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Theatre All About Theatre

National Theatre All About Theatre

A haunting biography of a young man who was born deaf. He learned difficult handsigns from his deaf parents, attended

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Gallaudet College for the deaf, travelled abroad, studied mime with Marcel Marceau in France, and organized the successful theater of the deaf.

“A wry, funny and touching meditation on loneliness, that private shame of the singleton in

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the era of the dating app and of fraudulent boasting on social media ... written with a real depth of insight, humour, compassion and a keen sense of the ridiculous..." Independent It's the early hours of the morning in the aftermath of Laura's

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housewarming party. Danny, 42, divorced and living with his mother, is the last remaining guest. The flat is in a mess and so are they. One more drink? This sharp and astute two-hander takes an intimate look in real-time at the first fragile moments

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of risking your heart and taking a chance. Both comedic and tender, it asks questions about mutual loneliness and human connections. Beginning premiered at the National Theatre, London in October 2017. This new Modern Classics

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*edition features an introduction
by Sarah Grochala.*

*A New York Times Best
Illustrated Children's Book of
2011! A picture-book delight by a
rising talent tells a cumulative
tale with a mischievous twist.
Features an audio read-along!*

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The bear's hat is gone, and he wants it back. Patiently and politely, he asks the animals he comes across, one by one, whether they have seen it. Each animal says no, some more elaborately than others. But just as the bear begins to despond, a

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deer comes by and asks a simple question that sparks the bear's memory and renews his search with a vengeance. Told completely in dialogue, this delicious take on the classic repetitive tale plays out in sly illustrations laced with visual

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humor-- and winks at the reader with a wry irreverence that will have kids of all ages thrilled to be in on the joke.

Dramatizes the onset of the AIDS epidemic in New York City, the agonizing fight to get political and social recognition of it's

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problems, and the toll exacted on private lives. 2 acts, 16 scenes, 13 men, 1 woman, 1 setting.

Middle

*Theatre and National Identity
The Two Decades of Generational
Contests, Cultural Upheavals,
and International Cold War*

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Politics

Locating the Audience

The Normal Heart

*The Lives and Letters of the
National Theatre*

Benjamin Britten, sailing
uncomfortably close to the wind

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with his new opera, *Death in Venice*, seeks advice from his former collaborator and friend, W. H. Auden. During this imagined meeting, their first in twenty-five years, they are observed and interrupted by, among others,

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their future biographer and a young man from the local bus station. Alan Bennett's new play is as much about the theater as it is about poetry or music. It looks at the unsettling desires of two difficult men, and at the ethics of

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biography. It reflects on growing old, on creativity and inspiration, and on persisting when all passion's spent: ultimately, on the habit of art.

Contains the unabridged text King Lear as published in Volume XVII

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of The Caxton Edition of the
Complete Works of William
Shakespeare.

Synopsis coming soon.....

The National Theatre's Costume
department is one of the theatre's
largest departments. Their skilled

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practitioners work in a number of areas including tailoring, dyeing, costume props, costume production and maintenance to produce over 10,000 costume elements every year, transforming a designer's vision for a

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production into vibrant reality. Costume at the National Theatre is a lavish large-format photographic book featuring the extraordinary work of the Costume department, accompanying the National

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Theatre's showcase Costume
exhibition from October 2019 to
June 2020.

The Habit of Art

Musicals

Our Generation

Mosquitoes

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War Horse

Beginning

America in the mid-1980s.

In the midst of the AIDS
crisis and a conservative
Reagan administration, New
Yorkers grapple with life

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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:

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Millennium Approaches, and Part Two: Perestroika.

"This study analyses the Finnish National Theatre's activities throughout the decades during which the post-war generation with

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its new societal and theatrical views was rising to power, and during which Europe, divided by the Iron Curtain, was maturing to break the boundaries

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dividing it. Pirkko Koski summarizes the activities of the Finnish National Theatre as a cultural factor and as a part of the Finnish theatre field during 1970s and 1980s.

