

That Face Polly Stenham

Anka got in and is here for good. Olufemi is being coached to break back in. Bashir has been here forever but he's just been sent to limbo. Lisa wants to send them all home. Welcome to England. A journey into to the heart of what it is to be a citizen, and finding a place where you belong. A cutting new play about immigration and exile, and what happens when people fall through the cracks, Routes opens up the borders of friendship and family.

As aspiring youth footballer before injury forced him to reconsider his career, Smith left his hometown of Northampton at the age of 18 to study drama and creative writing at the University of East Anglia. An outstanding performance in the National Youth Theatre production of *The Master and Margarita* in 2003 brought him to the attention of an agent and earned him his first professional acting jobs, and his first television appearance came in 2006, in the BBC adaptation of Phillip Pullman's *The Ruby in the Smoke*. His first major role followed a year later, and 2007 also saw him debut in London's West End, starring in *Fresh Kills*, which he followed with a critically acclaimed performance as Henry in *That Face*. But Smith's biggest break came when he was cast in *Doctor Who*, first appearing in the show on 1 January 2010. Replacing the much-loved David Tennant was no mean feat for a relatively unknown actor like Matt Smith but he has risen to the challenge and received rave reviews from critics and viewers alike. This is the inside story of the Doctor and the rapid rise of the man behind the latest incarnation of the famous Time Lord.

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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.

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

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

The mid-seventies – and satin baggies and chunky platforms reigned supreme. Jethro Tull did battle with glam-rock for the airwaves. At an all-boys Catholic school in Melbourne, Timothy Conigrave fell wildly and sweetly in love with the captain of the

football team. So began a relationship that was to last for 15 years, a love affair that weathered disapproval, separation and, ultimately death. *Holding the Man* recreates that relationship. With honesty and insight it explores the highs and lows of any partnership: the intimacy, constraints, temptations. And the strength of heart both men had to find when they tested positive to HIV. This is a book as refreshing and uplifting as it is moving; a funny and sad and celebratory account of growing up gay.

'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. 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.

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*

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

Hamlet's combination of violence and introspection is unusual among Shakespeare's tragedies. It is also full of curious riddles and fascinating paradoxes, making it one of his most widely discussed plays. Professor Hibbard's illuminating and original introduction explains the process by which variant texts were fused together in the eighteenth century to create the most commonly used text of today. Drawing on both critical and theatrical history, he shows how this fusion makes *Hamlet* seem a much more 'problematic' play than it was when it originally appeared in the First Folio of

1623. The Oxford Shakespeare edition presents a radically new text, based on that First Folio, which printed Shakespeare's own revision of an earlier version. The result is a 'theatrical' and highly practical edition for students and performers alike.

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.

"I walked in and she's sat in the coffin. In the middle of the living-room floor and she's - she's watching telly and laughing" Nobody can ignore the fact that Myra is dying but in the meantime life goes on. There are boilers to be fixed, cats to be fed and the perfect funeral to be planned. As a mother researches burial spots and bio-degradable coffins, her family are finally forced to communicate with her, and each other, as they face up to an unpredictable future. Laura Wade's beautifully poised family drama was first performed at Soho Theatre, London.

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* 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.

"I believe that open markets and free enterprise are the best imaginable force for improving human wealth and happiness. And I would go further: where they work properly, they can actually promote morality." David Cameron, January 2012 Anders Lustgarten's play is an exploration of our current government's politics of austerity and a look at possible alternatives. *If You Don't Let Us Dream, We Won't Let You Sleep* was supported by the Harold Pinter Playwright's Award which is given annually by Pinter's widow Lady Antonia Fraser.

Isn't she gorgeous? Hardly been ridden. She's been in the garage just gathering dust. Becky's pregnant and frustrated. But her husband is more interested in the baby manual than her new underwear, so she turns to the porn stash under the bed. As the summer heats up, a brief encounter sends her speeding downhill towards reckless abandon. A provocative and darkly comic look at fantasy and romance, *The Village Bike* by Penelope Skinner premiered at the Royal Court Theatre, London, in June 2011. Penelope Skinner won the George Devine Award for Most Promising Playwright 2011.

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.

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Breaking new ground in this century, this wide-ranging collection of essays is the first of its kind to address the work of contemporary international women playwrights. The book considers the work of established playwrights such as Caryl Churchill, Marie Clements, Lara Foot-Newton, Maria Irene Fornes, Sarah Kane, Lisa Kron, Young Jean Lee, Lynn Nottage, Suzan-Lori Parks, Djanet Sears, Caridad Svich, and Judith Thompson, but it also foregrounds important plays by many emerging writers. Divided into three sections—Histories, Conflicts, and Genres—the book explores such topics as the feminist history play, solo performance, transcultural dramaturgies, the identity play, the gendered terrain of war, and eco-drama, and encompasses work from the United States, Canada, Latin America, Oceania, South Africa, Egypt, and the United Kingdom. With contributions from leading international scholars and an introductory overview of the concerns and challenges facing women playwrights in this new century, *Contemporary Women Playwrights* explores the diversity and power of women's playwriting since 1990, highlighting key voices and examining crucial critical and theoretical developments within the field.

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).

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.

That They May Face the Rising Sun was the last novel from John McGahern, one of Ireland's greatest novelists. Joe and Kate Rutledge have come to Ireland from London in search of a different life. In passages of beauty and truth, the drama of a year in their lives and those of the memorable characters that move about them unfolds through the action, the rituals of work, religious observances and play. We are introduced, with deceptive simplicity, to a complete representation of existence - an enclosed world has been transformed into an Everywhere.

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.

