Net* at Jermyn Street Theatre, London; *No Particular Order* at Theatre 503, London; *The Global Playground* for Manchester International Festival & Theatre Rites; *Chotto Xenos* for Akram Khan Company/ world tour; *Athena* and *A Kettle of Fish* at The Yard Theatre, London; *A Slightly Annoying Elephant* at Little Angel Theatre, London; *Light/Dark* at Uppsala Konsert and Congress, Sweden; *Curiouser* for Dybwikdans and Flexer/Sandiland, UK/Norway tour; *Zeraffa Giraffa* at Little Angel Theatre and Clapham Omnibus Theatre, London; *We Raise our Hand in the Sanctuary* at The Albany, London; *1908 Body and Soul* at Jacksons Lane Theatre, London; *You May!* at The Place, Arnolfini, UK; Onassis Culture Centre, Greece.

MIKE ROBERTSON | Lighting Designer

An Olivier Award Winner, Bibi Ferreira Award Winner and What'sOnStage, CATS and Olivier Nominee Mike is a graduate of The Guildhall School of Music and Drama.

Based in London his work thankfully takes him all over the world designing lighting for plays, musicals, operas and concerts together with

events, architecture and special projects. He has many credits in the West End, New York, on tour and in regional rep. On foreign shores he has lit stage shows in Brazil, Mongolia, China, France, Monaco, Finland, Germany, Norway, Sweden, Hong Kong, Macau, Zimbabwe, Mexico, Cuba and the USA.

In the theatre recent acclaim came for *Death Comes To Pemberley*, *The Shadow In The Mirror*, *Little Women*, *Cinderella*, *Janie Dee's New World Cabaret*, *Putting It Together*, *Three Men In a Boat*, *The Silver Cord*, *Coppelia*, *A Midsummer Night's Dream*, *Aladdin*, *Are You As Nervous As I Am?*, *Jarman*, *Dazzling Diva, Charlie & The Chocolate Factory*, *Riot Act*, *A Christmas Carol*, *Trolle*, *School of Rock and Sex Crime*.

Other shows include: *Fascinating Aida*, *Macbeth*, *Billy Elliot*, *Girlfriends*, *Annie*, *Privacy*, *The Rubenstein Kiss*, *The Philanthropist*, *Honeymoon In Vegas*, *Monstrous Bodies*, *The Owl & The Pussycat*, *A Princess Undone* and classics *Much Ado About Nothing*, *Camelot*, *State Fair*, *When We Were Women*, *Art*, *The Sisterhood*, *Great Expectations* and *Toast*.

Outside of the theatre his team have lit hundreds of concerts and events even designing the interior lighting for aircraft including Virgin Atlantic J2000 fleet and the concept for the Airbus A380.

Mike recently created the New Colour Blue series for global giant Lee Filters, immodestly one of them is called Robertson Blue!

NICK BARSTOW | Music Supervisor

Nick Barstow is a musical director, composer, arranger and orchestrator. He's currently writing new musical *Every Day*, based on the novel of the same name, which will receive its premiere performance at the Birmingham Hippodrome this Summer as part of National Youth Music Theatre's summer season.

Theatre credits as Musical Director/Supervisor: *Sing Street* (Lyric Hammersmith); *Much Ado About Nothing* (RSC); *Next to Normal* (Wyndham's Theatre and Donmar Warehouse); *Bonnie & Clyde* (Garrick Theatre, Arts Theatre); *Rags* (Park Theatre and Hope Mill); *It's Only Life* (Union); *The Terrible Infants* (Wilton's); *Wonderland* (UK Tour); *The Burnt Part Boys* (Park Theatre); *I'm Getting My Act Together and Taking it on the Road* (Jermyn Street Theatre); *Princess Ida* (Finborough Theatre).
As Composer: *Wizard of Oz* (Watermill), *Peter Pan* (Barn Theatre); *A Christmas Carol* (Middle Temple Hall); and European *Much Ado About Nothing* (UK and French tour); *A Comedy of Errors* (French Tour).

