

### *Polly Stenham That Face*

No play in the modern theatre has so captured the imagination and heart of the American public as Tennessee Williams's *The Glass Menagerie*. *Menagerie* was Williams's first popular success and launched the brilliant, if somewhat controversial, career of our pre-eminent lyric playwright. Since its premiere in Chicago in 1944, with the legendary Laurette Taylor in the role of Amanda, the play has been the bravura piece for great

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actresses from Jessica Tandy to Joanne Woodward, and is studied and performed in classrooms and theatres around the world. *The Glass Menagerie* (in the reading text the author preferred) is now available only in its New Directions Paperback edition. A new introduction by prominent Williams scholar Robert Bray, editor of *The Tennessee Williams Annual Review*, reappraises the play more than half a century after it won the New York Drama Critics Circle Award: "More than fifty years after telling his story of a family

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whose lives form a triangle of quiet desperation, Williams's mellifluous voice still resonates deeply and universally." This edition of *The Glass Menagerie* also includes Williams's essay on the impact of sudden fame on a struggling writer, "The Catastrophe of Success," as well as a short section of Williams's own "Production Notes." The cover features the classic line drawing by Alvin Lustig, originally done for the 1949 *New Directions* edition.

'My future is here. My aim is clear and

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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

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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.

Someone is having a sleepless night and browsing the internet. A girl fights for her life in a lift. New Window. A protest

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in Trafalgar Square. New Window. A naked man in a bathtub. New Window. Janelle Monae, dancing. The possibilities are endless. Even at 2am. That's the thing about being Extremely Online: there's no limit on where you can go.

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

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Strindberg's Miss Julie in contemporary London. Julie premiered at the National Theatre, London, in May 2018.

That Face; Tusk Tusk; No Quarter; Hotel Plays for Today By Women

Hotel

AS Drama and Theatre Studies: The Essential Introduction for Edexcel

Other Hands

***Look it's two two tweets that helped me vent my frustrations. It's really not that deep... Holed up in her bedroom, Cleo's aired twenty-two Whatsapps from Kara and has cut off contact***

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*with the rest of the world. It doesn't mean she's been silent though - she's got a lot to say. On the internet, actions don't always speak louder than words... seven methods of killing kylie jenner explores cultural appropriation, queerness, friendship and the ownership of black bodies online and IRL. Jasmine Lee-Jones's award-winning play premiered at London's Royal Court Theatre in 2019 and transferred to the Jerwood Theatre Downstairs in June 2021.*

*That Face Faber & Faber*

*We don't actually drink coffee at my coffee morning. - What do you do, then? - We discuss*



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***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***

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***as Lady Catherine and directed by James Macdonald.***

***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***

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*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**

***Polly Stenham: Plays 1***

***Creativity in Practice***

***If You Don't Let Us Dream, We Won't Let You Sleep***

***A Masterclass in Dramatic Writing***

***The Glass Menagerie***

*"I believe that open markets and free enterprise are the best imaginable force for improving human wealth and happiness.*

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*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.*

*And what does sorry mean? Nothing really. It's just a word. It's what people say*

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*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.*

*A2 Drama and Theatre Studies: The Essential Introduction for Edexcel builds on the skills developed during the AS year*

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*to provide clear and informative guidance to Units 3 and 4 of the specification. The textbook provides further information on rehearsing, performing, directing and textual analysis, together with new material on deconstructing a script, devising theatre and preparing for the final examination. Features of the text include: overviews of specification and assessment requirements written and practical exercises a glossary of useful words and terms in-depth analysis of the three key plays – Dr Faustus, Lysistrata*

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*and Woyzeck extension exercises to stretch the more able student worked examples to illustrate best practice sources for further study advice on study after A Level. Written by a chief examiner and a principal moderator, this book and its companion volume for AS Level offer informed and supportive exercises to ensure that students reach their maximum potential in achieving A Level success.*

*THE STORY: In a world of systematic, high-speed technology, some people expect to live life as efficiently as the machines*

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*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*

*Torn*

*That Face*

*Polly Stenham Plays 1*

### *Matt Smith - The Biography*

*AS Drama and Theatre Studies: The Essential Introduction for Edexcel is a comprehensive and accessible guide to the new specification. The textbook covers all*



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*aspects of the AS year in depth, from exploring play texts to demonstrating skills in performance and theatre design. The detailed guidance and classroom-friendly features include: overviews of specification and assessment requirements written and practical exercises tips from a Chief Examiner extension exercises to stretch the more able student worked examples to illustrate best practice a glossary of useful words and terms. Written by a Chief Examiner and a Principal Moderator, this authoritative book offers a wealth of informed and supportive exercises to ensure that students*

