

## National Theatre Play In A Box

A new play for young people from one of the UK's most exciting playwrights. Dramatizes the onset of the AIDS epidemic in New York City, the agonizing fight to get political and social recognition of its problems, and the toll exacted on private lives. 2 acts, 16 scenes, 13 men, 1 woman, 1 setting.

First publication of the authorized version.

Wild and newly single, Julie throws a late night party. In the kitchen, Jean and Kristina clean up as the celebration heaves above them. Crossing the threshold, Julie initiates a power game with Jean. It descends into a savage fight for survival. Polly Stenham reimagines August Strindberg's Miss Julie in contemporary London. Julie premiered at the National Theatre, London, in May 2018.

Drawing together the work of ten leading playwrights - a mixture of established and emerging writers - this National Theatre Connections anthology is published to coincide with the 2014 festival, which takes place across the UK and finishes up at the National Theatre in London. It offers young performers between the ages of thirteen and nineteen everywhere an engaging selection of plays to perform, read or study. Each play is specifically commissioned by the National Theatre's literary department with the young performer in mind. The plays are performed by approximately 200 schools and youth theatre companies across the UK and Ireland, in partnership with multiple professional regional theatres where the works are showcased. As with previous anthologies, the volume will feature an introduction by Anthony Banks, Associate Director of the National Theatre Discover Programme, and each play includes notes from the writer and director addressing the themes and ideas behind the play, as well as production notes and exercises. The National Theatre Connections series has been running for nineteen years and the anthology that accompanies it, published for the last three years by Methuen Drama, is gaining a greater profile by the year. Some iconic plays have grown out of the Connections programme including Citizenship by Mark Ravenhill, Burn by Deborah Gearing, Chatroom by Enda Walsh, Baby Girl by Roy Williams, DNA by Dennis Kelly, and The Miracle by Lin Coghlan. The series has a recognisable brand and the anthologies continue to be an extremely useful resource, their value extending well beyond their year of publication. This year's anthology includes plays by Sabrina Mahfouz, Simon Vinnicombe, Catherine Johnson, Pauline McLynn, Dafydd James, Luke Norris and Sam Holcroft.

Hansard; noun The official report of all parliamentary debates. It's a summer's morning in 1988 and Tory politician Robin Hesketh has returned home to the idyllic Cotswold house he shares with his wife of 30 years, Diana. But all is not as blissful as it seems. Diana has a stinking hangover, a fox is destroying the garden, and secrets are being dug up all over the place. As the day draws on, what starts as gentle ribbing and the familiar rhythms of marital sparring quickly

turns to blood-sport. A witty and devastating new play. Hansard premiered at the National Theatre, London, in August 2019.

Commissioned by the National Theatre, this series of original playscripts will encourage your junior students to consider contemporary themes and issues. The staging suggestions and classroom activities provided by the National Theatre directors offer easy-to-apply professional support and enrich student learning and the experience of the plays.

Drawing together the work of ten leading playwrights - a mixture of established and emerging writers - this National Theatre Connections anthology is published to coincide with the 2015 festival, which takes place across the UK and Ireland, finishing up at the National Theatre in London. The programme offers young performers between the ages of thirteen and nineteen everywhere an engaging selection of plays to perform, read or study. Each play is specifically commissioned by the National Theatre's literary department with the young performer in mind. The plays are performed by approximately 200 schools and youth theatre companies across the UK and Ireland, in partnership with multiple professional regional theatres where the works are showcased. The anthology contains all ten of the play scripts, and notes from the writer and director of each play, addressing the themes and ideas behind the play, as well as production notes and exercises. The National Theatre Connections series has been running for twenty years and the anthology that accompanies it, published for the last five years by Methuen Drama, is gaining a greater profile by the year. This year's anthology includes plays by Jamie Brittain, Katherine Chandler, Elinor Cook, Ayub Khan Din, Katie Douglas, Cush Jumbo, Ben Ockrent, Eugene O'Hare, Stef Smith and Sarah Solemani.

