What's On

Feb–Sep 2024
Welcome, we are delighted to announce our new season of shows playing from May 2024.

This spring and summer our stages will host an exhilarating range of work including the return of a Complicité classic.

James Graham’s critically acclaimed adaptation of Alan Bleasdale’s television drama Boys from the Blackstuff comes to the Olivier stage from Liverpool’s Royal Court. Following swiftly is Complicité’s Mnemonic which celebrates its 25th anniversary by playing at the National Theatre once again. The Lyttelton sees Frank Galati’s powerful adaptation of Steinbeck’s seminal novel The Grapes of Wrath. And in the Dorfman, Pulitzer Prize-winning The Hot Wing King by Katori Hall brings a taste of Memphis’ culture and cuisine to the stage.

We look forward to welcoming you and this exciting programme of world-class theatre to the South Bank soon.

Rufus Norris, Director
Kate Varah, Executive Director
Boys from the Blackstuff

Alan Bleasdale’s Boys from the Blackstuff by James Graham
A Liverpool’s Royal Court production by arrangement with Bill Kenwright Limited

80s Liverpool. Life is tough as Chrissie, Loggo, George, Dixie and Yosser play the game. But there is no work and no money. What are they supposed to do?

Find jobs, avoid the ‘sniffers’, work harder, work longer, buy cheaper, spend less? All whilst having a laugh along the way.

Following its ★★★★★ (Daily Mail) run at Liverpool’s Royal Court, James Graham’s (Dear England) powerful new adaptation comes to the South Bank, 40 years after Alan Bleasdale’s ground-breaking television series. Directed by Kate Wasserberg (Artistic Director, Theatr Clwyd) in her National Theatre debut.

22 May–8 June
Mon–Sat at 7.30pm
Wed and Sat at 2.15pm and 7.30pm
Tue and Thu selected performances at 6.30pm

Assisted performances:
AD, BSL, Captioned

Tickets: £20–£99
To book and find out more:
A body is found in the ice, and a woman is looking for her father while a man searches for his lost lover. This story is as much about origins as it is about memory; who we are, how we came to be, how we remember what is lost. What is our relationship to the natural world, and how have our environments impacted our movement and subsequent relationship with who we are and where we come from?

25 years after its first staging, Complicité bring their ‘Astonishing, transfixing, transcendent production’ (New York Times) back to the National Theatre. Simon McBurney (Drive Your Plow Over the Bones of the Dead) directs.

22 June–10 Aug
Mon–Sat at 7.30pm
Wed and Sat at 2.30pm and 7.30pm
Tue and Thu selected performances at 6.30pm

Assisted performances:
AD, BSL, Captioned, Chilled

Tickets: £20–£99
To book and find out more:

Photography by Sebastian Hippo.
Forced to travel West in search of a promised land, the Joad family embark on an epic journey across America in the hope of finding work and a new life in California.

Their story is one of false hopes, wrong turns and broken dreams, but also a hymn to human kindness and a tribute to the endurance of the human spirit.

Carrie Cracknell (Julie, The Deep Blue Sea) directs Frank Galati’s Tony Award-winning adaptation of John Steinbeck’s masterpiece. Cherry Jones (Succession, The Handmaid’s Tale) plays Ma Joad in this moving and deeply atmospheric story of a struggle against a hostile climate to find a place to call home.

17 July–14 Sep
Mon–Sat at 7pm
Wed and Sat at 1pm and 7pm
Tue and Thu selected performances at 6.30pm

Assisted performances:
AD, BSL, CAP, SCG, Relaxed, Dementia Friendly

Tickets: £20–£99
To book and find out more:
Things are heating up in Memphis as the annual Hot Wing Festival rolls into town. With their sights set on the crown, Cordell, his partner Dwayne and friends Isom and Big Charles team up again as the New Wing Order, with a new attitude and a mouth-watering new wing recipe.

But after an unexpected family emergency, their plans get derailed as the men navigate the meaning of love, family and staying true to yourself.


11 July–14 Sep
Mon–Sat at 7.30pm
Wed and Sat at 2.15pm and 7.30pm
Tue and Thu selected performances at 6.30pm

Assisted performances:
AD, BSL, CAP, Relaxed, SCG

Tickets: £20–£65
To book and find out more:
What's On

From campaigning at the coalfield to leading the battle to create the NHS, Aneurin ‘Nye’ Bevan is often referred to as the politician with greatest influence on our country without ever being Prime Minister.

Confronted with death, Nye’s deepest memories lead him on a mind-bending journey back through his life; from childhood to mining underground, Parliament and fights with Churchill in an epic Welsh fantasia.