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Alongside this he examines the general requirements, resources, and structures for activity, including artists, places, geographical position, performances, and the

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analysis on the societal conditions. This book will be of great interest to scholars and students of European theatre and history"--

First publication of the

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authorized version.

This moving story, based on the novel by National Curriculum recommended author Michael Morpurgo and adapted for the stage by Nick Stafford, is an

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incredibly moving
portrayal of the bond
between a soldier and his
horse in the deadly chaos
of the First World War.
Sold to the army in 1914
and separated from his

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beloved young master
Albert, farm horse Joey is
thrust into the midst of
the Western Front. Albert
vows to follow Joey to war
and to be reunited with
his friend, but will they

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find one another?

Leopoldstadt

National Theater Posters

Plays for Young People

Acting for Young Actors

Manor

This place is about to blow. A violent

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storm sweeps the coast. Diana Stuckley and her daughter are struggling to keep the roof on their run-down manor house, when neighbours and strangers begin to appear on their doorstep, seeking shelter from the floods. One of these unexpected arrivals is Ted Farrier, the charismatic

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leader of a right-wing organisation: he could be Diana's saviour - or could pull the fragile household to pieces.

Stranded together, this explosive mix of people must survive the weather, and each other. *Manor* by Moira Buffini premiered at the National Theatre, London, in April 2020.

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Why do people ever see things through? Why do they ever stay? It's so hard. Every relationship reaches a crossroad some time. As dawn breaks, Maggie is heating some milk and Gary wonders what she's doing out of bed. Maybe it's time for an honest conversation – but how much honesty

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can this marriage take? Following his five-star play *Beginning*, which played sold-out runs at the National Theatre and in the West End, writer David Eldridge brings his raw, touching and funny style to a portrait of a 21st century marriage, the second of three plays to explore love and relationships.

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Jess has a job she loves, great friends and a sharp sense of humour. So, when the life she has worked hard to build is threatened, she decides to take a stand. Francesca Martinez's play *All of Us* is a powerful and timely drama about what defines us - exploring life, love and the struggle to

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survive for those who don't fit in during a time of austerity. All of Us premiered at the National Theatre, London, in March 2020, in a production directed by Ian Rickson, with Francesca Martinez leading an ensemble cast. National Theatre All about Theatre For Money Or Just for Fun

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Balancing Acts

King Lear

Small Island

NATIONAL THEATRE

Re-Imagining Conceptions of Nation

National Theatre Connections is an

annual festival which brings new plays

for young people to schools and youth

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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

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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

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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

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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

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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

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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

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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

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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

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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,

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on convention, on manners, on institutions, on order, online 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

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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

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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

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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

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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

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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

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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

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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

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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

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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.

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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

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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

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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

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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

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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

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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.

For 150 years, the National Theatre has

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entertained theatregoers in the nation's capital with a rich assortment of dramatic and musical fare. The theatre's robust life has mirrored the capital's own growth and development, becoming over the course of a century and a half one of America's premier theatrical treasures.

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This book, the National Theatre's official commemorative 150th Anniversary volume, intimately reveals both the public and private lives of this great institution. Beautifully illustrated with almost 200 rare full color and black and white photographs from the Theatre's

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archives, this handsome book chronicles the history of the National from its earliest days to the present.

At the beginning of the twentieth century, Leopoldstadt was the old, crowded Jewish quarter of Vienna, a city humming with artistic and intellectual

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excitement. Stoppard ' s epic yet intimate drama centers on Hermann Merz, a manufacturer and baptized Jew married to Catholic Gretl, whose extended family convene at their fashionable apartment on Christmas Day in 1899. Yet by the time the play closes,

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Austria has passed through the convulsions of war, revolution, impoverishment, annexation by Nazi Germany, and the Holocaust, which stole the lives of 65,000 Austrian Jews alone. From one of today ' s most acclaimed playwrights, Leopoldstadt is a

