

Punk Rock Simon Stephens Script

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Carmen Disruption - Simon Stephens 2015-05-13
I'll gather my breath. I'll walk out of my room.
I'll know exactly where I'm going to go. The voice in my head tells me exactly where to go. In the opulent grandeur of a European city, a renowned singer abandons the opera house for the truth of the streets. A gorgeous prostitute. A tough-talking taxi driver. A global trader. A teenage dreamer. Everyone's looking for

something. Simon Stephens's strange and beautiful play re-imagines Bizet's opera Carmen and the possibility of love in a fractured urban world. *Carmen Disruption* received its world premiere at the Deutsche Schauspielhaus, Hamburg, in March 2014 and its UK premiere at the Almeida Theatre on 10 April 2015.
Wastwater' and 'T5' - Simon Stephens
2011-03-31

"You make one decision. It stays with you. It's like the consequences of it get into your bones." Set on the edges of Heathrow airport, *Wastwater* is an elliptical triptych - a snapshot of three different couples who make a choice that will define the fallout of their future. Harry is on the point of leaving England and Frieda knows she will never see him again. Lisa and Mark are on the point of a sexual betrayal that takes them into a place darker than they ever thought possible. Sian has a terrifying deal for Jonathan and she isn't going to take no for an answer. A reflective piece by a playwright at the height of his powers and career, *Wastwater* mimics the flexible and innovative form of Stephens's hit play *Pornography* with three overlapping, but detachable, parts which can be split and played in differing orders. The play contains Stephens's trademark combination of sensitive character depiction and tough confrontation with political choices. *Wastwater* is a meditative morality tale and a portrayal of modern-day relationships,

formed and deformed by fatal decisions, inevitable consequences and fragile connections. This volume also contains the monologue T5, which portrays a road trip below the heart of London and follows a darkly magical flight out of the edges of the 21st century.

DNA - Dennis Kelly 2021-05-20

Dennis Kelly's play *DNA* centres on friendship, morality and responsibility in odd circumstances. When a group of young friends are faced with a terrible accident, they deliberately make the wrong choices to cover it up and find themselves in an unusually binding friendship where no one will own up to what they've done. The play began life as a National Theatre Connections commission in 2008 and has subsequently been produced, studied and toured around the world. *DNA* is published for the first time in the Methuen Drama Student Edition series with commentary and notes by Clare Finburgh Delijani, which look at the play's context, themes, dramatic form, staging

possibilities and production history, plus offers suggestions for further reading.

Morning Sun - Simon Stephens 2021-11-16

I have kind of become invisible. Nobody looks at me. Not like they used to. You reach an age. Like my age and people stop looking at you. They stop checking you out. In Greenwich Village a generation or so ago, the city is alive. Joni Mitchell sings, friends and lovers come and go, and the regulars change at the White Horse Tavern. As 50 years pass, one woman's life is revealed in all its complexity, mystery and possibility in this enthralling world premiere about mothers and daughters, beginnings and endings in New York City. Simon Stephens's new play, commissioned by MTC, premiered off-Broadway in November 2021 starring Blair Brown, Edie Falco and Marin Ireland.

Light Falls - Simon Stephens 2020-01-02

LOOK ME IN THE EYE AND TELL ME YOU'LL NEVER LEAVE ME. A woman wakes up with a stranger beside her. A student argues with his

lover. A single mother fights to feed her baby. A married man flirts with two younger women. And far away, one devastating event is about to change all their lives forever. Artistic Director Sarah Frankcom says goodbye to the Royal Exchange with an extraordinary new play by Simon Stephens, with original music by Jarvis Cocker. Connecting five relatives in five disparate English towns, from Blackpool to Durham, LIGHT FALLS is a richly layered play about life in the face of death, about how our love survives us after we've gone - and about how family, community and kindness help the North survive.

The Accused - Jeffrey Archer 2014-02-17

Innocent or guilty? You decide. Jeffrey Archer's play, The Accused, is a tense courtroom drama with a difference. The audience will act as the jury, as if they were in the Central Criminal Court at the Old Bailey. You will have to decide... Did Dr Sherwood murder his wife? Was Jennifer Mitchell his mistress? Which of his alibis should

you believe. The choice will keep you on the edge of your seats, and at the end of the trial you will be invited to deliver your verdict of guilty or not guilty. Once you have made that decision the play will continue - with one of two different endings, depending on your verdict. Only then will you finally discover the truth. The Accused premiered at the Theatre Royal, Windsor, in September 2000.

