

That Face Polly Stenham Script

Polly Stenham's explosive *That Face*, written at the age of nineteen, was staged at the Royal Court before transferring to London's West End. *Tusk Tusk* and *No Quarter* followed, also for the Royal Court. Her fourth play, *Hotel*, opened at the National Theatre. All four are contained in *Plays 1*, together with an introduction from the author. *That Face* 'One of the most astonishing debuts I have seen in more than 30 years.. In every respect this is a remarkable and unforgettable piece of theatre.' *Daily Telegraph* *Tusk Tusk* 'A cracking confirmation of Stenham's talent... [A] gripping, witty, sad play.' *Financial Times* *No Quarter* 'Stenham is that rare thing, a truly exciting writer... It is hard to envisage anything providing this kind of mainlining thrill.' *Evening Standard* *Hotel* 'At its core, *Hotel* is about civilisation peeled down to savagery. And that is where Stenham is at her brutal, universal best.' *Independent*

A remarkable and true story of a village stricken with plague through the arrival from London of a box of clothing; of the villagers' determination, under the persuasions of the present and former Rectors, to prevent its spread by remaining within the village and containing the disease at the certain risk of their own lives; of the human tragedies and even comedies that ensued; of the idealism and the courage required to live with that idealism.-Large flexible cast

A hole in the ground. Three women are forcing their way out. They're singing. They're moving. They're taking up space. And they refuse to apologise. Using word, music and movement in equal parts, Royal Court Young Writers' Programme alumna Ellie Kendrick's debut play *Hole* asks how power is created. It has a cast of six women, who perform as individuals, but also move together and speak in chorus. "They sing, chant, sprout black wings, retell the stories of Pandora and Medusa and, in one particularly effective passage questioning the male gaze, remind us that elementary particles don't like being watched." (*The Guardian*)

THE STORY: AFTER MISS JULIE transposes August Strindberg's 1888 play about sex and class to an English country house on the eve of Labour's historic landslide in 1945.

"I've got a new law for you mate, it's called survival of the fittest, it's called fuck you we're the Riot Club." In an oak-panelled room in Oxford, ten young bloods with cut-glass vowels and deep pockets are meeting, intent on restoring their right to rule. Members of an elite student dining society, the boys are bunkering down for a wild night of debauchery, decadence and bloody good wine. But this isn't the last huzzah: they're planning a takeover. Welcome to the Riot Club.

Fatima Merchant is feisty and strong-willed. At 17, she drinks, smokes and parties. On the eve of her 18th birthday, without word or warning or explanation, she adopts the hijab. Suddenly, to her friends and family she is no longer the Fatima they thought they knew. *What Fatima Did...* is a funny and provocative exploration of attitudes to identity, freedom and multiculturalism in contemporary London.

Fans of *Escape from Mr. Lemoncello's Library* and *The Mysterious Benedict Society* will race through this exciting adventure about an orphan, his unusual friends, and the power of imagination. What if everything you imagined could become real? It all starts when Professor Eisenstone, scientist and inventor, creates a box that's supposed to turn whatever you imagine into reality. There's only one problem: he can't get it to work. Until Tim shows up. An orphan with an especially keen imagination, Tim brings to life Phil, an eloquent finger monkey with a dry sense of humor. Tim and Professor Eisenstone work in secret to make the box more powerful. But when Eisenstone is kidnapped along with his contraption, Tim, Phil, and the professor's granddaughter, Dee, must find the criminals before they use the box to turn their

imagined evil into something all too real. Creating a miniature monkey is all well and good. But in order to rescue his friend, Tim will have to face his darkest fears and unleash the true potential of his own mind. "A splendid adventure, hilarious and harrowing in turn and so strongly cast that even the precocious pocket primate doesn't steal the show." —Kirkus Reviews, Starred Review "With a solid mystery, fantastic device, warm friendships, a funny monkey, and heartening conclusion, this has a heaping serving of middle-grade antics."-Booklist "The Imagination Box is children's fiction in the classic mode, with double-crosses, deceitful adults and narrow escapes all meshing into a solid mystery plot...and a timeless be-careful-what-you-wish-for message."—Financial Times (UK)

We are a small community. The happiness of our children is everything. Our hopes and dreams rest in these tiny souls. In a small town in northern Denmark, the children celebrate Harvest Festival. In the forest by the water the men of the lodge stand naked in the cold. This is their country. This is their song. In the shadows, a lonely child gives a strange man her heart. The hunt begins. Based on Thomas Vinterberg and Tobias Lindholm's Danish film thriller Jagten, David Farr's *The Hunt* opened at the Almeida, London, in June 2019.

