

# That Face Polly Stenham Script

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## SHAYLEE TATE

The Memory of Water Grove Press

Ancient Greece, the Kingdom of Pisa. King Pelops has declared his bastard child Chrysippus heir to the throne. His queen Hippodamia convinces Pelops' rightful heirs, her sons Atreus and Thyestes, to kill their half-brother. So begins the infamous story of a deposed king who eats his own children, after being served them in a feast by his brother. In this modern version, reimagined by four young writers, the boundaries of Seneca's play have been blown out to encompass the matrix of killings in the original myth. A series of moments between atrocities, Thyestes explores the constant that has underpinned human nature across the centuries: that man is brutal, capable of anything. And in the spaces between the banal and the ordinary, terrifying acts occur.

**A Masterclass in Dramatic Writing** Springer

A play about two crucial moments in Oscar Wilde's life: the day he decides to stay in England and face imprisonment, and the night after his release when the lover for whom he risked and lost

everything betrays him

*What Happens Now* That FacePolly Stenham's first play: a hard-hitting, intense and visceral dissection of children who become parents to their parents.Royal Court Theatre PresentsTusk TuskIn 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?JulieAfter Strindberg

THE STORIES: The Globe and Mail describes THE MEMORY OF WATER as both gloriously funny and deeply felt...Indeed, THE MEMORY OF WATER is so funny that it appears at first to be pure black comedy, with the newly bereaved sisters indulging wildly in wi

Hoors Currency Press Pty Limited

"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.

Hotel Oberon Books

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

*Spur of the Moment* Faber & Faber

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.

*Troubles* Faber & Faber

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.

*Theater, Film, and Television* Dramatists Play Service Inc

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.

*Tusk Tusk* Picador

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.

Bloomsbury Publishing

*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.

*American Empire, Literary Culture, and the Postcolonial Lens* A&C Black

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.

*Twenty-First Century Drama* Faber & Faber

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.

*Hole* Faber & Faber

*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.

*Tusk Tusk* Andersen Press Limited

Winner of the Lost Man Booker Prize, this darkly hilarious book about the Irish war for independence takes place in a crumbling hotel on Ireland's west coast, a place where madness and brutality have begun to reign. 1919: After surviving the Great War, Major Brendan Archer makes his way to Ireland, hoping to discover whether he is indeed betrothed to Angela Spencer, whose Anglo-Irish family owns the once-aptly-named Majestic Hotel in Kilmalough. But his fiancée is strangely altered and her family's fortunes have suffered a spectacular decline. The hotel's hundreds of rooms are disintegrating on a grand scale; its few remaining guests thrive on rumors and games of whist; herds of cats have taken over the Imperial Bar and the upper stories; bamboo shoots threaten the foundations; and piglets frolic in the squash court. Meanwhile, the Major is captivated by the beautiful and bitter Sarah Devlin. As housekeeping disasters force him from room to room, outside the order of the British Empire also totters: there is unrest in the East, and in Ireland itself the mounting violence of "the troubles." *Troubles* is a hilarious and heartbreaking

work by a modern master of the historical novel.

*Idomeneus* Grove Press

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? *Three Days in May* Oberon Books

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

*Playwriting* Courier Corporation

*That Face*

*Posh* HarperCollins

Now a major motion picture from Fox Searchlight Pictures, *The History Boys: The Film* contains Alan Bennett's diary of the filming, the shooting script, and an introduction by director Nicholas Hytner, as well as an extensive plate section that includes a look behind the scenes and stills from the film. An unruly bunch of bright, funny sixth-form (or senior) boys in a British boys' school are, as such boys will be, in pursuit of sex, sport, and a place at a good university, generally in that order. In all their efforts, they are helped and hindered, enlightened and bemused, by a maverick English teacher who seeks to broaden their horizons in sometimes undefined ways, and a young history teacher who questions the methods, as well as the aim, of their schooling. In *The History Boys*, Alan Bennett evokes the special period and place that the sixth form represents in an English boy's life. In doing so, he raises not only universal questions about the nature of history and how it is taught but also questions about the purpose of education today.

*The History Boys* Routledge

'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.

*After Strindberg* Faber & Faber

*Small Town, Fife*. Andy and Vicky were meant to be getting married tomorrow. The trouble is, Andy's stag weekend was so epic, so legendary, that he didn't survive it. The finest pleasures that Amsterdam and Hamburg have to offer, together with a mile-high fling with a budget-airline stewardess, brought him down to earth with a bump. Now it's time for the post-mortem. A black comedy about waking up to find the party's over, Gregory Burke's *Hours* premiered at the Traverse Theatre, Edinburgh, in May 2009.