The Theatre of Simon Stephens - Jacqueline Bolton 2021-06-17

Simon Stephens is one of Europe's pre-eminent living playwrights. Since the beginning of his career in 1998, Stephens's award-winning plays have been translated into over twenty languages, been produced on four continents, and continue to feature prominently in the repertoires of European theatre. His original works have garnered numerous awards, with his stage adaptation of Mark Haddon's novel *The Curious Incident of the Dog in the Night-Time* winning seven Olivier Awards and enjoying

acclaim on Broadway. In the first book to provide a critical account of Stephens's work, Jacqueline Bolton draws upon the playwright's unpublished personal archives, as well as original interviews with directors and actors, to advance detailed analyses of his original plays and their productions, examine contemporary approaches to playwriting, and deliver insights into broader debates regarding text, performance and authorship. Caridad Svich addresses Stephens's theatrical output between 2014 and 2019, and essays from Mireia Aragay and James Hudson provide additional perspectives on international productions and the playwright's adaptive practices. Andrew Haydon's edited interviews with six of Stephens's key collaborators - Marianne Elliott, Sarah Frankcom, Sean Holmes, Ramin Gray, Katie Mitchell and Carrie Cracknell - further illuminate the work from a director's viewpoint. *The Theatre of Simon Stephens* situates the playwright's oeuvre within his embrace of

aesthetics and working relations encountered in European theatre cultures, focusing in particular upon shifting attitudes towards the function of the playwright, the relationship between playwrights and directors, and the role of the audience in live performance. The Companion serves as a lively and engaging study of one of the most restlessly creative and important dramatists of our generation.

Morning - Simon Stephens 2012-10-01

"A Lyric Hammersmith production"--Added t.p.

The Opinionated Knitter - Elizabeth

Zimmermann 2005

The Opinionated Knitter includes 22 of Elizabeth Zimmermann's original patterns, plus excerpts from her journal (previously unpublished) and notes from Meg Swansen.

Three Kingdoms - Simon Stephens 2013-12-02

Three Kingdoms is a blackly entertaining and unsettling detective story cum parable about the devil in us all, international human trafficking and the changing state of Europe. As the

severed human head of an Estonian woman is found in a river in Hammersmith, two British detectives set off in search of her origins in Europe and how she came to be found dead. Accompanied by a mephistophelian German detective acting as their guide, they gradually sink deeper and deeper into the world of prostitution and international human trafficking. Fighting to cross international borders and language barriers, they enter a nightmarish world that will change one of them forever. Three Kingdoms tells the stories of trafficked women, the gangs and the police forces across Europe that attempt to control them. This dark new thriller by Simon Stephens, set across three countries, explores an international business where the goods are not products, but people. Questioning and undermining not just tenets about the nature of Europe with its old and new borders, Three Kingdoms also explodes moral certainties. With good and evil presented not as polarised forces but as disturbingly shifting,

overlapping and contradictory, the play provocatively unbalances convictions of truth, ethical codes, violence and justice. This edition also includes a preface with contributions from playwright Simon Stephens, German director Sebastian Nuebling and Estonian dramaturg Eero Epner, discussing this uniquely collaborative and tri-lingual project.

Pornography - Simon Stephens 2014-01-02

Pornography looks at the events of the first week of July 2005 (the G8 summit, Live 8, the announcement of the 2012 Olympics and the 7/7 bombings) through the perspectives of eight anonymous individuals, including a terrorist. The play can be performed by any number of actors with the scenes presented in any order. This flexibility means that it is ideal for student groups: containing four monologues, two duologues and fifty-two self-contained anecdotal speeches. This Student Edition offers a study of the meaning, context and performance choices available in this subtle and political play. The in-

depth commentary explores the play's themes, its kaleidoscopic structure and the play's production history, looking at both the German and UK premieres. The editor, Jacqueline Bolton, incorporates previously unpublished interviews with Simon Stephens and the directors and dramaturgs associated with the early productions. The commentary reveals the play's performance possibilities, as well as discussing its accomplished form, innovative structure and passionate impetus. It also includes a chronology of the playwright's life and work, an introduction giving the background to the play, commentary on themes, characters, language and style, notes on individual words and phrases in the text, questions for further study and bibliography and further reading.

