

# ROYAL COURT



**The Bounds**  
**By Stewart Pringle**  
**Digital resource pack**

# Production image



# About *The Bounds*

The year is 1553, the true Golden Age of English football. It's the Allen Valley Whitsun Game, and men will die today.

This is the big game, and it's been raging for hours. Percy and Rowan are out in the middle of nowhere, miles from the action, when a stranger joins them, a stranger with tidings that will blow their world apart.

Time passes. Night falls. The great chain of being collapses. And they're losing the bloody football.

Written by **Stewart Pringle** and directed by **Jack McNamara**, *The Bounds* is a darkly comedic tale of national divides, folk horror and the end of the world as we know it.

A **Royal Court Theatre & Live Theatre** co-production.

# Creative team

**Stewart Pringle** - Writer

**Jack McNamara** - Director

**Verity Quinn** - Designer

**Drummond Orr** - Lighting Designer

**Matthew Tuckey** - Sound Designer

**JD Stewart** - Producer

**Verity Naughton** - Children's Casting Director  
(London)

**Lizzie Chapman** - Stage Manager

**Catriona McHugh** - Deputy Stage Manager

**Soroosh Lavasani** - Samuel

**Ryan Nolan** - Percy

**Lauren Waine** - Rowan

**Harry Weston** - Boy

**Wilbur Conabeare** - Boy





# Watch the digital recording

This performance of *The Bounds*, was filmed live, during it's run at the Royal Court Theatre, in the Jerwood Theatre Upstairs in 2024.

Filming and editing by Black Apron Productions.

## Show Information

Age recommendation: 14+

Running time: 90 minutes (no interval)

This show contains flashing lights, use of haze and moments of darkness.

It also contains:

Use of fire

Gun handling (no gunshots)

Strong language

Violence

References to violence against women

[Click here to watch the show](#)

Password to watch is: RoyalCourtOnline

# Writing tip from Stewart Pringle

## Listening to the Landscape

Voice emerges from the landscape. In the village where I grew up, you can hear the difference in an accent from just a couple of miles away, just on the other side of the valley. Finding the voices for characters can be as much about listening, about 'tuning in' to a place, as it is an act of pure imagination.

If I want to write a play set in a certain area, I feel like the most important thing to do is to walk in it. Hang out in it. Sit in a pub and drink in it, drink it in. It's not just the words that your characters are going to use, it's the tempo, the rhythm of speech, the structure of the banter, the shifting tones and timbres. You can't write a play set in Northumberland from a kitchen table in Camberwell. Or I can't anyway. When it comes to writing, everything is a part of everything else, and the land where the play is set feels like one of the most vital of textures to get right.



# Stewart Pringle on the Playwright's Podcast

**Stewart Pringle** is a playwright and dramaturg. His work includes the award-winning *Trestle*, which played at the Southward Playhouse in 2017. He currently works as Senior Dramaturg at the National Theatre.

In this episode of the Playwright's Podcast, **Susan Wokoma** chats to Stewart Pringle about writing *The Bounds*.

[Listen here](#)



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# Write your own review!

Now that you've watched the show, you might want to try and write your own review of the show

Here are some tips from the Royal Court press team about how to write a professional review:

1. Feel free to make notes during the performance/on the script.
2. Make sure all names are spelt correctly, and all creatives where mentioned are credited clearly.
3. Try to do some background research on the show, and what it hopes to achieve. Part of the response to the production should consider if you think it has achieved its aim.
4. Avoid a simple retelling of the script, and being overly descriptive. Reviews should be filled with opinion and analysis.
5. What is noticeable about aspects of the production outside of the acting, the dialogue, staging, costume and lighting design?
6. Question prejudices and assumptions. Be aware of any internal bias you may have, and make sure you back up statements with examples from the production.
7. Remember your audience, reviews are designed for the general public and should be accessibly written.
8. Try to write with curiosity and compassion, playwrights often spend years perfecting their work, and it should be perceived with this in mind.

Stuck?

Here are some reviews of the show from when it was performed at the Royal Court Theatre



Photography: Vox Fox Productions

# Lyn Gardner interviews Stewart Pringle

*“In some ways, it is an anti-London play because London so often misunderstands the North,” says Pringle before adding, “although maybe sometimes the North also misunderstands the South.”*

[Read the full article here](#)



Photo by Luke Bryant.