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*reach their maximum potential.*

*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.*

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*'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

*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*

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*Play. Polly Stenham received both the Charles Wintour Award 2007 and the Critics' Circle Award 2008 for Most Promising Playwright. The 'macabre', as a process and product, has been haunting the theatre - and more broadly, performance - for thousands of years. In its embodied meditations on death and dying, its thematic and aesthetic grotesquerie, and its sensory-rich environments, macabre theatre invites artists and audiences to trace the stranger, darker contours of human existence. In this volume, numerous scholars explore the morbid and gruesome onstage, from freak shows to the French Grand Guignol; from Hell Houses*

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*to German Trauerspiel; from immersive theatre to dark tourism, stopping along the way to look at phantoms, severed heads, dark rides, haunted mothers and haunting children, dances of death and dismembered bodies. From Japan to Australia to England to the United States, the global macabre is framed and juxtaposed to understand how the theatre brings us face to face with the deathly and the horrific.*

*God Bless the Child*

*The Wolf From The Door*

*Theatre History Studies 2017*

*The Empire*

*Inadmissible Evidence*

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*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*

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*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.*

*Theatre History Studies is a peer-reviewed journal of theatre history and scholarship published annually since 1981 by the Mid-American Theatre Conference (MATC), a regional body devoted to theatre scholarship*

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*and practice.*

*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.*

*Essential for students of theatre studies, Methuen Drama's Decades of Modern British Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1950s to 2009 in six volumes. Each volume features a critical analysis and reevaluation of the work of four/five key playwrights from that decade authored by a team of*



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*experts, together with an extensive commentary on the period . Edited by Dan Rebellato, Modern British Playwriting: 2000-2009 provides an authoritative and stimulating reassessment of the theatre of the decade, together with a detailed study of the work of David Greig (Nadine Holdsworth), Simon Stephens (Jacqueline Bolton), Tim Crouch (Dan Rebellato), Roy Williams (Michael Pearce) and Debbie Tucker Green (Lynette Goddard). The volume sets the context by providing a chronological survey of the decade, one marked by the War on Terror, the excesses of economic globalization and the digital revolution. In surveying the theatrical activity and climate, Andrew Haydon explores the*

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*response to the political events, the rise of verbatim theatre, the increasing experimentation and the effect of both the Boyden Report and changes in the Arts Council's priorities. Five scholars provide detailed examinations of the playwrights' work during the decade, combining an analysis of their plays with a study of other material such as early play drafts and the critical receptions of the time. Interviews with each playwright further illuminate this stimulating final volume in the Decades of Modern British Playwriting series.*

*Theatre and the Macabre*

*A2 Drama and Theatre Studies: The Essential*

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*Introduction for Edexcel*

*Voices, Documents, New Interpretations*

*Midnight Movie*

*Teaching Playwriting*

***Playwriting is a skill under-explored in the classroom, despite the strong evidence that it's an engaging and rewarding activity for young people. Teaching Playwriting addresses this gap and is an essential resource for teachers wanting to gain the skills and confidence necessary to introduce playwriting to their students. Based on rich research and clearly explained theoretical concepts, the book***

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***explores the lessons from creativity theory that will provide the teacher with the skills and knowledge necessary to empower students' writing and creativity. It also includes extensive practical activities and writing exercises to develop students' playwriting proficiency and creative capacity. Discussing key concepts in playwriting such as idea, dialogue, character, action and structure, the book enables teachers to respond to the unique learning needs of their students and help them tell their stories and reach their potential as young playwrights. This new edition of an established text provides a succinct and up-to-date historical overview of***

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***the story of English literature. Focusing on how writing both reflects and challenges the periods in which it is produced, John Peck and Martin Coyle combine close readings of key texts with recent critical thinking on the interaction of literary works and culture. Providing a lively introductory guide to English literature from Beowulf to the present day, the authors write in their characteristically lucid and accessible style. A true masterpiece of clarity and compression, this is essential reading for undergraduate students coming across the vast areas of English literature for the first time and looking for a way of making critical sense of the***

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***texts being studied. In addition, the concise nature and narrative structure of this book makes it excellent reading for general readers. New to this Edition: - Revised chapter on twentieth century literature - Complete new chapter on twenty-first century literature - Updated Chronology and Further Reading section***

***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***

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***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.***

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***Janet will be guiding you to The End. An award winning playwright and Professor of Dramatic Writing at NYU, Janet Nepris 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 Nepris's plays and letters are in the Theatre Collection of Harvard University's Houghton Library. "Patch you up, all nice like, splint, bandage your leg. All very civilized actually. But then.***



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***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***

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***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.***

***seven methods of killing kylie jenner  
That They May Face the Rising Sun  
Face***

***No Quarter***

***A Brief History of English Literature***

That They May Face the Rising Sun was the last novel from John McGahern, one of Ireland's greatest novelists.