Harper Regan - Simon Stephens 2015-05-21

If you go, I don't think you should come back. On a startlingly bright autumn night in 2006, Harper Regan walked away from her home, her husband and daughter, and kept walking. She

told nobody that she was going. She told nobody where she was going. She put everything she ever built at risk. For two lost days and nights, until it looked as though her entire life might unravel, she didn't turn back. From Uxbridge to Stockport to Manchester and back again, Harper Regan navigates the UK, exploring family, love and delusion. It received its world premiere at the National Theatre, London, in 2008.

Ulysses -

Bluebird - Simon Stephens 2012

THE STORY: BLUEBIRD charts a night in the life of London mini-cab driver Jimmy McNeill. We share with him a night of his fares--the despondent and delirious, the inspired, inspiring and insane. Jimmy is a surprising cabbie: a writer fallen from grace

Sea Wall - Simon Stephens 2019-01-28

There's a hole running through the centre of my stomach. You must have all felt a bit awkward because you can probably see it. Sea Wall is a

delicate monologue, completely devastating and beautifully powerful. Alex's story, spoken directly to the audience, begins full of clear light and smiles, as he speaks about his wife, visiting her father in the South of France, having a daughter, photography, and the bottom of the sea. His tone is natural, happy and engaging, with flickers of questions about belief and religion glimpsed under the surface. But his contentment falls away into deep and heart-breaking grief, crumbling to pieces with a vividness that is incredibly moving.

Simon Stephens: A Working Diary - Simon Stephens 2016-04-21

2014 was a spectacular year for playwright Simon Stephens, who has been described by the Independent as 'a brilliant writer of immense imagination' and by the Financial Times as having 'emerged in this millennium as an outstanding playwright'. 2014 was a year for Simon Stephens which featured a high number of world premiere plays including one for the

theatre of his birthplace, Manchester's Royal Exchange, a major new play for the Downstairs space at London's Royal Court, and a Chekhov translation for London's Young Vic; a transfer of his West End hit *The Curious Incident of the Dog in the Night-Time* to Broadway; and projects in Germany, a country which has seen Stephens lauded, in which he has worked extensively, and which has shaped much of his dramaturgy. In addition to these major projects, Stephens continued his role as a mentor of young writers, actors and directors, and continued to be one of the most frequent, outspoken and fiercely intelligent voices of the playwriting scene. In an exceptionally honest account, Simon Stephens opens up to us, through daily diary entries, his working practices, his inner-most thoughts, his philosophy on theatre, the arts and politics, and his feelings and reactions to specific projects he has worked on. Through this, we are given unprecedented access to the mind of one of the most important playwrights of the twenty-first

century.

Heisenberg: The Uncertainty Principle -

Simon Stephens 2017-12-11

Is this the strangest thing that two people have ever done in the history of the world? In this uncertain world, who can predict what brings people together? When two strangers meet by chance amidst the bustle of a crowded London train station, their lives are changed forever. Multi-award-winning British playwright Simon Stephens brings his hit Broadway play to London for the first time. Brimming with blazing theatrical life it explores the uncertain and often comical sparring match that is human connection. Having received its world premiere at the Manhattan Theatre Club, New York in 2015 *Heisenberg: The Uncertainty Principle* makes its UK premiere in the West End in a thrilling production starring Kenneth Cranham and Anne Marie Duff, directed by Marianne Elliot.

Stephens Plays: 4 - Simon Stephens

2015-05-28

Four plays inspired by and originating on the European stage from one of Britain's most important playwrights. *Three Kingdoms* was presented at Teater NO99 in Tallinn, Estonia on 17 September 2011, before opening at the Munich Kammerspiele, Germany, on 15 October 2011. 'An inconsolable mood of dread, abandon, violence and suspicion lurks beneath the show's skin of arty insouciance, and at times the script attains a lyrical pitch of accusation against the West that quite overrides the flippancy. There's something of value here.' *Daily Telegraph*; *The Trial of Ubu* premiered at the Schauspielhaus Essen in a co-production with the Toneelgroep Amsterdam. 'The play certainly gets at the banality of evil, and evokes the slow, sometimes dull, often uncertain slog of justice.' *Sunday Times*. Subtitled 'A Play For Young People', *Morning* was developed in partnership between the Lyric Hammersmith, London, and the Junges Theater, Göttingen. *The Financial Times*

described it as 'theatrically daring and uncompromising'; *Carmen Disruption*, a reimagining of Bizet's opera, premiered at the Deutsche Spielhaus in spring, 2014, before its UK premiere at the Almeida, London, in April 2015. 'You can't help but be moved by the circumstances facing the five main characters. There's an understanding and a compassion amid the bleakness. And a fierce sense that something needs to change.' *Guardian*; *Heisenberg: The Uncertainty Principle* - Simon Stephens 2017-10-23

