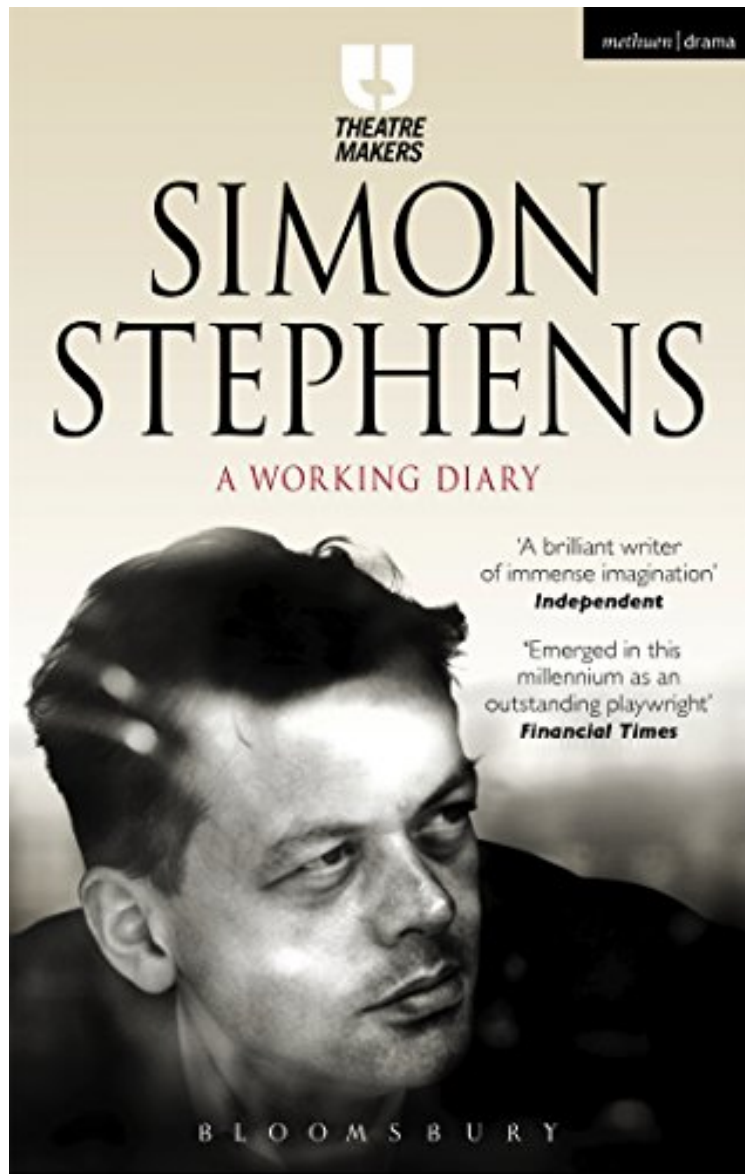


(Download pdf) Simon Stephens: A Working Diary (Theatre Makers)

## Simon Stephens: A Working Diary (Theatre Makers)

*Simon Stephens*

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**Simon Stephens : Simon Stephens: A Working Diary (Theatre Makers)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Simon Stephens: A Working Diary (Theatre Makers):

0 of 0 people found the following review helpful. Simon Stephens is a wonderful playwright and just as a good a journal writer  
By Julia Perlowski  
Simon Stephens is a wonderful playwright and just as a good a journal writer. I am a youth theatre teachers and director of Shakespeare. Simon's incites into the collaboration with actors is invaluable to

me.

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.

[A]n illuminating chronicle ... Stephens's diary is not so much about what he did today as about how he thought today, and it is this rigorous thinking that makes it such a pleasure to read ... Those seeking an insight into the working practices of some of the foremost theatre practitioners of our day, and an optimistic interrogation of why art continues to matter in these uncertain times, will be delighted. *Times Literary Supplement* During 2014, Stephens was persuaded by Bloomsbury to keep a working diary. The result is an honest and thoughtful account of his overseeing the Broadway transfer of the National Theatre's *The Curious Incident of the Dog in the Night-Time* ... [and] various productions of new and existing plays ... There are many sides to this man and he is never dull. The Independent If I had a theatre book of the month award to give, this would be a runaway winner. There are insights on every page. We see thoughts come and go, we ponder his reflections and we begin to understand how a man like Stephens works. The Stage About the Author Simon Stephens began his theatrical career in the literary department of the Royal Court Theatre, where he ran its Young Writers' Programme. His plays for theatre include *Bluebird* (Royal Court Theatre, London, 1998, directed by Gordon Anderson); *Hérons* (Royal Court Theatre, 2001); *Port* (Royal Exchange Theatre, Manchester, 2002); *One Minute* (Crucible Theatre, Sheffield, 2003 and Bush Theatre, London, 2004); *Christmas* (Bush Theatre, 2004); *Country Music* (Royal Court Theatre Upstairs, 2004); *On the Shore of the Wide World* (Royal Exchange Theatre and National Theatre, London, 2005); *Motortown* (Royal Court Theatre Downstairs, 2006); *Pornography* (Deutsches Schauspielhaus, Hanover, 2007; Edinburgh Festival/Birmingham Rep, 2008 and Tricycle Theatre, London, 2009); *Harper Regan* (National Theatre, 2008); *Sea Wall* (Bush Theatre, 2008/Traverse Theatre, Edinburgh, 2009); *Heaven* (Traverse Theatre, 2009); *Punk Rock* (Lyric Hammersmith, London, and Royal Exchange Theatre, 2009); *The Trial of Ubu* (Essen Schauspielhaus/Toneelgroep Amsterdam, 2010); *A Thousand Stars Explode in the Sky* (co-written with David Eldridge and Robert Holman; Lyric Hammersmith, London, 2010); *Marine Parade* (co-written with Mark Eitzel; Brighton International Festival, 2010); *T5* (Traverse Theatre, 2010); *Wastwater* (Royal Court Theatre Downstairs, 2011); *Morning* (Lyric Hammersmith, 2012); an adaptation of *A Doll's House* (Young Vic, 2012); an adaptation of *The Curious Incident of the Dog in the Night-Time* (National Theatre, 2012); *Blindsided* (Royal Exchange, 2014); and *Birdland* (Royal Court, 2014). His radio plays include *Five Letters Home to Elizabeth* (BBC Radio 4, 2001) and *Digging* (BBC Radio 4, 2003). His screenwriting includes an adaptation of *Motortown* for Film4 (2009); the two-part serial *Dive* (with Dominic Savage) for Granada/BBC (2009); and a short film adaptation of *Pornography* for Channel 4's 'Coming Up' series (2009). Awards include the Pearson Award for Best New Play, 2001, for *Port*; Olivier Award for Best New Play for *On the Shore of the Wide World*, 2005; and for *Motortown* German critics in Theater Heute's annual poll voted him Best Foreign Playwright, 2007.