Winner of the 2017 Tony Award for Best Play. Everyone remembers the stunning and iconic moment in 1993 when Israeli Prime Minister Yitzhak Rabin and PLO Chairman Yasser Arafat shook hands on the South Lawn of the White House. But among the many questions that laced the hope of the moment was that of Norway's role. How did such high-profile negotiations come to be held secretly in a castle in the middle of a forest outside Oslo? A darkly funny and sweeping play, OSLO tells the surprising true story of the back-channel talks, unlikely friendships, and quiet heroics that led to the Oslo Peace Accords between the Israelis and Palestinians. J.T. Rogers presents a deeply personal story set against a complex historical canvas: a story about the individuals behind world history and their all too human ambitions. [www.jtrogerswriter.com](http://www.jtrogerswriter.com)

Marlene thinks the eighties are going to be stupendous. Her sister Joyce has her doubts. Her daughter Angie is just frightened. Since its premiere in 1982, Top Girls has become a seminal play of the modern theatre. Set during a period of British politics dominated by the presence of the newly elected Prime Minister Margaret Thatcher, Churchill's play prompts us to question our notions of women's success and solidarity. Its sharp look at the society and politics of the 1980s is combined with a timeless examination of women's choices and restrictions regarding career and family. This new Student Edition features an introduction by Sophie Bush, Senior Lecturer at Sheffield Hallam University, UK prepared with the contemporary student in mind. METHUEN DRAMA STUDENT EDITIONS are expertly annotated texts of a wide range of plays from the modern and classic repertoires. As well as the complete text of the play itself, this volume contains: - A chronology of the play and the playwright's life and work - an introductory discussion of the social, political, cultural and economic context in which the play was originally conceived and created - a succinct overview of the creation processes followed and subsequent performance history of the piece - an analysis of, and commentary on, some of the major themes and specific issues addressed by the text - a bibliography of suggested primary and secondary materials for further study.

National Theatre Connections is an annual festival which brings new plays for young people to

schools and youth theatres across the UK and Ireland. Commissioning exciting work from leading playwrights, the festival exposes actors aged 13-19 to the world of professional theatre-making, giving them full control of a theatrical production - from costume and set design to stage management and marketing campaigns. NT Connections have published over 150 original plays and regularly works with 500 theatre companies and 10,000 young people each year. This anthology brings together 9 new plays by some of the UK's most prolific and current writers and artists alongside notes on each of the texts exploring performance for schools and youth groups.

**Wind / Rush Generation(s)** by Mojisola Adebayo This is a play about the British Isles, its past and its present. Set in a senior common room, in a prominent university, a group of 1st year undergraduates are troubled, not by the weight of their workload, but by a 'noisy' ghost. So they do what any group self-respecting and intelligent university students would do in such a situation – they get out the Ouija Board to confront their spiritual irritant and lay them to rest – only to be confronted by the full weight of Britain's colonial past – in all its gory glory. Fusing naturalism, with physical theatre, spoken-word, absurdism, poetry and direct address – this is event-theatre that whips along with the grace, pace and hypnotic magnetism of a hurricane.

**Tuesday** by Alison Carr Tuesday is light, playful and nuanced in tone. And a little bit sci-fi. The play centres on an ordinary Tuesday that suddenly turns very weird indeed when a tear rips across the sky over the school yard. The play touches on themes of friendship, sibling love, family, identity, grief, bullying, loneliness and responsibility. And in the process we might just learn something about ourselves as well as some astronomical theories of the multiverse!

**A series of public apologies** (in response to an unfortunate incident in the school lavatories) by John Donnelly This satirical play is heightened in its naturalism, in its seriousness, in its parody and piercing in its interrogation of how our attempts to define ourselves in public are shaped by the fear of saying the wrong thing. Presented quite literally as a series of public apologies this play is spacious, flexible and welcoming of inventive and imaginative interpretation as each iteration spirals inevitably to its absurdist core. This is a play on words, on convention, on manners, on institutions, on order, on line and on point.

**THE IT** by Vivienne Franzmann THE IT is a play about a teenage girl who has something growing inside her. She doesn't know what it is, but she knows it's not a baby. It expands in her body. It starts in her stomach, but quickly outgrows that, until eventually it takes over the entirety of her insides. It has claws. She feels them. Presented in the style of a direct to camera documentary, this is a darkly comic state of the nation play exploring adolescent mental health and the rage within, written very specifically for today.

**The Marxist in Heaven** by Hattie Naylor The Marxist in Heaven is a play that does exactly what its title page says it's going to do. The eponymous protagonist 'wakes up' in paradise and once they get over the shock of this fundamental contradiction of everything they believe in.....they get straight back to work....and continue their lifelong struggle for equality and fairness for all....even in death. Funny, playful, provocative, pertinent and jam-packed with discourse, disputes, deities and disco dancing by the bucketful, this upbeat buoyant allegory shines its holy light on globalization and asks the salient questions – who are we and what are we doing to ourselves?.....and what conditioner do you use on your hair?

