

Annie Jenkins

Writer

Annie's first three full length plays all premiered in London in 2019. *In Lipstick*, which was shortlisted for the Theatre503 Award, opened at the Pleasance Theatre in January, *Tinder471* ran at Theatre503 in the summer and *Karaoke Play* ran in the autumn at The Bunker. *Karaoke Play* was awarded a special commendation from The Offies (The Off West End Theatre Awards).



In 2019 Annie was chosen to be one Theatre503's 503Five and also one of the Michael Grandage Company's MGCfutures Bursary recipients. She was awarded a Peggy Ramsey Foundation Bursary to develop *Karaoke Play*.

Annie's play *Staying at Stacey's* was longlisted for the Bruntwood Prize 2019 and received a rehearsed reading at the Almeida Theatre's rehearsal space. In 2020 it was Shortlisted for the George Devine Award.

In 2018 Annie co-wrote *VOID* which was produced at VAULT Festival by RIFT and Queen Mary University, winning a VAULT Innovation Award. She also wrote and co-directed a short film, *Funemployed*, which was screened at various festivals including the London Short Film Festival in 2017.

In 2022 Annie wrote *The Essence of the Job is Speed: The Delivery Driver's Play* for the Almeida as part of The Key Worker's Cycle. Also in 2022, her play *the celebrity in the white bikini + how I accidentally looked* was shortlisted for the Stückemarkt 2022 by Theatertreffen Stückemarkt as part of the Berliner Festspiele.

Annie is published by Faber.

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Credits

In Development

Production	Company	Notes
LUKE		<p>Short Film</p> <p>*Longlisted for the BFI Short Film Fund 2025</p> <p>*Selected for BFI London Labs</p> <p>*Shortlisted for The Slick Films Fund 2024</p>
RIPE		Currently writing for submission as part of the Royal Court Writers Group (January 2025)

Theatre

Production	Company	Notes
24 (DAY): THE MEASURE OF MY DREAMS 2023	Almeida	<p>Dir. Jack Nurse</p> <p>A ten-month project working with community partners Arsenal, All Change and Cardboard Citizens. Commissioned and produced by the Almeida, 3rd-5th August 2023 with a community cast of 100 performing with 2 professional actors.</p> <p>Also reached top 10% of scripts for BBC Open Call.</p>
THE DELIVERY DRIVERS' PLAY 2022	Almeida	<p>Dir. Jack Nurse</p> <p>The Key Workers Cycle was commissioned and produced by the Almeida 9th-12th March 2022. The Delivery Drivers' Play was performed by a community cast of ten with Billy Howle and Sope Dirisu as the delivery drivers.</p>
WHEN I GROW UP (I WANNA BE) 2022		Commissioned by The Big House in 2022 but unproduced
STAYING AT STACEY'S (Rehearsed Reading) 2020	Almeida	<p>*Longlisted for The Bruntwood Prize for Playwriting 2019</p> <p>*Shortlisted for the George Devine Award 2020</p> <p>*In the top 9% of entries for The Women's Prize for Playwriting 2023</p> <p>*Longlisted for the RSC's 37 Plays project 2023</p> <p>Rehearsed Reading at the Almeida rehearsal space, February 2020</p> <p>Dir. Lucy McCann</p>

Production	Company	Notes
THE CELEBRITY IN THE WHITE BIKINI (+ HOW I ACCIDENTALLY LOOKED) (Rehearsed Reading) 2020	Theatre503	<p>*Seed commission from Theatre503 as part of the 503Five (2019/20)</p> <p>*Awarded an MGCfutures Bursary</p> <p>*Shortlisted for Theatertreffen Stückemarkt, Berliner Festspiele 2022</p> <p>*Redraft supported by the RSC as writer on attachment 2022</p> <p>*In the top 10% of entries for the 2022 Verity Bargate Award</p> <p>*Reached final phase of selection of New Diorama's Intervention 01</p> <p>Rehearsed reading at County Hall, December 2020 - directed by Lucy McCann</p>
UNDER MY BARBIE DUVET 2020	Young Vic	<p>Dir. Caitriona Shoobridge and Matt Kay.</p> <p>Commissioned by Young Vic Taking Part and written for Brixton's Baytree Centre and IRMO, it was originally a full-length play written for performance in the Young Vic's Clare Studio in May 2020.</p> <p>Adapted for a digital audience during lockdown.</p>
TINDER471 2019	Theatre503	Dir. Lucy McCann
KARAOKE PLAY 2019	The Bunker Theatre / Pluck Productions	<p>Dir. Lucy McCann</p> <p>*Winner of an OffCom Short Run Commendation by the Off West-End Awards</p> <p>*Awarded a Peggy Ramsay Foundation Bursary</p> <p>*Shortlisted for The Old Vic 12 (2017)</p>
IN LIPSTICK 2019	Pleasance / Up In Arms	<p>Dir. Alice Hamilton</p> <p>Published by Faber</p> <p>*Shortlisted for Theatre503 Award 2016</p> <p>*Shortlisted for the 2016 Theatre503 International Playwriting Award</p> <p>IN LIPSTICK also had rehearsed readings as part of PlayWROUGHT at the Arcola and as part of Druid Theatre's 'Druid Debuts' at the Galway International Arts Festival</p>
TURNED MY HEAD as part of VOID 2018	RIFT / Queen Mary University / Vault Festival	<p>Dir. Felix Mortimer</p> <p>*Winner VAULT Innovation Award</p>
TINDER471 2018	Hen & Chickens Theatre	Dir. Lucy McCann
SING A SONG OF SILENCE 2016	Arcola	<p>Dir. Ross Crosby</p> <p>Commissioned for the Arcola Youth Theatre summer show</p>

