

**A Tron Theatre Production, in association with National Theatre of Scotland**

***MOORCROFT***

Written and directed by **Eilidh Loan**. Set and costume design by **Carys Hobbs**

Lighting design by **Michaella Fee**, Sound design and composition by **Gary Cameron.**

**Full cast:** Sean Connor, Martin Docherty, Kyle Gardiner, Bailey Newsome, Jatinder Singh Randhawa, Santino Smith and Dylan Wood.

**Touring to Macrobert Arts Centre, Stirling; Aberdeen Arts Centre; Beacon Arts Centre, Greenock; Adam Smith Theatre, Kirkcaldy; Traverse Theatre, Edinburgh; Lanternhouse, Cumbernauld and Platform, Glasgow from 06 October to 04 November 2023**

[**Press images here**](https://www.dropbox.com/scl/fo/xtdhjfqhf29irjsqst43i/h?rlkey=7txx5g3utmin08qe3bgridfrh&dl=0)

*‘That rare synchronicity in theatre, when all talents involved align seamlessly to bring something truly great to the stage.’* ★★★★★, *The Skinny*

The Tron Theatre Company’s acclaimed production *Moorcroft* by Eilidh Loan is touring to venues across Scotland in Autumn 2023 in association with the National Theatre of Scotland, following a sell-out run at the Tron Theatre earlier this year. The production was originally staged at the Tron Theatre in 2022.

*Moorcroft* is written and directed by award-winning actor and writer Eilidh Loan. Eilidh’s debut play is inspired by true stories of football and friendships from her father’s youth.

Garry’s turned 50 but he doesn’t feel like celebrating. Exhausted from years spent wrapped in regret, he begins to relive ‘the glory days’, trying to understand his mistakes, answer questions and right some wrongs in a bid to make peace with his past and find renewed purpose.

The production follows a group of young lads in search of an escape from working class life. But can playing football save them from the challenges they face and make them the men they want to be?

Set in the West of Scotland to an energetic 80’s soundtrack and with sharp choreography, this funny, bittersweet production explores the enduring pain, love and humour of friendship and issues around male mental health.

***Martin Docherty*** plays Gary, based on Eilidh’s dad (*Risk*, *Club Asylum*, *Antigone* and *Cooking with Elvis* for the Tron Theatre, films, *Marty Goes To Hollywood* and *Cloud Atlas* and *Still Gam*e, *Dear Green Place,* *Rab C. Nesbitt,* *Gary Tank Commander* and *Outlander* for TV).

He is joined by ***Sean Connor***, (*River City* regular for BBC Scotland and *Don Quixote: Man of Clackmannanshire* for Dundee Rep/Perth Theatre); ***Kyle Gardiner*** *(The Panopticon* for NTS and *Traces 2* for Alibi*);* ***Bailey Newsome*** *(Tay Bridge f*or Dundee Rep and BBC’s *Scot Squad);* ***Jatinder Singh Randhawa,*** *(Scenes for Survival* for NTS, *Peer Gynt* for the National Theatre*);* ***Santino Smith*** *(Underwood Lane* for the Tron Theatre and *Sadie* for BBC4/Lyric Theatre and *Lynn and Lucy* for BBC films)and ***Dylan Wood*** (*Orphans* for NTS and *Underwood Lane* for the Tron), who all play the pals Gary gets together for a kick-about.

The original creative team - set and costume designer Carys Hobbs, lighting designer Michaella Fee and sound designer and composer Gary Cameron have reunited to work on the show for this re-mount and forthcoming tour, creating once again the vibe and sound of 80s west of Scotland life.