In his highly acclaimed novel *Never Let Me Go*, Kazuo Ishiguro (*The Remains of the Day*) created a remarkable story of love, loss and hidden truths. In it he posed the fundamental question: What makes us human? Now director Mark Romanek (*One Hour Photo*), writer Alex Garland and DNA Films bring Ishiguro's hauntingly poignant and emotional story to the screen. Kathy (Oscar nominee Carey Mulligan, *An Education*), Tommy (Andrew Garfield, *Boy A*, *Red Riding*) and Ruth (Oscar nominee Keira Knightley, *Pride & Prejudice*, *Atonement*) live in a world and a time that feel familiar to us, but are not quite like anything we know. They spend their childhood at Hailsham, a seemingly idyllic English boarding school. When they leave the shelter of the school and the terrible truth of their fate is revealed to them, they must also confront the deep feelings of love, jealousy and betrayal that threaten to pull them apart.

I can't escape it. I can't forget it. And I can't begin again. Bill Maitland, a middle aged lawyer, struggles to avoid the harsh truths of his life. As those closest to him draw away, he puts himself on trial to fight for his sanity. John Osborne's poignant, witty and compelling portrait of loss, betrayal and defeat releases the author's characteristic display of soaring rhetorical venom to powerful effect. First performed at the Royal Court Theatre in 1964, *Inadmissible Evidence* received a major revival at the Donmar Warehouse, London, in October 2011. 'This is a work of stunning and intemperate power, a great bellow of rage and pain... there is a self-lacerating honesty about his writing that few other playwrights have come close to matching.' *Daily Telegraph*

Within this landmark collection, original voices from the field of drama provide rich analysis of a selection of the most exciting and remarkable plays and productions of the twenty-first century. But what makes the drama of the new millennium so distinctive? Which events, themes, shifts, and paradigms are marking its stages? *Kaleidoscopic* in scope, *Twenty-First Century Drama: What Happens Now* creates a broad, rigorously critical framework for approaching the drama of this period, including its forms, playwrights, companies, institutions, collaborative projects, and directors. The

collection has a deliberately British bent, examining established playwrights – such as Churchill, Brenton, and Hare – alongside a new generation of writers – including Stephens, Prebble, Kirkwood, Bartlett, and Kelly. Simultaneously international in scope, it engages with significant new work from the US, Japan, India, Australia, and the Netherlands, to reflect a twenty-first century context that is fundamentally globalized. The volume's central themes – the financial crisis, austerity, climate change, new forms of human being, migration, class, race and gender, cultural politics and issues of nationhood – are mediated through fresh, cutting-edge perspectives.

Domestications traces a genealogy of American global engagement with the Global South since World War II. Hosam Aboul-Ela reads American writers contrapuntally against intellectuals from the Global South in their common—yet ideologically divergent—concerns with hegemony, world domination, and uneven development. Using Edward Said's *Culture and Imperialism* as a model, Aboul-Ela explores the nature of U.S. imperialism's relationship to literary culture through an exploration of five key terms from the postcolonial bibliography: novel, idea, perspective, gender, and space. Within this framework the book examines juxtapositions including that of Paul Bowles's *Morocco* with North African intellectuals' critique of Orientalism, the global treatment of Vietnamese liberation movements with the American narrative of personal trauma in the novels of Tim O'Brien and Hollywood film, and the war on terror's philosophical idealism with Korean and post-Arab nationalist materialist archival fiction. *Domestications* departs from other recent studies of world literature in its emphases not only on U.S. imperialism but also on intellectuals working in the Global South and writing in languages other than English and French. Although rooted in comparative literature, its readings address issues of key concern to scholars in American studies, postcolonial studies, literary theory, and Middle Eastern studies.

Published in collaboration with the V&A, *Modern British Theatre in 100 Plays* explores the best and most influential plays from 1945 to date. Fully illustrated with photos from the V&A's collections, the book includes essays, review excerpts, plot summaries, extracts and insight into stage and costume designs.

