



Performance Rights

How do I get permission to put on a play?

Any performance or public reading of a play is illegal unless a licence has been obtained from the author or the author's agent. If you wish to perform a play published by Currency Press, then the first step is to get formal permission.

In most cases the author's agent controls performing rights. Always contact the agent first, before you do anything else. Information about who handles the performing rights for a play is on the imprint page of the published book with the other copyright information but if you need further information, or no agent details are listed, then [contact Currency Press](#) for further information.

NOTE: You should apply for performance rights at least three months prior to your proposed production.

We are an amateur group or a school; do we still need to apply for permission to perform?

Yes! It is essential that you get permission, even if you are intending no more than a reading of the play or you are performing the play for free. Not only is this a legal obligation, but it is through royalties that playwrights make their living.

Are there any exceptions?

Yes. A very small number of plays published by Currency Press are in the public domain, but in most cases copyright lasts from the time of creation for the life of the creator plus 70 years. If you are not sure whether copyright on a play has expired it is best to check before planning your production.

Performing Rights administered by Currency Press

Currency Press handles the amateur performing rights for a small number of our authors who are listed below; to **apply** for performing rights for any of **these plays only**, please email the following details to: permissions@currency.com.au

1. Title of Play
 2. Author
 3. Name of production company
 4. Name of Director
 5. Contact Name
 6. Contact Email
 7. Contact Telephone
 8. Company Website
 9. Date of 1st Performance
 10. Date of Final Performance
 11. Total No. of Performances
 12. Name of Venue
 13. Venue Seating Capacity
 14. Ticket Prices (Full/Concession)
- Any other relevant information

AMATEUR RIGHTS administered by Currency Press Pty Ltd:

NB If a play is not listed here, then please contact the author's agent or Currency Press for more details.

Lisa Benyon:

Love Seen in a Laundromat

Matt Cameron:

1. *Ruby Moon* NB Amateur rights are often at capacity in certain states/territories. Please contact Currency Press for further details re. amateur rights for your state or territory.

2. *Tear From A Glass Eye*

Dick Diamond:

Reedy River

Sumner Locke Elliot:

Rusty Bugles

Daniel Evans:

Opening a Fuzzwollop's Frame of Mind

Jane Harrison

1. *Rainbow's End*

2. *Stolen*

Libby Hathorn & J.Andrew Johnstone:

The Tram to Bondi Beach

Daniel Keene:

1. *All Souls*

2. *Cho Cho San*

3. *Citizens + Soldiers (The Serpent's Teeth)*

4. *Half and Half*

5. *The Nightwatchman*

Jenny Kemp:

1. *The Black Sequin Dress*
2. *Still Angela*

Ray Mathew:

The Life of the Party

John Mulligan:

The Sex Life of Snails

Joanna Murray-Smith:

1. *Bombshells* NB Amateur rights are not available in all states, please contact Currency Press for further information
2. *Flame*
3. *Honour*
4. *Love Child*
5. *Nightfall*
6. *Ninety* NB Amateur rights are not available in all states, please contact Currency Press for further information
7. *Rapture*
8. *Rockabye* NB Amateur rights not currently available
9. *Songs for Nobodies* NB Amateur rights not currently available
10. *The Female of the Species* NB Amateur rights not currently available in NSW

John O'Donoghue:

1. *Abbie and Lou*
2. *Essington Lewis: I am work*
3. *A Happy and Holy Occasion*

Theo Patrikareas:

1. *The Divided Heart*
2. *The Promised Woman*
3. *The Uncle from Australia*

Ralph Peterson:

The Night of the Ding Dong

Jennifer Rogers:

Jigsaws

John Romeril

Mrs Thally F

Steve Taylor and Kevin Densley:

Last Chance Gas

Robyn Waite:

The Search

Ian Wilding:

1. *October*
2. *Torrez*