*“Brings a whole new richness to Scottish theatre”* ★★★★, *The Scotsman*

Writer and director **Eilidh Loan** said:

*“I am absolutely thrilled* ***Moorcroft*** *is travelling around Scotland.*

***Moorcroft*** *has been more than just writing a play for me. It’s brought me closer to my dad. It’s changed his view on the world we live in, started vital conversations about mental health and helped him find a sense of purpose. That’s what I set out to achieve. I wanted working-class people to feel like they were being represented and be proud of their stories.*

*I will be forever grateful to the audiences who saw the show at the Tron and came to support us. It feels incredibly special that National Theatre of Scotland have joined us on this journey and now we get to tell our story to more people.*  *So, let’s kick off again. #MONTHECROFT”*

**Eilidh Loan** is an award-winning actor, writer and director from Renfrewshire. In 2018, Eilidh graduated the Guildford School of Acting as the winner of the Bachelor of the Arts Acting Prize, the GSA Entrepreneur Award and as a finalist in the BBC Carleton Hobbs Bursary Competition. In her graduating year, Eilidh won the prestigious Alan Bates Competition, beating over 200 applicants from drama schools across the UK. She has gone on to make a successful career across all avenues of the industry. Eilidh was nominated for Best Writer at the Stage Debut Awards and for two CATS Awards in 2022 for *Moorcroft*.   She is currently appearing in *Macbeth* for the Royal Shakespeare Company and has been announced as being part of the *Doctor Who* cast for the new series in 2024.

Join the conversation: **#Moorcroft #MonTheCroft**

Touring in 2023 to **Macrobert Arts Centre, Stirling** (Fri 6 & Sat 7 Oct) **Palace Theatre, Kilmarnock** (11 October), **Aberdeen Arts Centre** (Fri 13 & Sat 14 Oct)**; Beacon Arts Centre, Greenock** (Tues 17 & Wed 18 Oct)**; Adam Smith Theatre, Kirkcaldy** (Fri 20 & Sat 21 Oct)**; Traverse Theatre, Edinburgh** (Tues 24 & Wed 25 Oct)**; Dundee Rep Theatre** (27 & 28 October) **Lanternhouse, Cumbernauld** (Tues 31 Oct & Wed 1 Nov) **Platform, Easterhouse** (Fri 3 & Sat 4 Nov).

Full tour information [here.](https://www.nationaltheatrescotland.com/events/moorcroft)

Full biography information [here](https://www.nationaltheatrescotland.com/events/moorcroft#cast)

**Access:** Theatre for a Fiver Tickets (for 14- to 26-year-olds and those on Universal Credit), BSL interpreted, audio described and captioned performances and a Relaxed performance available at dates/venues across the tour.

Full access dates and info [here](https://www.nationaltheatrescotland.com/whats-on-temp/moorcroft-access)

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**Notes to Editors:**

**The National Theatre of Scotland** is dedicated to playing the great stages, arts centres, village halls, schools and site-specific locations of Scotland, the UK and internationally. As well as creating ground-breaking productions and working with the most talented theatre-makers, the National Theatre of Scotland produces significant community engagement projects, innovates digitally, and works constantly to develop new talent. Central to this is finding pioneering ways to reach current and new audiences and to encourage people’s full participation in the Company’s work. With no performance building of its own, the Company works with existing and new venues and companies to create and tour theatre of the highest quality. Founded in 2006, the Company, in its short life, has become a globally significant theatrical player, with an extensive repertoire of award-winning work. The National Theatre of Scotland is supported by the Scottish Government. [www.nationaltheatrescotland.com](http://www.nationaltheatrescotland.com/)

**Tron Theatre** is a unique and flagship organisation as the West of Scotland’s only mid-scale producing venue which delivers challenging new and contemporary performance for the people of Glasgow, Scotland, and worldwide while at the same time playing a vital role at the heart of the Scottish theatre community and facilitating participation in the arts amongst people of all ages, race, ability, and gender.