**Look Up** by Andrew Muir Look Up plunges us into a world free from adult intervention, supervision and protection. It's about seeking the truth for yourself and finding the space to find and be yourself. Nine young people are creating new rules for what they hope will be a new and brighter future full of hope in a world in which they can trust again. Each one of them is unique, original and defiantly individual, break into an abandoned building and set about claiming the space, because that is what they do. They have rituals, they have rules, together they are a tribe, they have faith in themselves....and nothing and no one else. They are the future, unless the real world catches up with them and then all they can hope for is that they don't crash and burn like the adults they ran away from in the first place.

**Crusaders** by Frances Poet A group of teens gather to take their French exam but none of them will step into the exam hall. Because Kyle

has had a vision and he'll use anything, even miracles, to ensure his classmates accompany him. Together they have just seven days to save themselves, save the world and be the future. And Kyle is not the only one who has had the dream. All across the globe, from Azerbaijan to Zambia, children are dreaming and urging their peers to follow them to the promised land. Who will follow? Who will lead? Who will make it? *Witches Can't Be Burned* by Silva Semerciyan St. Paul's have won the schools Playfest competition, three years in a row, by selecting recognised classics from the canon and producing them at an exceptionally high level, it's a tried and trusted formula. With straight A's student and drama freak, Anuka cast as Abigail Williams in *The Crucible* by Arthur Miller, the school seem to be well on course for another triumph, which would be a record. However, as rehearsals gain momentum, Anuka has an epiphany. An experience resulting in her asking searching questions surrounding the text, the depiction and perception of female characters, the meaning of loyalty, and the values and traditions underpinning the very foundations of the school. Thus, the scene is set for a confrontation of epic proportions as Anuka seeks to break with tradition, before tradition breaks her and all young women like her and reality begins to take on the ominous hue of Miller's fictionalized Salem. *Dungeness* by Chris Thompson . In a remote part of the UK, where nothing ever happens, a group of teenagers share a safe house for LGBT+ young people. While their shared home welcomes difference, it can be tricky for self-appointed group leader Birdie to keep the peace. The group must decide how they want to commemorate an attack that happened to LGBT+ people, in a country far away. How do you take to the streets and protest if you're not ready to tell the world who you are? If you're invisible, does your voice still count? A play about love, commemoration and protest.

It's chaotic - a bit of love, a bit of lust and there you are. We don't ask for life, we have it thrust upon us. Written by Shelagh Delaney when she was nineteen, *A Taste of Honey* is one of the great defining and taboo-breaking plays of the 1950s. When her mother, Helen, runs off with a car salesman, feisty teenager Jo takes up with a black sailor who promises to marry her before he heads for the seas, leaving her pregnant and alone. Art student Geoff moves in and assumes the role of surrogate parent until misguidedly, he sends for Helen and their unconventional setup unravels. *A Taste of Honey* offers an explosive celebration of the vulnerabilities and strengths of the female spirit in a deprived and restless world. Bursting with energy and daring, this exhilarating and angry depiction of harsh, working-class life in post-war Salford is shot through with love and humour, and infused with jazz. The play was first presented by Theatre Workshop at the Theatre Royal Stratford, London, on 27 May 1958. Sophie Treadwell was a campaigning journalist in America between the wars. Among her assignments was the sensational murder involving Ruth Snyder, who with her lover, Judd Gray, had murdered her husband and gone to the electric chair. Out of this came *MACHINAL*, a powerful expressionist drama about the dependent status of women and the living hell of a loveless marriage. Successfully premiered on Broadway in 1928 with Clark Gable as the lover, the play was seen in London two years later, provoked a sensation in Tairov's version in Moscow in 1933, and was then largely forgotten until revivals in New York and London in the 1990s.

Well, that's one down, isn't it. Nine to go. Next! Thou shalt not kill. What about that then? Let's have a crack at that one next, shall we? Jack McCracken: a man of principle in a corrupt world. But not for long. Moments after taking over his father-in-law's business he's approached by a private detective armed with some compromising information. Jack's integrity fades away as he discovers his extended family to be thieves and adulterers, looting the business from their suburban homes. Rampant self-interest takes over and comic hysteria builds to a macabre climax. A riotous exposure of entrepreneurial greed, Alan Ayckbourn's *A Small Family Business*, premiered at the National Theatre in 1987 and returned there in April 2014.