Stanislavski in Practice is an unparalleled step-by-step guide to Stanislavski's system. Author Nick O'Brien makes this cornerstone of acting accessible to teachers and students alike through the use of practical exercises that allow students to develop their skills. This second edition offers more exercises for the actor, and also new sections on directing and devising productions. Each element of the system is covered practically through studio exercises and jargon-free discussion. This is the perfect exercise book for students and a lesson planner for teachers at post-16 and first year undergraduate level. Exercises are designed to support syllabi from Edexcel, Eduqas, OCR and AQA to the practice-based requirements of BTEC and IB Theatre. New to this edition: Thoroughly reorganized sections, including 'Work on

the Actor', 'Work on a Role' and 'Developing your Practice'; A new chapter on using Stanislavski when devising with a series of exercises that will allow students to structure and create characters within the devising process; A new chapter, Directing Exercise Programme, which will be a series of exercises that allows the student to develop their skills as a director; New glossary with US and UK terms; New exercises developed since the publication of the first edition; A new chapter going beyond Stanislavski, exploring exercises from Michael Chekhov, Maria Knebel and Katie Mitchell. Gerry Adams has disguised himself as a newborn baby and successfully infiltrated my family home. Eric Miller is a Belfast Loyalist. He believes his five-week old granddaughter is Gerry Adams. His family keep telling him to stop living in the past and fighting old battles that nobody cares about anymore, but his cultural heritage is under siege. He must act. David Ireland's black comedy takes one man's identity crisis to the limits as he uncovers the modern day complexity of Ulster Loyalism. Cyprus Avenue was first performed at the Abbey Theatre, Dublin, on 11 February 2016, before transferring to the Royal Court Theatre, London in April 2016.

Aspiring archaeologist Sophie left home when she was only 20, much to the shame of her traditional Jordanian mother. Six years later, losing sleep and petrified by the judgement of her visiting mad Arab Auntie Azza, Sophie is forced to lie about her life, her career and the existence of her Aussie partner. Worst of all is the fear that she's also lying to herself. Looking deep into the heart of Sydney and beyond, Jump for Jordan unpacks the experience common to countless second-generation Australians of being caught between two cultures. Sifting through shifting layers of past and present, farce and fantasy, its one woman's mad, messy excavation of her own history, and her attempt to piece together the broken bits of her identity. Jump for Jordan took out the Griffin Award in 2013, wowing the judges with its vitality and ambition. It was also awarded the 2015 AWGIE for Stage. (2 male, 10 female, 2 acts).

One of the most-talked about new plays of the 2016 Off-Broadway season, Sarah DeLappe's *The Wolves* opened to enthusiastic acclaim, including two sold-out, extended runs at The Playwrights Realm/The Duke on 42nd Street. *The Wolves* follows the 9 teenage girls—members of an indoor soccer team—as they warm up, engage in banter and one-upmanship, and fight battles big and small with each other and themselves. As the teammates warm up in sync, a symphony of overlapping dialogue spills out their concerns, including menstruation (pads or tampons?), is Coach hung over?, eating disorders, sexual pressure, the new girl, and the Khmer Rouge (what it is, how to pronounce it, and do they need to know about it—“We don't do genocides 'til senior year.†?”) By season's and play's end, amidst the wins and losses, rivalries and tragedies, they are warriors tested and ready—they are *The Wolves*.

12 year old Delilah enjoys High School Musical, swim parties and ogling the lodger. Whilst her parents throw verbal grenades at one another, they barely notice their 21 year old tenant starting to notice her. The debut play by Anya Reiss, written when she was seventeen, it looks at the distance between close family relations and a young girl on the brink of adolescence.

One of the greatest classics of modern theater concerns a willful young aristocrat's seduction of her father's valet during a Midsummer's Eve

celebration. Complete with Strindberg's highly-regarded critical preface.

'The knives are out for you, always. But that is the mission you accepted, David. So you have to face the knives, with fortitude. Just as we ask of the great British public...' As Home Secretary in Her Majesty's Government, David Blaylock's daily work involves the control of Britain's borders, the oversight of her police force, and the struggle against domestic terror threats. Some say the job is impossible; Blaylock insists he is tough enough. But around Westminster the gossip-mongers say his fiery temper is a liability. An ex-soldier from a modest background, Blaylock has a life-story that the public respects. Privately, though, he carries pain and remorse - over some grievous things he saw in the army, and his estrangement from an ex-wife and three children for whom he still cares. A solitary figure in a high-pressure world, with no place to call home, Blaylock is never sure whom he can trust or whether his decisions are the right ones. Constantly in his mind is the danger of an attack on Britain's streets. But over the course of one fraught autumn Blaylock finds that danger moving menacingly closer to his own person.

