

# Polly Stenham That Face

Thank you very much for downloading Polly Stenham That Face. As you may know, people have look numerous times for their chosen books like this Polly Stenham That Face, but end up in malicious downloads.

Rather than reading a good book with a cup of coffee in the afternoon, instead they are facing with some harmful bugs inside their desktop computer.

Polly Stenham That Face is available in our digital library an online access to it is set as public so you can download it instantly.

Our books collection spans in multiple locations, allowing you to get the most less latency time to download any of our books like this one.

Merely said, the Polly Stenham That Face is universally compatible with any devices to read

Midnight Movie Eve Leigh 2019-11-27 Someone is having a sleepless night and browsing the internet. A girl fights for her life in a lift. New Window. A protest 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. Julie Polly Stenham 2018-09-11 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.

No Quarter Polly Stenham 2013-01-17 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.

The Empire DC Moore 2010-03-31 "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.

Polly Stenham Plays 1 Polly Stenham 2020-06-09 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

The Village Bike Penelope Skinner 2011-07-07 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.

Modern British Playwriting: 2000-2009 Dan Rebellato 2013-12-16 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 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 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.

If You Don't Let Us Dream, We Won't Let You Sleep Anders Lustgarten 2013-05-09 "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.

Theatre and the Macabre Kevin J. Wetmore, Jr. 2022-03-15 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 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.

Off the Endz Bola Agbaje 2014-02-14 '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.

AS Drama and Theatre Studies: The Essential Introduction for Edexcel Alan Perks 2009-05-07 AS Drama and Theatre Studies: The Essential Introduction for Edexcel is a comprehensive and accessible guide to the new specification. The textbook covers all 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 reach their maximum potential.

Polly Stenham: Plays 1 Polly Stenham 2019-10-03 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*

seven methods of killing kylie jenner Jasmine Lee-Jones 2021-08-24 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 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 - Szenen einer Familie* Polly Stenham 2009

*Theatre History Studies* 2017 Sara Freeman 2017-12-12 *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 and practice.

*Anatomy of a Suicide* Alice Birch 2017-06-16 "I have Stayed. I have Stayed – I have Stayed for as long as I possibly can." Three generations of women. For each, the chaos of what has come before brings with it a painful legacy. Alice Birch's Susan Smith Blackburn Prize-winning play is a powerful exploration of inter-generational trauma, told across three interlinking narratives.

*Plays International* 2008

*Dessert* Oliver Cotton 2017-09-21 A British financier and his wife host a lavish dinner party for their affluent American friends. It's over a year since the two couples were together and they have plenty to talk about. The food is delicious, the conversation animated and dessert is on its way – when, from one second to another, the evening takes a sinister and alarming turn.

*Tusk Tusk* Polly Stenham 2009-04-02 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.

*Routes* Rachel De-lahay 2013-12-16 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.

*Hole* Ellie Kendrick 2018-11-28 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*)

*Liberian Girl* Diana Nneka Atuona 2015-03-17 Set during the early years of the First Liberian Civil War (1989 – 1996), this startling debut play by Diana Nneka Atuona tells the story of fourteen-year-old Martha who flees her country, disguised as a boy, when it's invaded by rebels. Investigated and cruelly interrogated, she is separated from her grandmother as they attempt to escape the conflict under false identities and, convincing in her boy's apparel, Martha is forced to join the rebels' army. Exposed to the violence of this brutal and seemingly misguided conflict, both as victim and perpetrator, Martha's experience of the First Liberian Civil War is one of excessive cruelty and, in particular, abuse against female prisoners of war. *Liberian Girl* received its world premiere at the

Royal Court Upstairs, London in December 2014.

A Masterclass in Dramatic Writing Janet Neipris 2016-07-15 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.

Torn Nathaniel Martello-White 2016-11-16 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 Royal Court Theatre Upstairs on 7 September 2016.

Dramatic Adventures in Rhetoric Giles Taylor 2015-11-04 A practical, accessible and thorough guide to identifying and using rhetorical devices in drama, using examples from both classical and contemporary plays. An unprecedented reference and handbook for actors, directors, playwrights and teachers; written by practitioners for practitioners. Little has been written about how dramatists draw on rhetorical devices, and how a study of these can unlock a text for a performer or director, or indeed inspire contemporary playwrights. This book addresses in detail – yet in straightforward terms – the many different rhetorical forms used in drama, and enables the reader to identify and analyse them. *Dramatic Adventures in Rhetoric* may be read cover to cover, or it may be dipped into; it is both an analytic tool and a reference aid for use in the classroom or rehearsal room, revealing how careful study of language is one of the best ways of accessing the richness of texts both classical and contemporary.

Gundog Simon Longman 2018-04-11 "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 Court debut premiered at the Jerwood Theatre Upstairs in February 2018.

MasterClass in Drama Education Michael Anderson 2011-12-01 A comprehensive guide to drama education, ensuring a solid foundation for supporting effective learning and teaching.

Matt Smith - The Biography Emily Herbert 2011-08-25 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.

Affair of the Heart Michael Billington 2021-09-23 A book of selected theatre reviews from 1992 to 2020 from one of the foremost authorities on British theatre. Starting each chapter is a brief commentary on the developments of that era and the social, political and cultural context within which this theatre was being produced. Also included are key obituaries and letters in response to reviews written, providing a rich collection of curated archival material. Following on from his first collection, *One Night Stands*, Michael Billington's chronicle offers a rich, authoritative insight into British theatre over the last 3 decades from his unique professional perspective. It begins with Tony Kushner's UK premiere of *Angels in America* at the National Theatre in 1992 and culminates with Inua Ellams's celebrated adaptation of Chekhov's *Three Sisters* at the same venue almost 30 years later. En route, we're exposed to the fallibility of theatre criticism through his much-regretted original criticism of Sarah Kane's *Blasted* and its role in identifying major talents at the first opportunity. Having recently retired from his 48-year position as the Guardian newspaper's drama critic during which time he wrote around 10,000 theatre reviews, Michael Billington was Britain's longest-serving theatre critic. Through his work, he was present at an eye-watering number of premieres during this time and witnessed first-hand the exciting developments in British theatre over the past 30 years and the substantial pressures it faced - never more so than today.

Hotel Polly Stenham 2014-06-26 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.

Julie Polly Stenham 2019-09-03 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.

Teaching Playwriting Paul Gardiner 2019-05-30 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 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.

That Face Polly Stenham 2014-06-12 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.

English Literature in Context Paul Poplawski 2017-05-18 From Anglo-Saxon runes to postcolonial rap, this undergraduate textbook covers the social and historical contexts of the whole of the English literature.

God Bless the Child Molly Davies 2015-01-20 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.

A2 Drama and Theatre Studies: The Essential Introduction for Edexcel Alan Perks 2009-12-04 A2 Drama and Theatre Studies: The Essential Introduction for Edexcel builds on the skills developed during the AS year 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 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.

That Face Polly Stenham 2008 Polly Stenham's first play: a hard-hitting, intense and visceral dissection of children who become parents to their parents.

Plays for Today By Women Gillian Plowman 2013-10-31 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, the 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 of 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 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 in publishing for fifteen years moving from Virgin and Penguin Books into independent publishing via The Womens Press, Marion Boyars and now Aurora Metro Books.

A Brief History of English Literature John Peck 2017-07-06 This new edition of an established text provides a succinct and up-to-date historical overview of 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 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

The Wolf From The Door Rory Mullarkey 2014-10-29 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.