When he was small and his parents told him if he was good he would get a sweet, the boy knew it was not true. Getting the sweet had nothing to do with being good. 'Badger Do Best' has landed, bringing with it a new world of rules and regulations. But the kids in the classroom are fighting back. Tired of being guinea pigs in yet another government scheme, can the class of 4N bring down the education regime set to pacify them? After years working in the classroom, Molly Davies imagines a mutiny of eight-year-olds in her play commissioned by the Royal Court. *God Bless the Child* received its world premiere in the Upstairs space on 12 November 2014, directed by Royal Court Artistic Director Vicky Featherstone.

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.

'My future is here. My aim is clear and simple. I want out. I wanna be rich. I'm not gonna pretend it's anything more than that and I want it now.' David, Kojo and Sharon grew up on a London estate. Now in their mid 20s, they're eyeing another kind of life. But how do you choose the right path when temptation lies around every corner? If your emotional or financial debt is sky high, how do you buy your way out? Bola Agbaje's smart, savvy second play for the Royal Court asks whether being out of the system might be just as good as being in it. Her characters struggle to ignore the pull of lawless gain and in their newly-respectable, adult lives, find it hard to move away from a background which both haunts them and entices them back. Agbaje's characteristically energetic, vibrant dialogue captures the dynamic rhythm of spoken language and she portrays an under-represented slice of society with skill and compassion.

"Patch you up, all nice like, splint, bandage your leg. All very civilized actually. But then. Then. We hand you over." Helmand in the height of summer. Gary, a British soldier, and Hafizullah, his Afghan colleague, guard an injured young prisoner, Zia, found in the heat of battle. Gary wants answers, Hafizullah just wants to make it through the day and Zia thinks there has been a big mistake.

Surrounded by intense heat and violence, the characters' moral codes are tested to the limit. DC Moore's second play dissects the politics of occupation, home and abroad. With both painful and witty insight, he explores some of the lengths humanity is stretched to under the circumstances of war. The strong characterisation enjoys a healthy dose of humanity and the politically-charged subject is handled with subtlety and atypical nuances. The Empire is an amusing and sometime shocking insight into life in the Afghanistan war.

'I don't tingle anymore. I used to. To tingle. Everything I feel, feels like it's in my hands. Rest of me's totally....numb.' In a world of systematic, high-speed technology, some people expect to live life as efficiently as the machines they depend on... and when a machine breaks down, there is usually someone with the skills to fix it. But in an age where things that don't work and can't be mended are thrown away, what do we do with something as human and messy as love? Laura Wade's plays, *Colder Than Here* and *Breathing Corpses* played simultaneously at Soho Theatre and the Royal Court Theatre respectively, and are both published by Oberon Books. *Breathing Corpses* earned her the Pearson Best Play Award 2005 and she was joint winner of the 2005 George Devine Award.

We don't actually drink coffee at my coffee morning. – What do you do, then? – We discuss the violent overthrow of the government. Also, there's flower arranging. In this intensely imaginative and daringly brave-thinking play, award-winning playwright Rory Mullarkey imagines a wild road trip across Middle England. Together, Lady Catherine and her young protégé Leo enlist every tearoom, hot yoga class and Women's Institute group on a mission to change the country forever. This play was the 2014 Pinter Commission and the winner of the George Devine Award. It received its world premiere production at the Royal Court Theatre Upstairs on 10 September 2014, starring Anna Chancellor as Lady Catherine and directed by James Macdonald.

I can't take care of you anymore. I can't take it. It's like an endless boxing match. Mia is at boarding school. She has access to drugs. They are Martha's. Henry is preparing for art college. He has access to alcohol. From Martha. Martha controls their lives. Martha is their mother. *That Face* premiered at the Royal Court Theatre, London, in April 2007, and won the TMA Award 2007 for Best New Play. Polly Stenham received both the Charles Wintour Award 2007 and the Critics' Circle Award 2008 for Most Promising Playwright.

'This is a close companion to *Frantic Assembly's* practice and one that is written with an open and engaging, even disarming, tone ... A rich, rewarding and compelling text.' Stuart Andrews, University of Surrey As *Frantic Assembly* move into their twentieth year of producing innovative and adventurous theatre, this new edition of their well-loved book demystifies the process of devising theatre in an unusually candid way. Artistic directors Scott Graham and Steven Hoggett offer an intimate and invaluable insight into their evolution and success, in the hope that sharing their experiences of devising theatre will encourage and inspire

students and fellow practitioners. The Frantic Assembly Book of Devising Theatre is a uniquely personal account of the history and practice of this remarkable company, and includes: · practical exercises · essays on devising, writing and choreography · suggestions for scene development · a 16-page colour section, and illustrations throughout · a companion website featuring clips of rehearsals and performances. This is an accessible, educational and indispensable introduction to the working processes of Frantic Assembly, whose playful, intelligent and dynamic productions continue to be acclaimed by audiences and critics alike.

An overview of the 2009-2010 theatre season includes photos, a complete cast listing, producers, directors, authors, composers, opening and closing dates, song titles and plot synopses for more than 1,000 Broadway, off-Broadway, off-off-Broadway and regional shows, as well as the past year's obituaries, a listing of all award nominees and winners and an index.

This broad introduction to illustration reveals the artistic, intellectual and organizational skills needed to practice as a freelance illustrator, and helps the reader navigate the specialist areas of its application. There is a practical introduction to image-making, covering ways of drawing, viewpoints and perspective, colour palettes and choice of media, along with an examination of how illustration communicates through metaphor, symbolism, wit, narrative, and more. Chapters devoted to editorial, publishing, corporate/advertising and the entertainment industry introduce the reader to the nature and function of different types of illustration, tracking the progress of real-life commissions and presenting a gallery of examples of contemporary work. The book also addresses practical considerations when setting up a working environment, from the design of the workspace – lighting, computer equipment and basic tools – to time management and collaborative working.

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