"First published as *Heisenberg*, 2015"--Title page verso.

Birdland - Simon Stephens 2014-05-29
Everything can be quantified. All worth can be quantified. Artistic worth. Human worth. Material worth. Everything. Some food is simply better than other food. Isn't it? Some clothes are better than other clothes. Aren't they? The last week of a massive international tour and rock star Paul is at the height of his fame. Everybody

knows his name. Whatever he wants he can have. He can screw anybody he wants to. He can buy anything he desires. He can eat anything. Drink anything. Smoke anything. Go anywhere. As the inevitability of the end of the road looms closer and a return home becomes a reality, for Paul the music is starting to jar. Birdland received its world premiere at the Royal Court Theatre Downstairs on 3 April 2014.

Motortown - Simon Stephens 2014-05-27

Danny returns from Basra to a foreign England and a different kind of battle. He visits an old flame, buys a gun and goes on a blistering road trip through the new home front. 'I don't blame the war. The war was alright. I miss it. It's just you come back to this.' Written during the London bombings of 2005, Motortown is a fierce, violent and controversial response to the anti-war movement - and to the war itself. Chaotic and complex, powerful and provocative, Simon Stephen's new play portrays a volatile and morally insecure world. Motortown

premieres at the Royal Court Theatre on 21 April 2006. It follows the critically acclaimed On the Shore of the Wide World (Manchester Royal Exchange/National Theatre), winner of the Olivier Award for Best New Play (2005).

Out West - Roy Williams 2021-08-27

Three new plays from three of the UK's most celebrated playwrights. All rooted in West London, the plays explore race, identity and our sense of place and purpose, presented together as one piece, Out West. The Overseas Student by Tanika Gupta London. 1888. An 18-year-old Gandhi has just arrived from India to study Law. Miles from home, his wife and his family, we see him navigate a time of uncertainty, growth and opportunity. As he builds a new life, he explores the joys of money, food and women whilst facing the struggles of class and imperialism. Gupta's sharp and profound play is an insight into the teenage years of a man we know will grow up to be one of the most significant figures in history. Blue water and cold and fresh by Simon

Stephens London. 2020. A walk back in time. A walk that may change everything he's ever believed. In the wake of city lockdown living and the Black Lives Matter protests, one man's journey across London raises difficult truths he has to confront. The death of a loved one. His father's racism. His own white privilege. This heartfelt piece explores what it means to be a father, husband and son. *Go, Girl* by Roy Williams London. 2020. Working as a security guard at Westfield and a mother to a teenage daughter, Donna sees her life as unremarkable. Why have things not turned out how she pictured when she was a young girl, inspired by the words of Michelle Obama? The hope and excitement she once felt has now become isolation and judgement of the choices she has made. Until one night Donna gets a call from her daughter that makes her rethink her entire life. As their bravery and humanity is tested, Donna realises just how remarkable they both truly are. A celebration of Black women, everyday heroism

and female resilience.

Producers' Choice: Six Plays for Young

Performers - Megan Barker 2014-03-10

Producers' Choice: Six Plays for Young

Performers showcases some of the best plays for young people produced by the UK's leading theatre companies. The plays are ideal for young performers aged 13-25 and offer a diverse range of challenges, styles and subjects. The volume will prove essential for teachers and students of Drama and for youth drama groups. The plays include modern reworkings of classics, such as Simon Reade's witty and brilliantly inventive adaptation of Lewis Carroll's much-loved fantasy, and DJ Britton's version of Sophocles' Theban plays, the tragic Oedipus/Antigone. Contemporary teenage issues are dealt with in Megan Barker's beautiful and uplifting *Promise* and Sarah May's *The Butterfly Club*. Simon Stephens' hit-play *Punk Rock* set in a grammar school explores dislocation and aggression among sixth form pupils; James Graham's *Tory*

Boyz is a fast-paced, political comedy about prejudice and ambition in Westminster. Each play features production notes and the volume is introduced by Paul Roseby, Artistic Director of the National Youth Theatre. For schools, youth theatre groups and drama colleges this anthology of thematically and stylistically diverse plays will prove an invaluable resource.