Production	Company	Notes
WHAT ABOUT ENGLAND? 2016	Islington Mill, Salford	Dir. Ali Pidsley Published with introduction at Orlando online

Opera

Production	Company	Notes
ENVY as part of BEAUTY AND THE SEVEN BEASTS 2022	The Opera Story at Brixton Jamm	Dir. James Hurley (Libretto - 15 mins) Part of a brand-new full-length opera created by 7 writer/composer pairings. Commissioned and produced by The Opera Story at Brixton Jamm 6th-14th April 2022.

Short Films

Production	Company	Notes
BIRDS 2022	Goldsmiths	Dir. Tyro Heath Film Festivals: HollyShorts; This is England; Women Over 50 Film Festival Festivals: Hollyshorts Film Festival 2022 - Official Selection & World Premiere This Is England 2022 - Official Selection EFN Festival 2022 - Official Selection Heart of Gold 2022 - Official Selection North East International Film Festival 2022 - Official Selection Women Over Fifties Film Festival 2022 - Official Selection British Shorts Berlin 2023 - Official Selection Poppy Jasper Film Festival 2023 - Official Selection Kingston International Film Festival 2023 - Official Selection Women X Film Festival - Official Selection Aesthetica Film Festival - Guest Programme Learning on Screen Award (postgraduate drama category) - WINNER Student Royal Television Society Award (postgraduate drama category) - NOMINEE
FOOT 2020	Pluck Productions	

Production	Company	Notes
FUNEMPLOYED 2017		Screened as part of the London Short Film Festival, Encounters Film Festival, Underwire Film Festival *Winner of Shooting People's film of the month March 2017 *Shortlisted for Shooting People's SHORT CUTS film competition 2018

Additional information

24 (DAY): THE MEASURE OF MY DREAMS

'The stage is thronging with participants as if there had been a coup at the Almeida - community theatre as it ought to be. The show centres on Islington in north London, and writer Annie Jenkins and director Jack Nurse have pulled off an exuberant celebration of - and with - its residents...there is an enjoyably rebellious feel to the writing and the commitment of the players is inspiring.' - The Guardian

THE DELIVERY DRIVERS' PLAY

'Highlights included Annie Jenkins' insight into the hectic, taken for granted life of delivery drivers, which roved from the ridiculous - talking parcels - to the sublime: a grief stricken round of Ave Maria.' - **Dominic Cavendish, The Telegraph**

BEAUTY AND THE SEVEN BEASTS

'Meshes together two ancient tropes with such misanthropic virulence that you emerge thinking Sartre was on the right track when he declared that hell is other people.' - The Times

KARAOKE PLAY

'A beautifully written, darkly comic character study of four damaged British people, brought to life by a pitch-perfect cast. I suspect it will haunt me for quite some time' - **View From The Outside**

'Annie Jenkins' impeccably acted Karaoke Play proves quietly devastating at the Bunker Theatre' - **There Ought To Be Clowns**

IN LIPSTICK

'Isolation is gilded in glitter in Annie Jenkins' tender debut. Jenkins has an ability for writing care within her characters, and we feel the ache of the effort they invest. Under the comedy bravado, each long for an intimacy that isn't laced with fear.' - **The Guardian**

'Moments of pure invention and theatrical brilliance Jenkins keeps such a tight grip on her audience that you can barely believe this is her debut play. It's the sheer bombastic weirdness of In Lipstick that will linger in the mind... a memorable and entertaining debut play from a writer full of promise.' - **Exeunt**

'A hugely ambitious debut play from Annie Jenkins about two women locked in a suffocating friendship. The manic, possessive, motor-mouthed Cynthia sparkles and crackles.' - **Time Out**

'An incredible piece of theatre... an undeniable triumph. In Lipstick could quite easily be described as black comedy but it's so much more, this play about power and frailty is absolutely gripping from start to finish.'

- **Theatre Weekly**

'A very smart and quietly devastating piece.' - **The Reviews Hub**

'Incredibly well written.' - **Plays To See**

TINDER 471

'A very well written show... very relevant and hard hitting.' - **Views from the Gods**

'Tinder is not by any means the main feature, each piece goes far deeper. They are delivered by three captivating performers who show us a glimpse of what womanhood means today for millennials trying to navigate modern society.' - **LondonTheatre1**

VOID

'Unique and hugely daring; its form is entirely distinct from other productions, leaving you shaken and intrigued, searching for clearer lines between reality and fiction.' - **A Younger Theatre**