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human and heartbreaking drama of literary brilliance, historical verisimilitude, and powerful emotion. Here is Nicholas Hytner ' s fascinating, candid memoir of his tenure at the helm of Britain ' s greatest theater. As artistic director of London ' s National Theatre

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from 2003 to 2015, Hytner was in charge of three stages, directing and producing such plays and musicals as *The Madness of George III*, *Rodgers and Hammerstein 's Carousel*, *Alan Bennett 's The History Boys*, *David Hare 's Stuff Happens*, *Richard*

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Bean ' s One Man, Two Guvnors, and War Horse, among many others. Combining touches of gossip with serious insight into the processes that bring a production to life, Hytner discusses his major failures and spectacular successes. He looks at

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Shakespeare from every angle and writes about reinventing the classics; changing the public ' s perception of what theater is in our times; balancing the idea of art with what will sell; encouraging new talent; and collaborating with actors and playwrights, including Richard Griffiths,

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Helen Mirren, Maggie Smith, Mike Leigh, Daniel Day-Lewis, Michael Gambon, Simon Russell Beale, Tom Stoppard, Alan Bennett, and Harold Pinter. Intimate and insightful, *Balancing Acts* is a passionate exploration of the art and alchemy of making theater.

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Pictures in the Air

Finland's National Theatre 1974-1991

Stage for a Nation

The Guide

The Story of the National Theatre of the
Deaf

All about Theatre

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'Your skin oughtn't to curl - ought it - when he just comes near you - ought it? That's wrong, ain't it? You don't get over that, do you - ever, do you or do you?' The city. A woman is restless. A woman is suffocating. A woman is silenced. The woman revolts. A visceral expressionist

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masterpiece, Sophie Treadwell's play *Machinal* was first seen on Broadway in 1928, in London in 1930, and was later revived in the 1990s. This edition was published alongside the 2018 production at the Almeida Theatre, London, directed by Natalie Abrahams.

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Winner of the 2004 Orange Prize for Fiction A Picador Original Trade Paperback Hortense Joseph arrives in London from Jamaica in 1948 with her life in her suitcase, her heart broken, her resolve intact. Her husband, Gilbert Joseph, returns from the war expecting to be

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received as a hero, but finds his status as a black man in Britain to be second class. His white landlady, Queenie, raised as a farmer's daughter, befriends Gilbert, and later Hortense, with innocence and courage, until the unexpected arrival of her husband,

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Bernard, who returns from combat with issues of his own to resolve. Told in these four voices, *Small Island* is a courageous novel of tender emotion and sparkling wit, of crossings taken and passages lost, of shattering compassion and of reckless optimism in the face of

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insurmountable barriers---in short, an encapsulation of that most American of experiences: the immigrant's life.

The perfect gift for any theatre lover There has been always as much drama offstage as on at the National Theatre, and much of it is

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to be found in the letters, telegrams, scribbled notes and colourful postcards of its main players. - What drove Laurence Olivier to confess: 'The foolishness of my position starts to obsess me'?- Why did Maggie Smith write: 'I am absolutely heartbroken by your

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decision'?- What prompted Judi Dench to ask: 'Can't you write me a musical so that I can sit on a chair in a fur hat & nothing else and sing RUDE songs?' This book brings together for the first time some of the most inspiring, dramatic and amusing letters from the life of

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Britain's most beloved theatre: Laurence Olivier's gracious rejection letters, Peter Hall's combative memos, Helen Mirren's impassioned defence of theatrical innovation, fantastical good luck missives and long conspiratorial letters. Together, they reveal the

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stories behind some of the most lavish, triumphant, daring and disastrous productions in the theatre's history, including Amadeus, Romans in Britain, Laurence Olivier's Othello, Closer, The History Boys and The Curious Incident of the Dog in the Night-

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Time. A rich collection of correspondence like no other, this book offers a fascinating and celebratory look at the world of theatre and beyond.