For decades writers have competed to enroll in the legendary Master classes led by Janet Neipris at New York University Tisch School of the Arts, and across the globe. Several generations of playwrights, screenwriters, and television writers have been inspired and educated by her. Her newest book provides the next best thing to studying with her around the seminar table. It's wise, engaging, focused. The fourteen chapters, organized like a semester, guide the writer week-by-week and step-by-step to the completion of a first draft and a rewrite. There are Weekly Exercises and progressive Assignments. Chapters include Beginnings, Creating Complex Characters, Dialogue, Escalating Conflicts, Endings, Checkpoints, Comedy, and Adaptation. For professional writers, teachers, and students, as well as anyone who want to complete their first piece. What's important is that you will finish. Janet will be guiding you to The End. An award winning playwright and Professor of Dramatic Writing at NYU, Janet Neipris has written for Screen and Television. She has also taught dramatic writers at UCLA and in China, Australia, Indonesia, South Africa, Italy, and in the UK at Oxford, CSSD, University of Birmingham, and the University of East Anglia. Previous publications include *To Be A Playwright* (Routledge 2006). Janet Neipris's plays and letters are in the Theatre Collection of Harvard University's Houghton Library.

In a society ravaged by warring gangs and a hallucinogenic-drug epidemic, Elliot and Darren, under the sway of the ruthless Spinx, throw parties for rich clients in abandoned apartment buildings—parties that help guests act out their darkest, most sinister fantasies. As the teenage brothers prepare for the latest festivities, some unexpected guests threaten the balance of the world they have created in the midst of this dystopian nightmare. *MERCURY FUR* is a terrifying, yet tender, look at just how far people will go to protect those they love the most. This book presents two plays, both of which are translated into English for the first time. In *Voyage to the Sonorous Land*, or *The Art of Asking*, a cockeyed optimist and a spoilsport lead a group of characters to the hinterland of their imaginations, where they search not for the right answers but for the questions. *The Hour We Knew Nothing of Each Other* takes place in a city square where more than four hundred characters pass by one another without speaking a single word.

This book focuses on the output of women film directors in the period post Millennium when the number of female directors working within the film industry rose substantially. Despite the fact that nationally and internationally women film directors are underrepresented within the industry, there is a wealth of talent currently working in Britain. During the early part of the 2000s, the UKFC instigated policies and strategies for gender equality and since then the British Film Institute has continued to encourage diversity. *British Women Directors in the New Millennium* therefore examines the production, distribution and exhibition of female directors' work in light of policy. The book is divided into

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two sections: part one includes a historical background of women directors working in the twentieth century before discussing the various diversity funding opportunities available since 2000. The second part of the book examines the innovation, creativity and resourcefulness of British female film directors, as well as the considerable variety of films that they produce, selecting specific examples for analysis in the process.

In a new flat, three children play hide and seek. Eliot wears a crown, little Finn, King of the Wild Things, draws on the walls. Maggie climbs them. Hiding from the world, needing to be found, their one shared focus a mobile phone. Will it ring? Who will call? And what are they waiting for?

Wild and newly single, Julie throws a late night party. In the kitchen, Jean and Kristina clean up as the celebration heaves above them. Crossing the threshold, Julie initiates a power game with Jean. It descends into a savage fight for survival. Polly Stenham reimagines August Strindberg's Miss Julie in contemporary London. Julie premiered at the National Theatre, London, in May 2018. Once, elephants came in two colours: black or white. They loved all other creatures - but each set wanted to destroy the other. Peace-loving elephants ran and hid in the deepest jungle while battle commenced. The war-mongers succeeded: for a long time it seemed that there were no elephants in the world at all, not of any colour. But then the descendants of the peace-loving ones emerged from the jungle, and by now they were all grey. 'This book was one of my favourites as a kid, I simply relished in the gloriousness of a load of elephants battling it out in a bizarre forest. It wasn't until I was a bit older that I recognised the importance of the message that lay (not so subtly) underneath.' OLIVER JEFFERS

Come on troops. Let's take check: Finn Bar, slightly ruffled but still in fighting form. Maggie, could do with a full night's sleep but otherwise all in order... Stay here. Don't answer the door. I'll go out and get some proper food. In a new flat, three children play hide and seek. Eliot wears a crown, little Finn, King of the Wild Thing's, draws on the walls. Maggie climbs them. Hiding from the world, needing to be found, their one shared focus a mobile phone. Will it ring? Who will call? And what are they waiting for? Tusk Tusk is a tale of family loyalty as an uncertain future circles. Polly Stenham's second play premiered at the Royal Court Theatre, London, in March 2009.

