

‘Attempts on Her Life’ by Martin Crimp.

Hi all,

I am looking forward to meeting and working with you on your ‘Site-specific/Studio’ module.

For this module, I have chosen a play called *Attempts on Her Life* by Martin Crimp. Crimp’s work pushes the boundaries of playwriting, moving away from traditional character arcs and linear storytelling. His writing acts as a blueprint for devised theatre, allowing ensembles to reimagine and reinterpret the text each time it is staged.

Attempts on Her Life explores identity, media influence and the way narratives are formed. The play consists of 17 unrelated scenes, each offering a different version of “Anne”, a central figure who is never seen or heard. Throughout the play, “Anne” is described as various things – a missing person, a terrorist, a product, a victim, a media creative – yet the truth about her remains elusive. The voices in the play shift perspectives, contradict each other and reflect how identity can be shaped, manipulated and moulded to fit the needs of others.

Anne is never truly defined; people simply gather snippets of information which spirals further afield. Anne is framed as both a terrorist and a victim. Anne is constantly watched and investigated. Anne is not just a person, Anne is a product, a brand, a lifestyle.

What initially drew me to this piece was its ambiguity. Anne resonates to a lot of people because many have experienced or witnessed how identity can be shaped by others. Who is Anne? Does she represent an individual or a wider collective? The play’s structure also fascinated me, although written before social media became big in our lives; its fragmented structure mirrors how we now consume information: through reels, edits, conflicting reports, and shifting online narratives. This makes the play highly relevant today, particularly for younger generations, living in a world overloaded with information.

I am eager to embrace the play’s open-ended and fragmented structure to craft a production that further highlights its themes of perception, media and identity. The script offers no assigned characters with a nonlinear narrative which provides the freedom to explore and to be creative in our choices. This will be done through various experimentations with physical exploration, devised sequences and the fluctuation of voices. Collaboration will be at the

heart of our work and as a company we will devise, discuss and experiment before shaping a final performance that reflects our interpretation of the play.

In a company member I will be looking at people who are willing to take risks, open-minded and adaptable, ready to play and are excited by non-traditional storytelling. The play might seem daunting at first, but it's an opportunity to break boundaries, challenge society and create something bold and unique.

I really look forward to welcoming you on this journey of making our version of *Attempts on Her Life*.

Thank you,

William Kingshott (he/him)