Michael Sheen (Under Milk Wood) is Nye Bevan in this surreal and spectacular journey through the life and legacy of the man who transformed Britain’s welfare state. It’s written by Tim Price (Teh Internet is Serious Business) and directed by Rufus Norris (Small Island).

24 Feb–11 May
Mon–Sat at 7.30pm
Wed and Sat at 2.15pm and 7.30pm
Tue and Thu selected performances at 6.30pm

Assisted performances:
AD, BSL, Captioned, SCG, Sensory Adapted

Tickets: £20–£99
To book and find out more:

This production is supported by the Huo Family Foundation. The commissioning of this play was generously supported by the Sir Peter Shaffer Charitable Foundation. This play is a recipient of an Edgerton Foundation New Plays Award.

Nye
a new play by Tim Price
a co-production with Wales Millennium Centre

Cast
Remy Beasley
Matthew Bulgo
Dylan Dwyfor
Roger Evans
Ross Foley
Jon Furlong
Daniel Hawkinsford
Bee Holland
Stephanie Jacob
Kezrena James
Tony Jayawardena
Michael Keane
Nicholas Khan
Rebecca Killick
Oliver Llewellyn-Jenkins
Mark Matthews
Rhodri Merll
Ashley Meji
Lee Mengo
David Monteith
Mali O’Donnell
Sara Oung
Michael Sheen
Sharon Small
Director
Rufus Norris
Set Designer
Vicki Mortimer
Costume Designer
Kinetts Isadore
Lighting Designer
Paule Constable
Co-Choreographers
Steven Hoggett
Jess Williams
Composer
Will Stuart
Sound Designer
Donata Wharton
Projection Designer
Jon Driscoll
Casting Director
Alastair Coomer CDG
Chloe Blake
Dialect Coach
Patricia Logue
Company Voice Work
Cathleen McCarron
Tamsin Newlands
Associate Director
Francesca Goodridge
Associate Costume Designer
Matt Hellyer
Associate Costume Designer
Zoe Thomas-Webb

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From stage to screen

Broadcasting 100 National Theatre Live productions.

Dear England (2024)

Photography (Will Clark) by Graham Pearson.
In April 2024, National Theatre Live celebrates its 100th cinema broadcast, Nye. We found out what really goes into creating a National Theatre Live.

I met a young producer last week,’ says Celeste Markwell, Head of Programming for National Theatre Live, ‘she said the reason that she became a theatre producer – she’s from China – was because of NT Live. She saw The Curious Incident of the Dog in the Night-Time and realised that London had an amazing theatre scene and that changed the entire trajectory of her life.

Between them, Celeste Markwell and Head of Production and Content, Jess Richardson, have 12 years’ experience of working on National Theatre Live. ‘I think the thing that has kept me working on this for such a long time is how much joy you see it brings to people who can’t get to the National Theatre,’ says Richardson.

At its inception in 2009, National Theatre Live was a ground-breaking way of sharing live theatre with cinema audiences. Now National Theatre Live reaches over 800 venues in the UK alone and 2,000 worldwide and has been watched by over 11 million people. Sharing theatre in this way has led to National Theatre Live becoming an integral part of the cultural offering in local venues and around the world. ‘It is quite a challenging environment for cinemas, post-pandemic,’ says Markwell ‘we look to share the hot tickets from across the National Theatre and the West End for audiences to experience the best of British theatre in their community’.

Markwell and Richardson sit on either side of the process for taking a show from stage to screen. The Programming team handle initial rights conversations as well as paying royalties once a show is in the cinema, while the Production and Content team look at the logistics of sharing the show with cinema audiences; ensuring that a director of photography is appointed who can translate the vision of the production’s director effectively. A National Theatre Live could have a year’s lead-in time or sometimes as little as 32 days. While the teams take care to ensure that the broadcast remains true to the production team’s vision, with as few changes as possible, there are some surprising considerations they have to take in. ‘White tablecloths might look too white on camera and be really jarring, so they need to be lightly dyed to an egg white colour,’ says Richardson. ‘Sometimes we ask for any painting or flooring to be touched up and on a couple of occasions we’ve needed to change the pattern of a shirt if it creates a strobing effect on camera that makes it look like it is alive with worms.’

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Follies has been Markwell (as an audience member) and Richardson’s favourite National Theatre Live, but musicals are a huge technological challenge. 'There were over 100 different microphones on Follies,’ notes Richardson, ‘and on lots of the characters changed part way through because they went from their head mics to their hat mic in the Dreamland scenes when they then are in top-hats.’ But while it may have been a technological challenge, the broadcast also offered the opportunity to showcase the work that goes on backstage.