If you could spend eternity with just one precious memory, what would it be? A

group of strangers grapple with this impossible question as they find themselves in a bureaucratic waiting room between life and death. Encouraged by enigmatic officials, they must sift through their past lives to choose their forever. *After Life*, a play by Jack Thorne adapted from Hirokazu Kore-eda's award-winning film (concept by Bunny Christie, Jeremy Herrin and Jack Thorne), is a surreal and powerfully human look at the way we view our lives. It was premiered at the National Theatre, London, in 2021.

*Common* is a dark and disturbing journey into the carnivalesque world of early-Industrial Britain, exploring the personal and public traumas in the period of the enclosure. Written with verve and wit by Olivier Award-nominated and Writers' Guild Award-winning playwright DC Moore, it tells the story of Mary, a woman who has returned to the village of her birth after years of grifting a living on the edge of respectable London society. She is there to confront old enemies and rekindle a former love. But there's trouble in the air as the local Lord struggles to extend the reach of his power by reclaiming the common-land as his personal fiefdom. Will Mary be able to win over those she lost before? Or will the violence of the time seep over into even the purest of missions? *Common* is an epic, funny and uncanny history play which examines the period of the enclosure, asking what does community mean and if there can ever be resolution in the intractable battle between individual desires and the common good. *Common* received its world premiere on the Olivier stage of the National Theatre, London, in a coproduction with Headlong, in May 2017.

The action takes place in late August 1833 at a hedge-school in the townland of Baile Beag, an Irish-speaking community in County Donegal. In a nearby field camps a recently arrived detachment of the Royal Engineers, making the first Ordnance Survey. For the purposes of cartography, the local Gaelic place names have to be recorded and rendered into English. In examining the effects of this operation on the lives of a small group, Brian Friel skillfully reveals the far-reaching personal and cultural effects of an action which is at first sight purely administrative.

*America* in the mid-1980s. In the midst of the AIDS crisis and a conservative Reagan administration, New Yorkers grapple with life and death, love and sex, heaven and hell. This edition, published alongside the major revival at the National Theatre in 2017, contains both plays, *Part One: Millennium Approaches*, and *Part Two: Perestroika*.

Winner of the STR Theatre Book Prize 2014 *The National Theatre Story* is filled with artistic, financial and political battles, onstage triumphs – and the occasional disaster. This definitive account takes readers from the National Theatre's 19th-century origins, through false dawns in the early 1900s, and on to its hard-fought inauguration in 1963. At the Old Vic, Laurence Olivier was for ten years the inspirational Director of the NT Company, before Peter Hall took over and, in 1976, led the move into the National's concrete home on the South Bank. Altogether, the NT has staged more than 800 productions, premiering some of

the 20th and 21st centuries' most popular and controversial plays, including *Amadeus*, *The Romans in Britain*, *Closer*, *The History Boys*, *War Horse* and *One Man, Two Guvnors*. Certain to be essential reading for theatre lovers and students, *The National Theatre Story* is packed with photographs and draws on Daniel Rosenthal's unprecedented access to the National Theatre's own archives, unpublished correspondence and more than 100 new interviews with directors, playwrights and actors, including Olivier's successors as Director (Peter Hall, Richard Eyre, Trevor Nunn and Nicholas Hytner), and other great figures from the last 50 years of British and American drama, among them Edward Albee, Alan Bennett, Judi Dench, Michael Gambon, David Hare, Tony Kushner, Ian McKellen, Diana Rigg, Maggie Smith, Peter Shaffer, Stephen Sondheim and Tom Stoppard.

*The Methuen Drama Book of Plays by Black British Writers* provides an essential anthology of six of the key plays that have shaped the trajectory of British black theatre from the late-1970s to the present day. In doing so it charts the journey from specialist black theatre companies to the mainstream, including West End success, while providing a cultural and racial barometer for Britain during the last forty years. It opens with Mustapha Matura's 1979 play *Welcome Home Jacko* which in its depiction of a group of young unemployed West Indians was one of the first to explore issues of youth culture, identity and racial and cultural identification. Jackie Kay's *Chiaroscuro* examines debates about the politics of black, mixed race and lesbian identities in 1980s Britain, and from the 1990s Winsome Pinnock's *Talking in Tongues* engages with the politics of feminism to explore issues of black women's identity in Britain and Jamaica. From the first decade of the twenty-first century the three plays include Roy Williams' seminal pub-drama *Sing Yer Hearts Out for the Lads*, exploring racism and identity against the backdrop of the World Cup; Kwame Kwei-Armah's National Theatre play of 2004, *Fix Up*, about black cultural history and progress in modern Britain, and finally Bola Agbaje's terrific 2007 debut, *Gone Too Far!*, which examines questions of identity and tensions between Africans and Caribbeans living in Britain. Edited by Lynnette Goddard, this important anthology provides an essential introduction to the last forty years of British black theatre.