Recordings include the Original London Cast Recordings of *Next to Normal*, *Bonnie & Clyde* and *Rags*.

Television includes: Gareth Malone's *The Choir* (BBC).

Films include: *Next to Normal* (PBS Great Performances); *Closer Than Ever* (Broadway HD); *I Love You, You're Perfect, Now Change* (Broadway HD).

MARK GOGGINS | Sound Designer

Mark has been involved in musical theatre for many years, as musical director, keyboard player, accompanist and teacher. Until 2024 he held the post of Reader in Music Theatre at the University of Central Lancashire, where he also directed the award-winning UCLan Chamber Choir.

He has worked on many national and international touring shows including *The Lion King*, *Wicked*, *Shrek*, *The Sound of Music*, *Chitty Chitty Bang Bang*, *The Producers*, *Cats*, *Starlight Express* and *Beauty and the Beast*.

Mark has conducted at many of the UK's leading concert venues including the Royal Festival Hall, Birmingham Symphony Hall and the Bridgewater Hall, where he has also performed with the Hallé Orchestra, as well as on BBC Radio 3 and Radio 4.

Recent composing/sound design credits include *Blue Stockings*, *Let The Right One In*, *Jane Eyre*, *The Curious Incident of the Dog in the Night-time*, *Quiz* and *Macbeth*. Mark was the sound designer for the Hope Mill Theatre production of *Glorious!* in 2025.

JJ BEE | Casting Director

JJ Bee trained at the Royal Central School of Speech and Drama, and is a BAFTA Connect Member.

His credits include working as Casting Director for the BAFTA Children's & Young People Award-nominated Jamie Johnson and a range of projects for major broadcasters and platforms. In his career to date, he has worked on productions across BBC, Sky, Netflix, The CW, Disney, Channel 5 and Nickelodeon.

Recent credits include as Casting Director:

Television: *Jamie Johnson* (S6, S7 BBC); *Jamie Johnson FC* (S1, S2, S3, S4 – BBC); *Pickle Storm* (S1 – BBC); *Football Fantastics* (S1, S2, S3 – BBC).

Film: *Murder Ballads: How to Make It in Rock 'n' Roll.*

LEWIS MOORE | Production Manager

Lewis began his training at the Royal Central School for Speech and Drama in Technical and Production Management; swiftly becoming a Theatre Technician at the New Wolsey Theatre, Ipswich and was most recently Resident as Technical Manager at The Birmingham Hippodrome, Lewis now works as a freelance Production Manager with Core Production Services, working on a broad range of high-quality performances for Producers such as Xroads Pantomimes and BYMT, establishing an efficient, dedicated, and high calibre practice early in his career. Lewis also often works as a Stage Manager, Production Carpenter, Lighting Designer, Production Electrician, Set builder, Prop maker and Sound No 2, to ensure that his skills are always current.

Lewis is delighted to be working with T H Productions on this UK Tour of *Glorious!* Production Manager: *The King Stone* (ADMA, Midlands Tour); *Robin Hood* (Xroads, Manchester Opera House); *Choreomania & The Naughty Carriage on the Orphan Train* (BYMT, Birmingham Hippodrome); *Snow White* (Xroads, Churchill Theatre Bromley); *Jack & the Beanstalk* (Little Wolf Entertainment, Bromsgrove Arts Centre); *Peter Pan* (Xroads, Southend Cliffs Pavillion); *Jack & The Beanstalk* (Little Wolf Entertainment, Assembly Halls Tunbridge Wells); *Bombay Superstar* (Phizzical, UK Tour); *Wonderville Magic & Cabaret* (CDM Productions with PCJ Entertainment & Katy Galloway, West End); *Bleak Expectations*, *Camp Albion*, *Whistle Down the Wind* (The Watermill, Newbury); *Feel Play* (Split Second, Outdoor Theatre Festival Tour); *Cinderella* (Little Wolf Entertainment, The Core Theatre); *Into Battle* (Soft Wings, Greenwich Theatre; *Oliver Twist* (Film) (Leeds Playhouse); *Operation Crucible* (McGill Productions & Sheffield Theatres); *Goldilocks and the Three Bears, Trio, Burke & Hare, The Birds & The Bees, Jack & The Beanstalk, Never Lost At Home, Snow Queen* (New Wolsey Theatre); *No Horizon* (Right Hand Theatre, UK Tour); *Cinderella* (Arts Depot), *The Laramie Project*, *Fantastic Mr Fox* (New Wolsey Theatre Young Company); *Pride & Prejudice* (Theatre Royal Bury St Edmunds); *Babies*, *The Dickens Girls* (BYMT, New Wolsey Theatre); *Little Shop of Horrors* (London Studio Centre, The Pleasance).