And ultimately, that is at the heart of what National Theatre Live is about: sharing the best of British theatre, both on and off stage, with audiences around the world and inspiring many more theatre-makers from all walks of life.

Upcoming cinema releases:
- Dear England from 25 Jan
- Vanya from 22 Feb
- The Motive and the Cue from 21 Mar
- Nye from 23 Apr

Find your nearest venue: ntlive.com

What's On
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The family, from whose tentacles we can never quite escape

Dear Octopus
by Dodie Smith

When a golden wedding anniversary reunites the Randolph family on the eve of WWII, Dora and Charles must reckon with the adults their children have become. Their children, meanwhile, are haunted by the memory of the family they once were.

As the weekend’s celebrations unfold, the family walks a tightrope between intimacy and estrangement, camaraderie and rivalry, love and hate.

Heartbreaking and joyful, this captivating revival of Dodie Smith’s (I Capture the Castle) play is a moving dissection of family and what it means to grow up and return home.

Lindsay Duncan (Hansard) plays Dora in this beautiful, contemporary production, directed by Emily Burns (Jack Absolute Flies Again).

7 Feb–27 Mar
Mon–Sat at 7.30pm
Wed and Sat at 2pm and 7.30pm
Tue and Thu selected performances at 6.30pm

Assisted performances:
AD, BSL, Captioned, Chilled, SCG

Tickets: £20–£99
To book and find out more:

Cast includes
Amaia Naima Aguinaga
Alice Bounsall
Bessie Carter
Pandora Colin
Miriam Cooper
Bethan Cullinane
Lindsay Duncan
Kate Fahy
Tom Glenister
Jo Herbert
Billy Howle
Ethan Hughes
Deven Modha
Syakira Moelodi
Amy Morgan
Celia Nelson
Dharmesh Patel
Malcolm Sinclair
Natalie Thomas
John Vernon

Director
Emily Burns

Set and Costume Designer
Frankie Bradshaw

Lighting Designer
Oliver Fenwick

Sound Designer
Tingying Dong

Composer
Nico Muhly

Music Director
David Shrubsole

Casting Director
Bryony Jarvis-Taylor

Company Voice Work
Shereen Ibrahim
Liz Flint

Associate Sound Designer
Joel Price

Staff Director
Júlia Levai

Photography (Lindsay Duncan) by Kelvin Murray.
London Tide
based on Charles Dickens’ *Our Mutual Friend*
adapted by Ben Power
songs by PJ Harvey and Ben Power

A storm rages and, in the darkest part of the night, a body is pulled from the swirling Thames.

Across the city, two young women confront an uncertain future. In Limehouse, Lizzie Hexam struggles to break free of the river and its dark secrets. On the other side of town, Bella Wilfer mourns a lost marriage. The appearance of the mysterious John Rokesmith has the potential to change their lives for ever. Will they sink or swim?

This romantic and propulsive thriller is a hymn to the city and the river that runs through it. Directed by Ian Rickson (*Translations*) and adapted by Ben Power (*The Lehman Trilogy*), with original songs throughout, the genius of Dickens meets the fierce musical imagination of acclaimed singer-songwriter, PJ Harvey.

**10 Apr–22 June**
Mon–Sat at 7pm
Wed and Sat at 1pm and 7pm
Tue and Thu selected performances at 6.30pm

**Assisted performances:**
AD, BSL, Captioned, SCG, Sensory Adapted

**Tickets:** £20–£99
**To book and find out more:**

This production is supported by the National Theatre’s Official Hotel Partner Edwardian Hotels and The Polonsky Foundation.

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It begins like this.
With the dusk and the storm and the Thames...

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**Cast includes**
Beth Alsbury
Crystal Candie
Brandon Grace
Scott Karim
Joshua Lacey
Bella Maclean
Tom Mothersdale
Ami Tredrea
Jake Wood
Peter Wight
Rufus Wright

**Director**
Ian Rickson

**Set and Costume Designer**
Bunny Christie

**Lighting Designer**
Jack Knowles

**Music Director**
Ian Ross

**Co-Sound Designers**
Tingting Dong
Christopher Shutt

**Movement Director**
Anna Morrissey

**Video Designer**
Hayley Egan

**Casting Director**
Bryony Jarvis-Taylor

**Voice and Dialect Coach**
Simon Money

**Associate Set Designer**
Verity Sadler

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Photography (Ami Tredrea and Bella Maclean) by Spencer Murphy.
What’s On

Till the Stars Come Down

a new play by Beth Steel

It’s Sylvia and Marek’s wedding and you are all invited.

Over the course of a hot summer’s day, a family gathers to welcome a newcomer into their midst. But as the vodka flows and dances are shared, passions boil over and the limits of love are tested.