This book explores the ways that pre-existing 'national' works or 'national theatre' sites can offer a

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rich source of material for speaking to the contemporary moment because of the resonances or associations they offer of a different time, place, politics, or culture. Featuring a broad international scope, it offers a series of thought-provoking essays that explore how

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playwrights, directors, theatre-makers, and performance artists have re-staged or re-worked a classic national play, performance, theatrical form, or theatre space in order to engage with conceptions of and questions around the nation, nationalism, and national identity in

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the contemporary moment, opening up new ways of thinking about or problematizing questions around the nation and national identity. Chapters ask how productions engage with a particular moment in the national psyche in the context of internationalism and

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globalization, for example, as well as how productions explore the interconnectivity of nations, intercultural agendas, or cosmopolitanism. They also explore questions relating to the presence of migrants, exiles, or refugees, and the legacy of colonial histories and

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post-colonial subjectivities. The volume highlights how theatre and performance has the ability to contest and unsettle ideas of the nation and national identity through the use of various sites, stagings, and performance strategies, and how contemporary theatres have

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portrayed national agendas and characters at a time of intense cultural flux and repositioning.

Some Facts and Figures 1963/67 ...

Machinal

National Theatre

All of Us

A Design History

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Behind the Scenes at London's
National Theatre

*In late 2006 the everyday
life of the quiet rural
town of Ipswich was
shattered by the discovery
of the bodies of five*

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women. The residents of London Road had struggled for years with the soliciting and kerb-crawling that they frequently encountered. As Steve Wright, the occupant

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of No. 79, was arrested, charged and then convicted of the murders, the immediate community grappled with the media frenzy and what it meant to be at the epicentre of

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this tragedy. Playwright Alecky Blythe recorded extensive interviews with the people of Ipswich. Composer Adam Cork's score is a response to the melodic and rhythmic

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*speech patterns captured
on those recordings.*

*London Road is an
experimental and
challenging work which
reveals the ways in which
even the darkest*

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*experiences can engender a
greater sense of our
mutual dependence.*

*Rural Suffolk, 1759. As
the country waits for
Halley's Comet, Sally
Poppy is sentenced to hang*

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for a heinous murder. When she claims to be pregnant, a jury of twelve matrons are taken from their housework to decide whether she's telling the truth, or simply trying to

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escape the noose. With only midwife Lizzy Luke prepared to defend the girl, and a mob baying for blood outside, the matrons wrestle with their new authority, and the devil

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in their midst. Lucy Kirkwood's play The Welkin premiered at the National Theatre, London, in 2020, directed by James Macdonald and featuring Maxine Peake and Ria

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Zmitrowicz.

Across the decades, the National Theatre's poster designs have been the responsibility of just five individuals: Ken Briggs, the theatre's

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first graphic designer; Richard Bird; Michael Mayhew; Charlotte Wilkinson; and Ollie Winser. An enormous range of graphic approaches has been used - typographic,

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*illustrative and
photographic. This
diversity of expression
reflects the designers'
temperaments and skills,
the fashions of the time
and changing conceptions*

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of the most effective way to communicate graphically with the theatre's audiences. National Theatre posters, when viewed collectively, comprise both a history of

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design at an institution central to British cultural life, and a case study of the way the poster as a medium has evolved in Britain in the last half-century.

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How do audiences experience live performances? What is gained when a national theatre is born? These questions and more are the subject of Locating the

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Audience, the first in-depth study of how people form relationships with a new theatre company.

Investigating the inaugural season of National Theatre Wales,

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Kirsty Sedgman explores how different people felt about the way their communities were 'engaged' and their places 'performed' by the theatre's productions.

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Mapping the complex interplay between audience experience and identity, the book presents a significant contribution to our contemporary project of defining

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cultural value. Rather than understanding value as an end point, 'impact', Sedgman makes the provocative claim that cultural value can better be understood as a

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process.