Tron Theatre Company is under the artistic leadership of Andy Arnold, who is Joint Chief Executive of the organisation with Executive Director, Patricia Stead. Recent Tron Theatre Company productions include David Ireland’s *Cyprus Avenue*, *La Performance*, a co-production with the International Visual Theatre, Paris, John Byrne’s *Underwood Lane*, Eilidh Loan’s *Moorcroft*, Gary McNair’s adaptation of the Ben Jonson farce, *The Alchemist*, *The Ugly One* by Marius von Mayenberg, Jo Clifford’s adaptation of *The Taming of the Shrew*, Enda Walsh’s *Ballyturk,* *Ma, Pa and the Little Mouths* by Martin McCormick, Peter Arnott’s *Shall Roger Casement Hang*?, Martin McDonagh’s *The Lonesome West* and Isobel McArthur’s *Pride and Prejudice\* (\*sort of)* - Tron’s co-production with Blood of the Young which had its premiere at the venue in 2018, toured nationally, and opened in the autumn of 2021 at the Criterion Theatre in London’s West End, receiving an Olivier Award in 2022 for Best Entertainment or Comedy.

Tron Theatre Company is a supported by Creative Scotland and is a Scottish Registered Charity No: SC012081. <http://www.tron.co.uk/>

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**WRITER’S NOTE by EILIDH LOAN**

My dad used to take me to watch local teams play when I was a wee girl. By this point he was stood, sulking on the side lines in the rain as his knees were ‘getting on’. As I got older, my dad would tell me stories about the teams he played for and other parts of his life. Events that I couldn’t begin to imagine living through. I soon realised that joining teams to play the games and win the cups wasn’t why these men put all their time and effort into running these clubs in their spare time. It was because these men loved each other. Loved each other to the point we find ourselves in this play. Reliving the past in hope it will change the things that haunt us years later and wishing to right the wrongs. Regardless of events that took place, either from their lack of understanding, or at times, unwillingness to understand, these boys truly loved each other. I haven’t known friendship like it.

We are now living in a society where everything is instant, and we are constantly on the go. Taking time to connect with my dad about ‘the old days’ was so refreshing. He could talk for hours, without his phone buzzing or checking social media feeds. His eyes would light up at the mention of Sooty Bear or if someone started their sentence with ‘Mind that time he . . .’ These lads invested time into each other, more so now as they reflect back. It’s something I don’t think people do enough in this day and age.

You could listen to the stories my dad and his mates tell for hours and never get bored at the sheer volume of interesting and dynamic events which happened in their lives. Now this story is inspired by events from different teams and different stages of my dad’s life. He played for many teams, but the name Moorcroft always stuck in my head. I always said, ‘That’s a cracking name for a play’. This story has been inspired by real stories shared in pubs, interviews, discussions about the world we live in today, documentaries, music and even something as small as someone nickname has given us a full blown character in this play. I wanted to take their stories and push it further, for us, the audience, to learn from the characters’ mistakes, laugh at their friendships and normalise their loss in order to see versions of ourselves reflected back to us.

My dad opened up to me about how he truly felt when his mates were going through some incredibly tough times. This broke my heart. Only now, at fifty years old, was he able to let his guard down. This is the result of young boys not allowing themselves to be honest about their emotions because they were persistently told to ‘man up’ or ‘act like a man’. The stigma around men’s mental health is still so alarming and is as prevalent today as it was in the 1980s. Mental health is slowly but surely been taken more seriously but we still have a long way to go when it comes to encouraging young men to talk openly and freely about their emotions without feeling shame or judgement.

We were extremely lucky to have original items of clothing from the boys. Sooty’s famous parka jacket he gave to my dad, was given to us. These pieces of clothing are so special as they have been worn making memories by the boys themselves in real life and by our actors in rehearsal rooms.

Now, we share these memories with you. I love these characters and this story. Even though there are moments that make my heart hurt, I am proud of these boys. I am grateful for the lessons these characters have taught me. I know more about who I am because of what these boys went through, and I hope they have the same effect on you. They are incredibly brave and incredibly powerful, and this play is for them. I dedicate this play to my dad, Garry Loan, all his friends and the families these characters are based on. Every single one of you is so strong and I hope we bring lessons and laughter to everyone who watches us play.