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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.

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

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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.

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

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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.

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

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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.

Modern British Playwriting: 2000-2009

Off the Endz

Plays International

Theater, Film, and Television

Gundog

Polly Stenham's first play: a hard-hitting, intense and visceral dissection of children who become parents to their parents. Polly Stenham's explosive *That Face*, written at the age of

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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... 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 at her brutal, universal best.' Independent

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Everything is going Martin's way. The holidays have started, he's got a gorgeous girlfriend and everyone agrees he's the coolest dancer around. But when his world is turned upside down by a crash in a stolen car, he has to come to terms with more than facial injuries.

Plays for Today by Women A wide-ranging collection of plays by women dealing with contemporary subjects such as sexual abuse, recession, war, poverty and the complexity of modern women's lives. Many roles for women and girls provided. Suitable for study or for performance or as part of courses in Women's Studies or Feminist Theatre Studies. All the plays have been produced and performed in the UK to acclaim and are written by commissioned playwrights. "The expanse of subjects this short collection covers shows that women are not just writing about the kitchen sink,



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claim so often levelled. This collection (provides) a snapshot of "an exciting time for female writers" @17percent The Plays For A Button by Rachel Barnett: comic two hander about two friends and the lengths one will go to, to remain best friends. Yours Abundantly, From Zimbabwe by Gillian Plowman: a middle-aged woman decides to leave her comfy life in the UK and work in a school in Zimbabwe. Welcome To Ramallah by Sonja Linden and Adah Kay: two Jewish sisters are forced to confront the reality what their forefathers have done to the Palestinians. From The Mouths Of Mothers by Amanda Stuart Fisher: a verbatim drama detailing the distressing stories of mothers who learned that their child has been abused. The Awkward Squad by Karen Young: a three-generational drama involving Northern women who are trying to live and work in recessionary Britain. Sweet Cider by

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Emteaz Hussain: In a rundown park, two teenage runaways Tazeem and Nosheen hang out, chatting to the boys and an old bag lady, trying to reconcile being British with their Pakistani cultural traditions. About the editors Cheryl Robson is an award winning playwright and publisher who founded Aurora Metro Books over 20 years ago to develop and publish new writers in drama and fiction. She also established The Virginia Prize for Fiction in 2009 to promote emerging women novelists. Previously she worked for the BBC, ran a theatre company and taught in higher education. Rebecca Gillieron is an editor and musician with various releases on independent labels in the US and UK. Keen to raise the profile of women and the arts, she has worked publishing for fifteen years moving from Virgin and Penguin Books into independent publishing via The Womens Press,

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Marion Boyars and now Aurora Metro Books.

The Play

After Strindberg

Tusk Tusk

Miss Julie

That face - Szenen einer Familie

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

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what happens when people fall through the cracks, Routes opens up the borders of friendship and family.

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

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premiered at the Royal Court Theatre, London, in June 2011. Penelope Skinner won the George Devine Award for Most Promising Playwright 2011. "Land beneath our feet. Got all our blood inside it hasn't it? All that time. Belongs to us.†? On a farm in the middle of nowhere, sisters Becky and Anna try to hold their family together after the death of their mother. Time is always moving somewhere - but here it's very quiet. When they discover a stranger wandering aimlessly across the land, the three establish an unlikely partnership in their determination to survive. Simon Longman's Royal

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Court debut premiered at the Jerwood Theatre Upstairs in February 2018.

Where you standing? I say where you standing on this? You think it happened or you don't think it happened? Generations of secrets have broken the Brook family. Siblings split-up, traded-off, treated differently. Angel, the youngest, has called a family meeting to sift through the wreckage. And she's not leaving until they've confronted the truth about how and why her family failed her. Torn by British playwright and actor Nathaniel Martello-White was published to coincide with its world premiere at the

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Royal Court Theatre Upstairs on 7 September 2016.

Julie

Routes

The Village Bike

*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*

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*Quarter premiered at the Royal Court Theatre,  
London, in January 2013.*