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THOMAS HOPKINS PRODUCTIONS | General Management

Thomas Hopkins Productions (THP) was founded in 2019 by award-winning theatre, film, television, and radio producer Thomas Hopkins. Since its inception, THP has worked on over 150 live theatrical productions and numerous productions created and filmed specifically for platforms such as Sky, BBC, Amazon Prime, BroadwayHD, Broadway On Demand and the educational platform Digital Theatre Plus. THP is recognised as an industry leader, specialising in transatlantic partnerships and supporting productions through its full-service organisation.

THP's productions include the return of the critically acclaimed UK tour of *The Talented Mr Ripley*, new productions on tour of *Allegra* starring Dame Maureen Lipman and *Glorious!* starring Wendi Peters. On Broadway: Robert Icke's *Oedipus*, new musical *Two Strangers (Carry a Cake Across New York)* and *Liberation*. In London THP will produce the UK premiere of *The Jonathan Larson Project*. In 2025 THP produced *This Bitter Earth*, directed by Grammy Award, Emmy, and three-time Tony Award–winning Billy Porter, at the Soho Theatre in London's West End, as well as the highly regarded *Rose*, starring Dame Maureen Lipman at the Ambassadors Theatre. THP is passionate about creating new theatrical experiences and productions. Among THP's current slate of development, some of the highlights include a new version of Boy George's autobiographical musical *Taboo*, with plans to open in 2027; a new family musical by Olivier Award–winning composer Vikki Stone, based on the iconic BAFTA-winning BBC TV show *Maid Marian*; and *Her Merry Men* by Sir Tony Robinson.

Closing out 2026, THP will be producing the major UK revival of Alan Menken and Howard Ashman's hit musical *Little Shop of Horrors* directed by Tony-nominated Carrie-Anne Ingrouille, running at The Hope Mill Theatre for a ten week run followed by a six week run at The Liverpool Playhouse.

PRODUCERS

THOMAS HOPKINS | Producer

Thomas Hopkins is the founder of Thomas Hopkins Productions. Born in East Sussex, he is an accomplished theatre, film, television, and radio producer and general manager. Thomas has emerged as a leading figure in the arts;establishing a legacy of creativity and innovation within the Hopkins family. He began his artistic journey at an early age, culminating in a full scholarship to the Urdang Academy in Covent Garden. Here he pursued a BA in Musical Theatre. In addition Thomas holds a BA in English and Drama from Middlesex University.

In 2009, Thomas transitioned from performing to production, managing his first West End musical at the Comedy Theatre (now the Harold Pinter Theatre) and his inaugural West End play at Trafalgar Studios. Over the past twenty years, he has garnered extensive experience across various scales and levels of the theatre industry, driven by the guiding principle that "The Future Is Ours to Create."