A Small Family Business

London Road

Signs of Silence: Bernard

Bragg and the National

Theatre of the Deaf

I Want My Hat Back

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Straight Line Crazy The National Theatre, 150 Years

Alice is a scientist. She lives in Geneva. As the Large Hadron particle collider starts up in

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2008, she is on the brink of the most exciting work of her life, searching for the Higgs Boson. Jenny is her sister. She lives in Luton. She spends a lot of time googling. When

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tragedy throws them together, the collision threatens them all with chaos.

For forty uninterrupted years, Robert Moses was the most powerful man in

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New York. Though never elected to office, he manipulated those who were through a mix of guile, charm and intimidation. Motivated at first by a determination to improve

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the lives of New York City's workers, he created parks, bridges and 627 miles of expressway to connect the people to the great outdoors. But in the 1950s, groups of citizens

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began to organize against his schemes and against the motor car, campaigning for a very different idea of what a city should be. David Hare's blazing account of a man - played

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by Ralph Fiennes - whose
iron will exposed the
weakness of democracy in
the face of charismatic
conviction, premieres at
the Bridge Theatre,
London, in March 2022.

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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

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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

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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.

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Rampant self-interest
takes over and comic
hysteria builds to a
macabre climax. A riotous
exposure of
entrepreneurial greed,
Alan Ayckbourn's A Small

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Family Business, premiered at the National Theatre in 1987 and returned there in April 2014.

Most of all, Pictures in the Air portrays the true, ongoing heritage of the

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National Theatre of the Deaf - the fine performers, directors, and playwrights that for the first time had a national stage of their own upon which to showcase their

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skills. This book shows that they have succeeded, in triumph after triumph, for the past quarter of a century.

How People Found Value in
National Theatre Wales

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The National Theatre

Paradise

Dramatic Exchanges

Costume at the National

Theatre

The National Theatre Story

Winner of the STR Theatre

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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

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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

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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

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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

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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

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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

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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

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Gambon, David Hare, Tony Kushner, Ian McKellen, Diana Rigg, Maggie Smith, Peter Shaffer, Stephen Sondheim and Tom Stoppard.

Described by Benedict Cumberbatch as 'a brilliant

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introduction to theatre', this book shows how plays like 'War Horse' and many others are made. It is packed with interviews with famous directors and actors, like Lenny Henry, Meera Syal,

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Julie Walters and Ben Whishaw, and productions like 'The Curious Incident of the Dog in the Night-Time' and 'One Man, Two Guvnors'. Do you know a teen that's been bitten by the acting bug?

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Here's just the book they need! Acting for Young Actors, aimed at teens and tweens, lets kids hone their skills and develop their craft. It begins with the five W's: WHO am I? WHAT do I want?

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WHY do I want it? WHERE am I? WHEN does this event take place? Sounds basic - but many young child actors are told simply to "get up there and act." This book explores each of these

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questions, using helpful exercises to allow young actors to work through problems of character identity and motivation. With comprehensive chapters on auditioning, rehearsal, and

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improvisation, plus a primer on how young actors can break into film, theater, and television, *Acting for Young Actors* is every kid's ticket to the big time.

'To be honest with you,

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before I went secondary school I thought that the kids they would be like really mature and like by the time I reached Year Ten I'd be fully mature and everything. And I'd lose my like funsense and

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stuff... But, I don't know if it's just my class in particular but we really haven't matured at all... I don't want to be the serious adult and have serious children and have serious future in a serious

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house and serious everything.' Alecky Blythe's engrossing verbatim play tells the stories of a generation. Created from five years of interviews with twelve young people from across the UK,

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Our Generation is a captivating portrait of their teenage years as they journey into adulthood. Often too extraordinary to be fiction, this funny and moving play is for anyone who is - or

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has ever been - a teenager. It was co-produced by the National Theatre, London, and Chichester Festival Theatre in 2022, directed by Daniel Evans.

A Play

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National Theatre Connections
2020

Angels in America

Play in a Box

A Novel

Follies