On The Shore Of The Wide World - Simon Stephens 2005

Stockport 2004. Peter Holmes' dad is mastering his card tricks. His sons are plotting ways of leaving home. His wife has never looked so tired. And something is about to happen that will change all their lives irrevocably. Set over the course of nine months, *On the Shore of the Wide World* is a play about love, family, Roy Keane and the size of the galaxy. It is also a play about recovery.

Curious Incident of the Dog in the Night-Time - Mark Haddon 2013-06-20

Despite his overwhelming fear of interacting

with people, Christopher, a mathematically-gifted, autistic fifteen-year-old boy, decides to investigate the murder of a neighbor's dog and uncovers secret information about his mother.

Stephens Plays: 4 - Simon Stephens 2015-05-19

Four plays inspired by and originating on the European stage from one of Britain's most important playwrights. *Three Kingdoms* was presented at Teater NO99 in Tallinn, Estonia on 17 September 2011, before opening at the Munich Kammerspiele, Germany, on 15 October 2011. 'An inconsolable mood of dread, abandon, violence and suspicion lurks beneath the show's skin of arty insouciance, and at times the script attains a lyrical pitch of accusation against the West that quite overrides the flippancy. There's something of value here.' *Daily Telegraph*; *The Trial of Ubu* premiered at the Schauspielhaus Essen in a co-production with the Toneelgroep Amsterdam. 'The play certainly gets at the banality of evil, and evokes the slow, sometimes dull, often uncertain slog of justice.' *Sunday*

Times. Subtitled 'A Play For Young People', Morning was developed in partnership between the Lyric Hammersmith, London, and the Junges Theater, Göttingen. The Financial Times described it as 'theatrically daring and uncompromising'; Carmen Disruption, a reimagining of Bizet's opera, premiered at the Deutsche Spielhaus in spring, 2014, before its UK premiere at the Almeida, London, in April 2015. 'You can't help but be moved by the circumstances facing the five main characters. There's an understanding and a compassion amid the bleakness. And a fierce sense that something needs to change.' Guardian; *The Whale / A Bright New Boise* - Samuel D. Hunter 2014-08-18

Acclaimed for his gentle, complex characterizations, Samuel D. Hunter's bighearted and funny plays explore the quiet desperation running through many American lives. *The Whale* tells the story of a six hundred-pound shut-in's last chance at redemption and of

discovering beauty in the most unexpected places when he reaches out to his long-estranged—and severely unhappy—daughter. Hunter's second piece, the Obie Award-winning *A Bright New Boise*, is a philosophical investigation of faith and search for meaning in rural Idaho where a disgraced evangelical is forced to take a minimum-wage job at the local Hobby Lobby craft store in an effort to reunite with his estranged son.

Stephens Plays:1 - Simon Stephens 2005

This first collection from the Pearson Award-winning playwright Simon Stephens brings together four of his earliest plays. Since *Bluebird* in 1998, Stephens has gained recognition for humane plays that display a sharp observation and compassionate response to the lives of ordinary people in urban locations.

The Curious Incident of the Dog in the Night-Time: Abridged for Schools - Simon Stephens 2019-04-22

This abridged edition is designed for schools and

has been adapted for 10 actors playing all of the roles. With a running time of just 90 minutes it is suitable for performance in non-theatre spaces, with minimal technical requirements. The Curious Incident of the Dog in the Night-Time brings Mark Haddon's best-selling novel to life on stage, adapted by two-time Olivier Award-winning playwright Simon Stephens. Winner of seven Olivier Awards including Best Play, along with the Drama Desk, Outer Critics Circle, Drama League and Tony Awards for Best Play, this remarkable and exhilarating "theatrical masterpiece" originated at London's Royal National Theatre in 2012 before going on to transfer to the West End for multiple seasons, followed by its acclaimed Broadway run. The play has now been seen on five continents around the world with major productions ranging from Mexico, Australia, Canada, Seoul and Japan. This brand new edition of the play has been abridged specifically with schools in mind and published following a 12-week tour of