Thomas is a distinguished member of both the League of Independent Producers and the Society of London Theatre, as well as a voting member of the Olivier Awards. Furthermore, Thomas is a trustee of the charity Just Add Milk, committed to enhancing accessibility within the industry through workshops, new plays, educational programmes, and the Luke Westlake scholarship.

www.thproductions.co.uk

CRAIG HAFFNER & SHERRY WRIGHT | Producer

Craig Haffner and Sherry Wright are the founding partners of Haffner Wright Theatricals, a critically acclaimed production company creating bold, artist-driven theatre on Broadway, in London's West End, and internationally. Their work has been honoured by the Tony Awards, Olivier Awards, Grammy Awards, Drama Desk Awards, Drama League Awards, Chita Rivera Awards, Lucille Lortel Awards, and Outer Critics Circle Awards, with numerous nominations and wins.

Their Broadway producing credits include *Plaza Suite* starring Sarah Jessica Parker and Matthew Broderick (Broadway and London); *The Wiz* (Broadway and national tour); *Appropriate* (Tony Award winner); *Beetlejuice*, David Byrne's *American Utopia* (Tony Award winner); *Paradise Square* (Tony Award winner); *Grey House*, *Once Upon a One More Time*, *Children of a Lesser God* (revival); *Ragtime* (revival), and recent productions *Liberation*, *Two Strangers*, and *Oedipus*. In the West End they produced *This Bitter Earth* and off-Broadway they produced *Data* and *Prince Faggot*. Their international credits include the UK tour of *The Talented Mr Ripley*.

Upcoming projects include the Broadway-bound musical *Midnight in the Garden of Good and Evil* (Jason Robert Brown, Taylor Mac, Rob Ashford) and the UK tour of *Little Shop of Horrors*, along with new plays and musicals including *A New Kind of God*, *Becoming Nancy*, *A British Invasion*, and *The Haunted Abbey*.

Craig and Sherry are Tony Award voters, full members of The Broadway League, and founding co-producers of the Museum of Broadway. Craig Haffner is an Emmy Award–winning member of the Directors Guild, Writers Guild, and the Television Academy.

SAMS ENTERTAINMENT | Producer

SAMS Entertainment, founded by Tony Award-winning producers Sam Houlihan and Sam Biondolillo, is a New York-based producing company dedicated to theatre that is both artistically vibrant and accessible. The company is inspired by the core belief that producing should be collaborative, transparent, and rooted in trust – opening doors for new voices while supporting work that resonates with contemporary audiences.

On Broadway, the Sams have produced award-winning shows including Thornton Wilder's *Our Town*, the acclaimed revivals of *Merrily We Roll Along* and *Gutenberg! The Musical!*, and Alicia Keys' *Hell's Kitchen*. SAMS' reach extends beyond Broadway. In the United Kingdom, their producing credits include the UK tour of *The Talented Mr Ripley* and *The Frogs* at Southwark Playhouse.

In addition to producing, SAMS offers comprehensive management and consulting services. Partnering with artists and creative teams from the earliest stages of development through performance, providing structure and support that encourages both artistic freedom and financial clarity. Their model is designed to invite collaborators and investors into the process itself, not just the final result, fostering an environment of openness and shared purpose.

Driven by a belief in the transformative power of theatre, Sam Houlihan and Sam Biondolillo are committed to creating work that inspires, challenges, and endures – theatre built for today's audiences and for generations to come.

www.samsent.com

MELISSA & BRADFORD COOLIDGE | Co-Producer

Excited to return to UK where they produced on *The Talented Mr. Ripley*, *The Frogs and White Rose: The Musical*. *Broadway: Chess*, *Our Town*, *Gutenberg!*, *Merrily We Roll Along*. Producers on various films, including: *Prince Avalanche*, *Joe*, *What Maisie Knew*, and *The Disappearance of Eleanor Rigby*. Currently developing many exciting new stories. Shoutout to their four kiddos!

