

That Face Polly Stenham Script

Viewed through the eyes of those on the ground, *Black Watch* reveals what it means to be part of the legendary Scottish regiment, what it means to be part of the war on terror and what it means to make the journey home again. This book contains Gregory Burke's award-winning text, with production notes by the director John Tiffany and colour photographs that capture the powerful and inventive use of movement in this visceral, complex and urgent piece of theatre. The National Theatre of Scotland's production of *Black Watch* opened at the Edinburgh Festival Fringe in 2006 where it won a Herald Angel, a Scotsman Fringe First, a Best Theatre Writing Award from The List, a Stage Award for Best Ensemble, the Critics' Circle Award and the South Bank Show Award for Theatre. In 2007 it began a world tour in Scotland. "Completely brilliant." Daily Telegraph "*Black Watch* is a glorious piece of theatre, raw, truthful, uncomfortable, political, funny, moving, graceful and dynamic." Scotland on Sunday "A brilliantly realised piece." Evening Standard "A magnificent piece of social and political theatre. A high point not just of the festival but of the theatrical year" Observer 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,

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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.

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.

A tense truce holds between the Capulets and the Montagues after the deaths of Romeo and Juliet. Benvolio, Romeo's best friend, is in love with Rosaline, Juliet's cousin, but Rosaline is bent on revenge. This play is written for a cast of 12, plus musicians and extras.

Laughing. Talking. Hours in cafes drinking coffee. Chatting about boys. Girls. Romance. Sharing a plate of chips. It was one of those friendships...I don't know how to

explain...like...Love. Cabaret singer Foxie O'Hara vanished two weeks ago from Mrs Whistle's Lodge. That very same night, Foxie's friend Maggie Brown announced her engagement to local businessman Dougal Cheese.

Desperate to find her missing friend, Maggie seeks the help of private eye Dabrowski. To unravel the mystery of Foxie's disappearance, Dabrowski must try to uncover both women's darkest secrets and, in so doing, confront some demons of his own. Penelope Skinner's *The Sound of Heavy Rain* premiered at the Crucible Studio, Sheffield, in November 2011 in a co-production between Paines Plough and Sheffield Theatres as part of the first Roundabout Season.

Gerry Adams has disguised himself as a newborn baby and

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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.

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

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.

A genius with language, but convinced of his own

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ugliness, Cyrano secretly loves the radiant Roxane. While Roxane is in love with the beautiful but inarticulate Christian. Cyrano's generous offer to act as go-between sets in motion a poignant and often hilarious love-triangle, in which each character is torn between the lure of physical attraction and the seductive power of words. Martin Crimp's adaptation of Edmond Rostand's *Cyrano de Bergerac* premiered at the Playhouse Theatre, London, in November 2019.

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.

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. And what does sorry mean? Nothing really. It's just a

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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.

You're only the greatest person ever invented and he's some boy who's probs never had a conversation with a side of the sun before - but like *Let's Be Modest About It* Tosh and Lou. 22 scenes. Other friends have come, got boyfriends and gone. So what? Tosh and Lou have each other. They'll never be like the other girls. They won't sit in a narrative someone else thought up. This is love. This is enough. This is enough. *Scenes with girls* by Miriam Battye premiered at the Royal Court Theatre, London, in January 2020.

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

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 millenium 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.

Sometimes you crack. Sometimes you didn't mean to yell that. Sometimes you have to lay low until you've figured it out And sometimes, sometimes you have to hibernate until you've healed. This is a new day. Shedding a Skin is a story for our times. It's a play about finding kindness in unexpected places; about understanding what our elders can teach us; it's new skin honouring old. It's a play about joy, healing and protest. Amanda Wilkin's *Shedding a Skin* is the 2020 winner of Soho Theatre's acclaimed Verity Bargate Award. The play premiered at Soho Theatre, London, in June 2021.

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 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.

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.

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.

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

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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.

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.

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.

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

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judgement of her visiting mad Arab Aunty 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 shes 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 womans 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).

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.

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.

Polly Stenham's explosive That Face, written at the age

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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

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

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'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. An account of the cultured alcoholic and self-mocking intellectual Yerofeev's heroic odyssey from Moscow to neighbouring Petushki. The production successfully transferred to the West End (1995), where Tom Courtenay's performance and the play received much acclaim. Cast size: 1

'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.

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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.

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

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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.

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.

Keep your guard up. Protect yourself at all times. Protect your boy. Keep him safe. Keep him close. That is all that matters. Cameron is going places. He's going to see lights. He's going to make the world take notice and kneel at his feet. He's fighting for his club, his mum, his place in the world. And this boy is a natural. He has an affinity with the violence, the balance, the ritual, the grace and the power. He is indestructible. *Beautiful Burnout* is about the soul-sapping three-minutes when men become gods and gods, mere men. It's about the second when the guard drops, that moment when the eyes blink and miss the incoming hammer blow. *Beautiful Burnout* premiered at the Pleasance Forth as part of the Edinburgh International Festival in August 2010 before touring the UK in a co-production between Frantic Assembly and the National Theatre of Scotland.

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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)

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?

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

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

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