60 secondary schools in the UK. The play tells the story of Christopher John Francis Boone, who is fifteen years old. He stands besides Mrs Shears' dead dog, Wellington, who has been speared with a garden fork, it is seven minutes after midnight and Christopher is under suspicion. He records each fact in a book he is writing to solve the mystery of who killed Wellington. He has an extraordinary brain and is exceptional at maths while ill-equipped to interpret everyday life. He has never ventured alone beyond the end of his road, he detests being touched and distrusts strangers. But his detective work, forbidden by his father, takes him on a frightening journey that upturns his world.

The Tragedy of Titus Andronicus - William Shakespeare 1913

One Minute - Simon Stephens 2014-05-27

The new play by the Royal Court's writer-in-residence "When you close your eyes and you

think about your home, what do you think about?" Robert Evans is new to the police force, and his enthusiasm for the case is keener than that of his cynical colleague Gary Burroughs. They're both looking for a missing child. But as the mother, Dr Anne Schults, wants to know, when does "missing" become "presumed dead"? Simon Stephens' new play is a disquieting portrait of the many lives that are united in the single moment it takes for a child to disappear. Praise for Simon Stephens: "A major new voice in British Theatre" - Scotsman; "Hérons is filled with a sense of life's miraculous potential. It deals with damaged characters yet is imbued with a poetic lyricism" - Guardian
Port - Simon Stephens 2013-03-14

I see you in the morning, on the first morning I stayed over at your house. Waking up. Watching you lying asleep next to me. You looked, you looked. It was like. I think about that more than you probably think I do. Stockport 1988-2002. Racheal Keats is growing up in a town she

doesn't like with a family in tatters and a future she cannot picture. As those she loves begin to let her down or leave her behind, can Rachel find the strength to make her own way in the world? *Port* premiered at the Royal Exchange Theatre, Manchester, in November 2002. It was later staged in the Lyttelton at the National Theatre, opening in January 2013. Both productions were by Marianne Elliott.
Fatherland - Simon Stephens 2017-09-09
Created by Frantic Assembly's Scott Graham, Karl Hyde from Underworld and playwright Simon Stephens, *Fatherland* confronts contemporary fatherhood in all its complexities and contradictions. Daring in its compounding of words, music and movement, it is a vivid, urgent and deeply personal portrait of 21st-century England at the crossroads of past, present and future. Inspired by conversations with fathers and sons from the writers' home towns in the heart of the country, the play explores identity, nationality, masculinity and what it means to

belong in a world weighed down by the expectations of others. Tender and tough, honest and true, *Fatherland* is a vital and necessary show about what we were, who we are and what we'd like to become. This text was published to coincide with Frantic Assembly's production at The Royal Exchange Theatre Manchester on 1 July 2017, as part of the Manchester International Festival.

Punk Rock - Simon Stephens 2009-09-03

William Carlisle has the world at his feet but its weight on his shoulders. He is intelligent, articulate and f***ed. In the library of a grammar school, William and his fellow Sixth-Formers are preparing for their mock A-Levels while navigating the pressures of teenage life. They are educated and aspirational young people but step-by-step, the dislocation, disjunction and latent aggression is revealed. *Punk Rock* premiered at the Lyric Hammersmith on 3 September 2009 in a co-production between the Lyric Hammersmith and the Royal

Exchange Theatre, Manchester.

Punk Rock - Simon Stephens 2016-10-20

Everything human beings do finishes up bad in the end. Everything good human beings ever make is built on something monstrous. Nothing lasts. We certainly won't . . . William Carlisle has the world at his feet, but its weight on his shoulders. He is intelligent, articulate and f***ed. In the library of a grammar school, William and his fellow sixth-formers are preparing for their mock A-Levels while navigating the pressures of teenage life. They are educated and aspirational young people, but step-by-step, the dislocation, disjunction and latent aggression is revealed. *Punk Rock* premiered at the Lyric Hammersmith on 3 September 2009 in a co-production between Lyric Hammersmith and the Royal Exchange Theatre, Manchester. It is published here as a Student Edition featuring commentary and notes by Catherine Love. The ancillary material is geared at students and considers: - an

introduction outlining the play's plot, character, themes, context and performance history - the full text of the play - a chronology of the playwright's life and work - a detailed introductory analysis - extensive textual notes - questions for further study Methuen Drama Student Editions are expertly annotated texts of a wide range of plays from the modern and classic repertoires. This play includes some strong language and violent scenes.