NO GUARANTEES | Co-Producer

No Guarantees Productions is the Tony Award-winning, theatrical production company bringing artist-driven, universally appealing stories to life. No Guarantees Productions has produced James Ijames' Pulitzer Prize-winning play, *Fat Ham*, Sam Mendes and Jez Butterworth's collaboration, *The Hills of California*, Rob Icke's production of *Player Kings* starring Ian McKellen as Falstaff, Nell Benjamin and Laurence O'Keefe's musical *Huzzah!* at The Old Globe Theatre, directed by Annie Tippe, and Cinco Paul's stage adaptation of his hit TV show, *Schmigadoon!*, directed by Christopher Gattelli., amongst others. Tony Award-winning co-productions include *Sunset Blvd.*, *Merrily We Roll Along*, *Stereophonic*, *Hadestown*, *Company*, *The Lehman Trilogy*, and *Leopoldstadt*.

CHARACTERS

FLORENCE FOSTER JENKINS – Eccentric American lady, in the autumn of her years. The real Florence was in her 70s, but the part has been played to perfection by actresses of lesser years. So casting should be for someone in her 50s and upwards. It is not necessary that the actress is a great singer. It has been performed with equal success by good singers singing badly and funny non-singers singing badly.

COSME McMOON – A pianist, early thirties. Ideally the actor will be able to play piano, but if this is not possible, then his playing can be dummied with the music played offstage.

An actress to play all of these roles:

DOROTHY – Florence's friend, of similar age

MARIA – Florence's Italian cook

MRS VERRINDER-GEDGE – An American society lady of late middle age

SETTING

The entire play is set in New York.

Florence's apartment at the Hotel Seymour.
The Melotone recording studio, 54th Street.
Ballroom of the Ritz Carlton Hotel, with added decor.
The stage of Carnegie Hall.

TIME

1944

NOTES ON THE PRODUCTION

Recorded music and/or video projections are suggested at the opening of the play and between the scenes. Note that the play requires several very quick costume changes.

AUTHOR'S NOTE

Welcome to *Glorious!*

This play had its world premiere back in 2005, on tour and then in the West End, where it starred Dame Maureen Lipman. That original version of the show had a cast of six and went on to be produced around the world. A few years into this adventure, I started getting requests from professional theatres to ask if I would consider a version with a smaller cast. I had a crack at it and, ultimately, the new three-actor version became produced almost as regularly as the six-actor version.

When the time came for a UK revival at the Hope Mill Theatre in Manchester (2025) they chose to present the smaller version and I used that opportunity for a full re-write of the text. The original six-actor version is still available to read and perform and is also published by Concord Theatricals. But I am delighted to now also have this "alternative" version on the shelves and on the stage.

Now then, if you have bought this book after enjoying watching the wonderful 2026 touring production – you will be questioning why a three-actor version was presented with four actors!?

Well, when you go out on tour, you need a large company of actors, understudies and stage managers. It takes a village. So, we decided to keep them all busy and have four people on stage instead of three. Simple as that. This text is officially a three-actor version, but (like us) you are welcome to add a fourth or even a fifth actor, if you prefer.

Thank you for listening.

P.S. Like Florence herself, I hope this play encourages you to ignore your critics and pursue your dreams.

Best wishes to you all,

Peter Quilter

I'd like to dedicate this new publication of "Glorious!" to my friend Shelley Chapman.

Quite often in these "dedication" situations, us authors immediately plump for family members or partners, or even perhaps loved ones no longer with us. But in doing so, we sometimes under-value the importance of friendship. How the support, love and enthusiasm offered by friends helps to keep us going. Writing is a solitary business and the professional theatre world sometimes leaves you frozen with anxiety. So, having a good friend who helps you in your struggles and also explodes with joy at your victories is vital, essential and very, very welcome.

So, here's to you, Shelley. Thank you! xx

ACT ONE

Scene One

(Music begins – a beautifully sung recording of "Adele's Laughing Song" *by Strauss. As this plays, we see a series of projected images and film footage that depict New York in the early forties – duration of about 90 seconds.*[*] *The images end and the music fades down as a spotlight rises on* **COSME McMOON**, *an attractive, slightly effeminate young American man in his early thirties. He is holding a bunch of red roses.)*

COSME. I was once accused of being a pseudonym. Now I've been called some things in my time – and if I'm honest, most of those things were true. But to call me a pseudonym is kind of ridiculous. If you were to choose a name for yourself, is it at all likely that name would be "Cosme McMoon". I hardly think so. Permit me then to assure you that I am a real person and in fact this entire story is real. And I want you to remember that – it's all true, all of it… The year was 1944. The world was in chaos. But even so, if you searched carefully you could still find people living in their own cocoons – determined to live their lives exactly as they wanted and to view everything about them through rose-tinted spectacles, all appearing bright and pink and happy.

