

PIG

Casting:

Number of actors needed: 3
Men: 3 (ages: 20s, 30s, 50s)

Setting:

Multi-locational, London, now

Synopsis:

Taylor and Luc chat each other up on the Internet. Stevie and Joe tie the knot in a Civil Partnership. Pig and Knife are two rent boys who specialise in S/M. The three stories interweave and coalesce. Who is who? Who is telling whose story? What is real and what is fantasy? A dark drama about fantasy and death wish, bug chasing and gift giving, sexual violence and violent sex.

Comments so far:

It's incredibly inventive, formally and thematically, and holds its gaze with unusual tenacity and confidence. I think it's a fierce, brave piece. The complex morality and dependencies in the relationships between Pig, Knife and Larry, in particular, are very interesting, as is the refusal to specify the motivations of the characters. There are some vivid and well-observed moments in the play, and its study of the pursuit of identity in a world of complicated exchange between reality and fantasy is demanding and original.
(Dominic Cooke, Royal Court Theatre)

It is extremely skilful and intense – and ventures into territory no one else, that I know anyway, is even thinking about in the theatre. On all those accounts, it's admirable. And it builds powerfully. A tough read but a riveting one. Obsession, of course, is what theatre is all about – and what did the managements make of *Women Beware Women* when that first turned up?
(David Lan, Young Vic Theatre)

I like the way this new play is conceived – the three parallel storylines and three actors playing ten characters – which gives the play a real sense of scope and range. I also really like the idea of the 'bug chasing'. I found it very moving. There's no doubt of the play's merits.
(Roxana Silbert, Paines Plough)

It's incredibly accomplished; slick, witty, sophisticated and waspishly astute in its observations and depictions of its characters and their tribulations. I really like the way you write, and though this play presents aspects of life

that are frequently venal, unpleasant, disturbing and downright tragic, you create a theatrical form and flow that eases the passage through the narrative.

(Nina Steiger, Soho Theatre)

The more I read it the more substantial it becomes. I know nothing about drugs, and that didn't seem to be a barrier between me and the characters. I know about love and marriage, that was my way in. What got me was them all revolving around the true Romantic idea of love unto death. Which is an idea that never goes away as far as I'm concerned. The dialogue crackles where it should and also sags where it should, which I like. Larry, Harry and Barry are great, and great counterpoints to the "boys". They all seem like really good parts, really playable. It would need really clever and committed actors - really playful ones, too, because it's not dour but it could easily become so in the wrong hands. It needs huge relish in the playing. I hope someone will see how classy it is.

(Neil Bartlett)

It's terrifically deft and very courageous with form. The pace is cracking and the dialogue sharp.

(Josie Rourke, Bush Theatre)

I think this play is extraordinary. While it reads like a purging - like an artist dealing with ideas - it is not musing or exploring. It has perspective. It's like a Burning. The chaos is the soul of it - and could only have been written by someone who knows their medium and form intimately and instinctively. I think it's incredibly exciting. It's very sophisticated. And I think you're really good at making the action immediate. It's accomplished and complex and intelligent and courageous. I think it is magnificent. It is a vertiginous example of what you are capable of. It has real elegance and economy. There are so many really clever and then un-hammered touches - so sophisticated. I think it would be amazing to direct. And a gift for the actor. I think it is an incredible piece of literature.

(Federay Holmes)

It's really exciting. It doesn't patronize and instead challenges the audience, or in my case the reader, to do some thinking and feeling for themselves.

(Ben Lambert)

I loved the sub-Pirandellian vortex and found the blending of life/art/fantasy/reality fascinating. The depiction of the hopelessness of the writing process hits one just where it should. The disintegration of Joe/Stevie's relationship and Harry's character line are written so strongly. Very poignant stuff. It is almost impossible to believe that such a world exists. What was very clear to me is that the piece is written with a very confident, daring voice and it reaches for an uber-dark, almost uncomfortable-to-watch territory.

(Michael Gieleta)

Would you like to read it?

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