An explosive re-imagining of the mysterious wartime meeting between two Nobel laureates to discuss the atomic bomb.

A funny, touching and at times savage portrait of a family full of longing that's losing its grip - *The Last of the Haussmans* examines the fate of the revolutionary generation. Anarchic, feisty but growing old, high-society drop-out Judy Hauszman remains in spirit with the ashrams of the 1960s, while holding court in her dilapidated art deco house on the Devon coast. After an operation, she's joined by her wayward offspring, her sharp-eyed granddaughter, a local doctor and a troubled teenager who makes use of the family's crumbling swimming pool. Over a few sweltering months they alternately cling to and flee a chaotic world of all-day drinking, infatuations, long-held resentments, free love and failure.

*Skylight* premiered at the National Theatre in 1995 and then went on to become one of the most internationally successful plays of recent years. This is the definitive edition of *Skylight*.

Afterlife is Michael Frayn's first new play for the National Theatre since Democracy, which premiered at the National in 2003 before West End and Broadway transfers. Afterlife opens in the NT Lyttelton in June. Investigating the life of the Austrian impresario and founder of the Salzburg Festival, Max Reinhardt, Afterlife is a grand epic and a highly theatrical work that will be directed by Frayn's long-term collaborator Michael Blakemore. With his morality play 'Everyman', Reinhardt captivated first the Prince Archbishop of Salzburg, and then the city itself, with the play opening the Salzburg festival each year from 1920 until the accession of the Nazis in 1938. As Reinhardt and his company are forced into exile, 'Everyman' is taken to America until life imitates art and Death comes for first Reinhardt's master of ceremonies and chief associate, Kommer, and then for Reinhardt himself.

Me jumping out of the van, was the beginning of a very bad day for me. I just didn't know it, but I was going to know it, in about four minutes, I was going to know, fer trut. 2020. Delroy is arrested on his way to the hospital. Filled with anger and grief, he recalls the moments and relationships that gave him hope before his life was irrevocably changed. Written in response to their play Death of England, Death of England: Delroy is a new standalone work by Clint Dyer and Roy Williams, which follows a Black working-class man searching for truth and confronting his relationship with White Britain. This edition was published to coincide with the world premiere of Death of England: Delroy, at the National Theatre in 2020. The production was the first play to reopen the theatre following the Coronavirus pandemic.

For the first time, there is an anthology of monologues for young people available, taken from plays commissioned as part of the National Theatre Connections over the past 20 years. Always drawing together the work of 10 leading playwrights – a mixture of established and current writers – the annual National Theatre Connections anthologies offer young performers between the ages of 13 and 19 an engaging selection of plays to perform, read or study. Each play is specifically commissioned by the National Theatre's literary department and reflects the past year's programming at the venue in the plays' ideas, themes and styles. The plays are performed by approximately 200 schools and youth theatre companies across the UK and Ireland, in partnership with multiple professional regional theatres where the works are showcased. This anthology of 100 monologues is the ideal resource for teenagers and young people attending auditions either in the amateur or professional theatre world; students leaving secondary school to audition for drama school; as well as teachers of English and Drama looking for suitable dramatic for their students to engage with and perform. It provides suitable scene-study books that are suitable and relevant to the student in terms of tone, style and content. Young actors who have searched for audition material written in the voice of teenage characters will welcome this resource.

Chloe Forrester has planned her life out perfectly. Newly engaged to her adoring boyfriend, Harrison Scott, she finally feels as if the pieces of her life are coming together. But when Paxton Potter, a man with a grudge against her fiancé, accuses him of betrayal, Chole's trust in Harrison starts to waver. After a young woman's body is found, a dangerous and unlikely connection is formed between Chloe and Paxton. With each dark secret uncovered, Chole has a choice- turn a blind eye or dig deeper. But in order to understand something or someone, you have to look closer. Each decision she makes has a consequence, as new truths are revealed about her enemies and the people she loves. With Chole's future dangling by a thread, she must be ready to sever ties to the life she thought she knew in order to survive.

A bestselling modern classic—both poignant and funny—about a boy with autism who sets out to solve the murder of a neighbor's dog and discovers unexpected truths about himself and the world. Nominated as one of America's best-loved novels by PBS's The Great American Read Christopher John Francis Boone knows all the countries of the world and their capitals and every prime number up to 7,057. He relates well to animals but has no understanding of human emotions. He cannot stand to be touched. And he detests the color yellow. This