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[*] A licence to produce *Glorious!* does not include a licence to publicly display any third-party or copyrighted images. Licensees must acquire rights for any copyrighted images or create their own.

To some that's madness – but I envy it... The sequence of events began in a restaurant in New York where my piano playing took second place to a colourful and pungent buffet and the sound of gnashing teeth. A lady in the autumn, or perhaps even the harsh winter, of her years emerged between two extraordinarily lush cauliflowers and flashed a smile at me. I managed to smile back – something of a triumph given the circumstances – and she asked if I might be available to meet with a great singing star who was looking for a new pianist. The woman in question was 'Florence Foster Jenkins'. She was unknown to me. However, her address was an apartment at the Hotel Seymour in Manhattan – which suggested she had wealth, and that was a good start as I needed the money. I agreed, and this lady, Dorothy, tilted her head in a cute way and asked if I would bring a bunch of red roses. "All the nice gentlemen bring Madam flowers", she said. Not wanting to be seen as less than a gentleman, armed with the roses, I made my way to the long velvet corridors of the hotel. And that's where my life changed; and our story begins...

(The music raises to full volume again and the spotlight follows **COSME** *to a doorway at the far edge of the stage. He rings the doorbell. The music crescendos and ends as the door opens and the face of* **FLORENCE FOSTER JENKINS** *peers out.* **FLORENCE** *is an eccentric, energetic American lady in the twilight of her years.)*

FLORENCE. Ah! There you are!

COSME. Hi. I'm Cosme.

FLORENCE. But of course! I had no idea you were so remarkably young and attractive.

COSME. What a coincidence – I had no idea either!

FLORENCE. *(After a giggle.)* …Do come in.

*(***COSME** *enters. The door closes and the spotlight fades out. Lights rise on the apartment of Florence Foster Jenkins at the Hotel Seymour.)*

Are those for me?

COSME. They are.

*(***COSME** *hands her the red roses.)*

FLORENCE. How very thoughtful – and how completely unexpected.

COSME. Yes, I'm full of surprises.

FLORENCE. I don't doubt that. *(She giggles again.)* …Do sit down.

*(***COSME** *edges towards the nearest chair as* **FLORENCE** *puts the roses to one side.)*

No – not there! Here. I think you'll find that more comfortable. That's a *man's* chair!

*(***COSME** *settles into the alternative grand armchair.)*

Do feel free to smoke, if you wish.

COSME. I don't smoke, but thank you.

FLORENCE. Would you like a drink? I have some lovely fruit tea.

COSME. Sounds perfect.

FLORENCE. Good. Would you ring?

COSME. Excuse me?

*(***FLORENCE** *gestures to a little bell on a side table nearby.)*

...This?

FLORENCE. A little tinkle.

*(**COSME** rings the bell.)*

FLORENCE. ...It really is so very, very nice to meet you... And you have such an unusual name... Cosme.

COSME. Yes, my parents had a strange sense of humour.

FLORENCE. Though it's poetic. 'Cosme McMoon' – very musical.

COSME. Yes – I should have been an operetta.

*(**FLORENCE** chuckles at this.)*

FLORENCE. "With Cosme McMoon at the piano". Yes, I do like that.

COSME. You haven't heard me play yet.

FLORENCE. Oh, I've no doubt you'll be wonderful. And you've come so very highly recommended as a replacement for George.

COSME. George?

FLORENCE. My former pianist. He played for me for nearly ten years. But now he has lots of difficulties. Indigestion. On a bad day he would make more noise than the actual piano. Which is no good at all.