Morning - Simon Stephens 2013-12-02

'I missed first time. I could feel his skull caving in. It was like a shell.' *Morning* - a play for young people - is the latest offering from acclaimed playwright Simon Stephens, written after a workshop involving actors from the Young Company at the Lyric, Hammersmith and the Theater, Basel, Switzerland. It's the end of summer in a small, claustrophobic town and two friends are about to go their separate ways: one to university; the other will be staying local. But no matter what separates them, they will always

share one moment: a moment that changed them forever. This dark coming-of-age play, to be performed by the Lyric Young Company, is a disturbing look at the cruel acts we are capable of committing; our society's numbness to physical pain; and the consequences of our actions. This programme text will coincide with the Lyric's production of the play at the Traverse Theatre, Edinburgh as part of the Festival (2 - 22nd September) followed by a brief run at the Lyric Hammersmith, London in September.

Blindsided - Simon Stephens 2014-03-13

We're just the least lucky girls in all the world. All three of us. You and me and Ruthy have been given a big sad spoon of bad luck. A girl growing up in a battered part of Stockport in a battered time at the end of the Seventies falls in love with the man who will break her heart into a thousand pieces. *Blindsided* is a surprising and romantic play about warped love, jealousy, and damaged lives, spanning from the beginnings of the Thatcher Government in 1979 to the birth of

New Labour in 1997. This edition features an introduction by Dr Jacqueline Bolton.

Fatherland - Simon Stephens 2018-06-15
Fatherland is a bold, ambitious show about contemporary fatherhood in all its complexities and contradictions. Created by Frantic Assembly's Scott Graham, Karl Hyde from Underworld and playwright Simon Stephens (Punk Rock, The Curious Incident of the Dog in the Night-Time), this daring collage of words, music and movement confronts the complexities and contradictions of contemporary fatherhood. A vivid, urgent and deeply personal portrait of 21st-century England at the crossroads of past, present and future, the play is inspired by conversations with fathers and sons from the writers' home towns in the heart of the country. Tender and tough, honest and true, Fatherland is a vital and necessary show about what we were, who we are and what we'd like to become. The world premiere of Fatherland took place at the Royal Exchange Theatre, Manchester on 5

July 2017 as part of Manchester International Festival. This is a revised version of the original text which coincides with performances in London at the Lyric Hammersmith as part of LIFT 2018.

To Kill a Mockingbird - Harper Lee
2014-07-08

Voted America's Best-Loved Novel in PBS's The Great American Read Harper Lee's Pulitzer Prize-winning masterwork of honor and injustice in the deep South—and the heroism of one man in the face of blind and violent hatred One of the most cherished stories of all time, To Kill a Mockingbird has been translated into more than forty languages, sold more than forty million copies worldwide, served as the basis for an enormously popular motion picture, and was voted one of the best novels of the twentieth century by librarians across the country. A gripping, heart-wrenching, and wholly remarkable tale of coming-of-age in a South poisoned by virulent prejudice, it views a world

of great beauty and savage inequities through the eyes of a young girl, as her father—a crusading local lawyer—risks everything to defend a black man unjustly accused of a terrible crime.

The Year's Work in the Punk Bookshelf, Or, Lusty Scripts - Brian James Schill 2017-09-25

This is the story of the books punks read and why they read them. The Year's Work in the Punk Bookshelf challenges the stereotype that punk rock is a bastion of violent, drug-addicted, uneducated drop outs. Brian James Schill explores how, for decades, punk and postpunk subculture has absorbed, debated, and

reintroduced into popular culture, philosophy, classic literature, poetry, and avant-garde theatre. Connecting punk to not only Hegel, Nietzsche, and Freud, but Dostoevsky, Rimbaud, Henry Miller, Kafka, and Philip K. Dick, this work documents and interprets the subculture's literary history. In detailing the punk bookshelf, Schill contends that punk's literary and intellectual interests can be traced to the sense of shame (whether physical, socioeconomic, cultural, or sexual) its advocates feel in the face of a shameless market economy that not only preoccupied many of punks' favorite writers but generated the entire punk polemic.