What happens when the happiest day of your life opens the door to a new, frightening and uncertain future?

Directed by Bijan Sheibani (A Taste of Honey, Barber Shop Chronicles), this new play by former National Theatre writer-in-residence Beth Steel (The House of Shades) is a passionate, heartbreaking and hilarious portrayal of a larger-than-life family struggling to come to terms with a changing world.

24 Jan–16 Mar
Mon–Sat at 7.30pm
Wed and Sat at 2.30pm and 7.30pm
Tue and Thu selected performances at 6.30pm

Assisted performances:
AD, BSL, Captioned, Chilled, SCG

Tickets: £20–£65
To book and find out more:

With thanks to the Areté Foundation, who support the National Theatre to make work that is ambitious and socially relevant.
Reader, I think you know who is most quotable

Underdog: The Other Other Brontë
a new play by Sarah Gordon
a co-production with Northern Stage

Charlotte Brontë has a confession about how one sister became an idol, and the other became known as the third sister. You know the one. No, not that one. The other, other one... Anne.

This is not a story about well-behaved women.

This is a story about the power of words. It’s about sisters and sisterhood, love and jealousy, support and competition.

Directed by Northern Stage Artistic Director Natalie Ibu (The White Card), Sarah Gordon’s (The Edit) new play is an irreverent retelling of the life and legend of the Brontë sisters, and the story of the sibling power dynamics that shaped their uneven rise to fame.

27 Mar–25 May
Mon–Sat at 7.30pm
Wed and Sat at 2.30pm and 7.30pm
Tue and Thu selected performances at 6.30pm

Assisted performances:
AD, BSL, Captioned, Sensory Adapted

Tickets: £20–£65
To book and find out more:
Lasdun is inspired by modernist design and the rich diverse culinary history of London, with a carefully curated menu offering a series of standout main dishes and sharing plates.

Forza Wine, the South London venue known for its small plates, views and drinks, has opened its doors on the Weston Terrace. Join us for delicious 'sort of Italian' snacks, natural wines and cocktails until late.

Lasdun and Forza Wine are open for lunch and dinner, pre and post theatre.

Book now on our website nationaltheatre.org.uk
How to book

Online nationaltheatre.org.uk
By phone 020 3989 5455
9.30am–6pm, Mon to Fri
10am–6pm, Sat
In person South Bank, London, SE1 9PX
10am–6pm, Mon to Sat

Tickets available from £20 for all shows

Adjusted ticket prices are available for Access list members
To book access tickets call our access booking line on 020 7452 3961.

Under-18s, 16–25-year-olds and over-60s prices
Please see the website or contact the Box Office for more details.

Members book first
Join today and secure your seats for Alan Bleasdale’s Boys from the Blackstuff, Mnemonic, The Grapes of Wrath and The Hot Wing King, at least seven days ahead of the general public.

Patron and Supporting Cast booking opens on 30 Jan.
Priority membership booking opens on 1 Feb.
Public booking opens on 8 Feb.
nationaltheatre.org.uk/memberships

Book early for the best seats
Prices may change according to demand.

No booking fee online. A £3 fee per transaction for phone bookings.

nationaltheatre.org.uk
020 3989 5455

Abstractions: Studies of the National Theatre
View the iconic architecture of the National Theatre through a new lens.
Amelia Lancaster has been photographing the South Bank and its architecture since 2003.
This exhibition presents a selection of her works from throughout this time, which centre on the National Theatre’s architecture.

A free exhibition in the Wolfson Gallery, open until autumn 2024
Right image, artwork (Concrete Composition. National Theatre I) by Amelia Lancaster.

The Linbury Prize for Stage Design 2023 Exhibition
Step into the world of artistic innovation in stage design at the National Theatre.
This exhibition features the work of 12 talented recipients of the renowned Linbury Prize for Stage Design 2023, reshaping the art of stage and set design.
Join us for an inspiring look into the creative minds shaping the next generation of theatrical storytelling.

A free exhibition in the Lyttelton Lounge, open until 30 Mar 2024
Right image, photography by Ian Tillotson.
From the Archive

*Frankenstein* HDCam SR video cassette, 2011

This is a digital recording of *Frankenstein* (2011). Benedict Cumberbatch and Jonny Lee Miller alternated playing Frankenstein and The Creature during this production. The National Theatre Archive preserves all digital outputs of the National Theatre, such as National Theatre Live recordings, for future generations to enjoy.

The National Theatre’s Archive documents every production from opening night in 1963 right up to the present day. The Archive is free and open to everyone by appointment. To find out more: nationaltheatre.org.uk/about-us/archive