COSME. No.

FLORENCE. But I'm sure we won't have that problem with you.

COSME. I certainly hope not.

FLORENCE. Me too. Some afternoons, it was like the 1812 Overture in here...! – Please ring again.

*(**COSME** rings the bell a second time, on this occasion with more force. After a short pause,*

the sound of a pan being slammed down is heard offstage accompanied by a loud yell of frustration.)

Ah, that sounds promising. Here she comes.

(Enter **MARIA***, the italian cook – tired and angry.)*

MARIA. Si?!

FLORENCE. Tea and cake for our guest.

MARIA. E cos'intende per tè e torta? Quante volte lo devo spiegà? Sono la tua cuoca, non la maledetta cameriera! Solo pecché preparo 'a torta, non vo di che la devo servire a su maestà e ai suoi ospiti ridicoli. Lei mi paga una miseria, quindi, se non vuole 'a torta in faccia, meglio che se la serve da sé!

FLORENCE. *(Pause.)* ...Do you speak Italian, Cosme?

COSME. No.

FLORENCE. ...Me neither. *(To* **MARIA***.)* – Just the tea then?

MARIA. Ewww! Madonna Santa!

(Disgruntled, **MARIA** *exits back into the kitchen.)*

FLORENCE. Such a passionate language. I'd love to understand a little more. I'm sure what she says is very colourful... I hope to replace her soon. – Is the chair comfortable?

COSME. Er – yes, thank you.

FLORENCE. Quite big for this apartment, really. But I couldn't let it go. There would be nowhere for the men to sit, would there?

COSME. I guess not.

FLORENCE. How nice it is to meet a young man who is interested in sharing my love of music. I have always been tremendously interested in young musicians. We have helped many of them through my clubs and societies – and some have gone onto promising careers. I'm sure we will hear from them in the future.

FLORENCE. Music means so much to me! That is why I perform. I am so looking forward to singing at the annual ball next month. Last year's was quite an event! But first, we have my new recording to take care of. Have you heard any of my records?

COSME. There's more than one?

FLORENCE. No, but *plural* sounds so much better.

COSME. I haven't had the opportunity.

FLORENCE. I recorded *"The Bell Song"* from Lakmé.

COSME. Very nice.

FLORENCE. We did it at Melotone Studios. Such *kind* people! At first they seemed surprised that when recording I simply sang through the song just once. But I feel that if you don't get it right the first time, you won't do it any better the second – so why tire yourself? That's why I don't find recording anywhere *near* the trial most of my fellow artistes do.

*(***MARIA** *enters, pushing a large tea trolley.)*

(On it stands a slice of cake and a pot of fruit tea, plus plates, napkins, cutlery and cups.)

Thank you, Maria.

*(***FLORENCE** *points to an area close to* **COSME**.*)*

There! Li! La!

*(***MARIA** *ignores* **FLORENCE** *and parks the trolley at the far end of the room.)*

...Thank you Maria!

MARIA. Ma che!? Può ringraziarmi domain quando le dico che qua – non ce torno chiu! *(Directly to* **COSME**.*)* Ha!!

*(***COSME** *jumps in surprise.* **FLORENCE** *just smiles and shrugs, having not understood a word.* **MARIA** *exits back into the kitchen.)*

COSME. She only brought one piece of cake. Are you not –?

FLORENCE. No. I'm cutting down. Shall I pour? I don't like it very strong.

COSME. That's fine.

*(***FLORENCE** *pours the tea.)*

FLORENCE. Do you enjoy playing the piano?

COSME. Yes, I do. Though it's always a struggle to earn enough dollars each month.

FLORENCE. Well, worry not. I shall pay you an extortionate amount.

COSME. Good! That really is music to my ears. It will make my bank manager very happy.

FLORENCE. Oh, I shouldn't worry about him.

(She hands **COSME** *the piece of cake.)*

I don't like banks. They always seem to be writing to me and warning me about things. I do wish they would leave me alone. I'm a very busy woman.