Inspired by a real-life Amnesty International report, Fanta Orange is a colourful and unexpected tale that gets under the skin of modern Africa. Regina is a Kenyan house servant. Roger is her white farmer boss. The two share a curious bond. Enter Ronnie, a privileged young English girl whom Roger discovers holed up in the bush, studying the bizarre practice of dirt-eating among local tribes. Soon both women are pregnant and a saga unfolds which turns every racial and sexual preconception on its head.

Four actors play a combined 21 characters within INCOGNITO's three interwoven stories. A pathologist steals the brain of Albert Einstein; a neuropsychologist embarks on her first romance with another woman; a seizure patient forgets everything but how much he loves his girlfriend. INCOGNITO braids these mysterious stories into one breathtaking whole that asks whether memory and identity are nothing but illusions.

Sad single teachers get together. Drink tequila, get very pissed and reveal secrets and then stagger home at four in the morning,

with some dim light in your brain saying "Shit. Year seven first lesson." David Eldridge's *Under the Blue Sky* premiered at the Royal Court Jerwood Theatre Upstairs, London, in September 2000. Methuen's Royal Court Writers Series was launched in 1981 to celebrate 25 years of the English Stage Company and 21 years since the publication of the first Methuen Modern Play. Published to coincide with specific productions in the Jerwood Theatre Downstairs and the Jerwood Theatre Upstairs, the series fulfils the dual role of programme and playscript.

'A promise is a promise. A promise is a promise.' Idomeneus, King of Crete, has killed his son. Or maybe not. Maybe he's let his son live, but angered the gods in doing so. Or maybe the person he thinks is his son is an imposter. Maybe his real son actually turned into a talking, shape-shifting sea-creature and is back to have a heart-to-heart. Or maybe it's all true, all at once. A kaleidoscope of monsters, mythmaking and sudden, striking humor, Roland Schimmelpfennig's smash-hit *Idomeneus* details the end of a war between nations and the beginning of a war between reason and superstition. Idomeneus makes a promise to the gods, and what comes next is a fractured, mythic tidal wave, brought to life in an inventively staged quest-story.

You were brought up on mythology. Hollow mythology. That's why you're all stuck, all angry, a prince in the wrong story. A prince with a black eye. Fleeing a world he has rejected, Robin finds solace in his music and the sanctuary of his remote family home. But as his kingdom begins to crumble around him, how far will he go to save it and at what cost? Polly Stenham's *No Quarter* premiered at the Royal Court Theatre, London, in January 2013.

Full of inspiration and practical advice, *Playwriting: A Writers' & Artists' Companion* is a comprehensive companion to writing for the stage. PART 1 includes reflections on the art and the craft of playwriting, guidance on writing for a full range of genres and spaces and a brief history of playwriting itself. PART 2 contains inspiring advice and reflections from leading playwrights: April De Angelis, Bryony Lavery, David Greig, Christina Reid, Dennis Kelly, Frank McGuinness, Lynn Nottage, Howard Brenton, Roy Williams, Tanika Gupta, Timberlake Wertenbaker, Polly Stenham, Tom Stoppard, Jack Thorne, Steve Waters, E.V. Crowe, David Henry Hwang, Lin Coghlan, Zinnie Harris and Anne Washburn. PART 3 offers practical exercises and advice on planning and conducting research, working out plots and characters, mastering authentic but accessible dialogue, navigating the industry and the rehearsal and production process.

Polly Stenham's first play: a hard-hitting, intense and visceral dissection of children who become parents to their parents.

And what does sorry mean? Nothing really. It's just a word. It's what people say when it's too late. It's a sorry little stick of a word. Slick with your spit at my feet. Secluded, isolated, the perfect desert-island escape. Just what Robert and the family need. But beyond the white sand and beautiful sunsets, a storm is gathering. A thriller that explores the cost of integrity, *Hotel* by Polly Stenham premiered at the National Theatre, London, in June 2014.

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