*(***COSME** *takes a bite of the cake.)*

...Moist?

COSME. No, I'm fine.

FLORENCE. ...I meant – the cake?

COSME. Oh – er, sure – just right. And even little silver balls on top. You're spoiling me.

FLORENCE. I know – aren't I wicked! *(She giggles again.)* I do long for a piece myself. But I must resist or I shan't fit into any of my costumes. They are very spectacular.

FLORENCE. I make them all myself. It is such a bore if you have to keep letting them out at the waist. So I follow a strict regime.

(Her eyes linger on the cake as he takes another bite. She licks her lips.)

COSME. So – erm – is there anything you want to ask me?

FLORENCE. Oh no. We'll just get to know each other as we go along. Though, you are aware I need someone to begin playing for me immediately?

COSME. Oh, yes. Your friend Dorothy has already given me all the sheet music.

FLORENCE. Has she?

COSME. Yes. She came to the restaurant where I play background music. I offer them Chopin as they chew on their meatloaf. It's my contribution to the war effort.

FLORENCE. And I'm sure the diners very much appreciate what you do.

COSME. Oh, I don't think anybody actually notices I'm there. I'm hidden behind the salads. Obscured by broccoli. It's quite challenging.

FLORENCE. It must be. You need an artistic venture to raise your spirits. Now are you sure Dorothy gave you everything? Including for the recording, the ball and the recital at the Sherry Netherland Hotel?

COSME. Yes, I think so. I know most of the pieces quite well anyway.

FLORENCE. Thank goodness you do! You'll be very nervous – we always have a huge crowd. Eight hundred each year at the Ritz Carlton. There's never an empty seat. And I know each member of the audience personally.

COSME. You must have a lot of friends.

FLORENCE. Well, not so much because of that. But because everyone who wishes to attend a recital must first come here for an interview.

COSME. You have to interview to get a ticket…?

FLORENCE. I think that's quite unusual.

COSME. Quite – yes.

FLORENCE. I have to insist on it. No exceptions. It's the only way to root out "the enemy".

COSME. Enemy?

FLORENCE. There's a certain 'element' – those who come just to mock and cause trouble. There's always a gaggle of them at the back of the room. I'm trying to do something about it. – Would you like another piece of cake? There's plenty more.

COSME. No, thanks. I don't want to spoil my dinner.

FLORENCE. No, you don't! …What are you having?

COSME. I – haven't decided.

FLORENCE. Well. You certainly wouldn't want to spoil that! *(She giggles.)*

I don't know what I'm having either. It's always a bit of a surprise – and not often a pleasant one.

(Her eyes fall on the cake again, making **COSME** *very self-conscious.)*

COSME. …Are you sure you won't have a small piece?

FLORENCE. I mustn't. But it is distracting, isn't it.

*(**FLORENCE** quickly dips her finger into the icing on the cake and eats it.)*

Oh, I shouldn't do that. The ladies of the Verdi Club are always chastising me for it. We meet every few months

and there's always cake. Freshly baked on Broadway. – Were you born in New York, Cosme?

COSME. No, I grew up in Chicago.

FLORENCE. Chicago! During Prohibition?

COSME. Yes.

FLORENCE. You must be thirsty! Can I get you something alcoholic?

COSME. No, thank you.

FLORENCE. Have a bourbon. Don't mind your tea. Maria doesn't make it terribly well.

COSME. *(Pressured.)* Just a small one.

FLORENCE. *(Looking at the decanter.)* I'm glad you said that – there's only a drop left. *(She pours him some bourbon.)* Must have been a struggle having no alcohol around. I know what you men are like.

COSME. It didn't bother me. Though I think my parents would have welcomed the opportunity to drown their sorrows.

FLORENCE. They still there?

COSME. No. They're now in Florida...with the other crocodiles.

*(**FLORENCE** passes **COSME** a small bourbon, and watches intently as he takes a sip.)*

FLORENCE. Does it have a kick?

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