

## THANK YOU VERY MUCH

They know who you mean - you don't have to  
give any more information. They know who it is.

JANNY

You're going to nail it. I know  
you will. If you don't, I'll kill you.

COLBERT

# THANK YOU VERY MUCH

I deserve to be up here. I deserve your attention. So give it  
to me. But then you dial it back so you're not an asshole.

LEIGH

It's not all about swinging your arms, it's  
the small details that make the difference.

DARREN

And this is your tribute.

DES

How can you have a competition to see who can be the most like somebody that you can never be, you know? You really can't.

JANNY

When I was a grumpy 16-year-old, I turned on the telly late one night and started channel-hopping. I came across a show: just a few musicians playing together, acoustically, on a tiny stage with people sitting all around the edge. The lead singer was joking with the musicians, they were tight yet relaxed and his voice was... beautiful. Raw, dangerous, yet tender too. I began to realise this singer – stunning, unspeakably sexy in black tight-fitting leather – was Elvis Presley. But I was confused. My idea of Elvis was of some ridiculous figure, some old guy, uncool with a big mullet hairdo, wearing over-the-top jumpsuits singing cheesy old songs.

25 years later, I now understand that we live in a world where people are desperate for stereotypes, for caricatures, for easy and lazy definitions, and my younger self had absorbed all kinds of preconceptions and clichéd ideas about Elvis. My fascination with him grew over the years and became rooted in how much the way he danced, moved and behaved when he was young, troubled people. He disturbed society, and I thought – I recognise this. This is me, when I began to walk, to move in the world. This is my disabled friends and peers now... when we move, speak or don't, or eat, or drink: when we enter a room, we become spectacle. We trouble.

Several years ago, I went to the Porthcawl Elvis Festival, where people are brought together by their shared love of something and because, perhaps, they are misunderstood elsewhere. I went with the belief that I didn't have anything in common with the people there (I like Elvis a lot, but I'm not a true fanatic). However, when I watched each Tribute Artist perform, I came to truly respect their work and saw how it connected with my own. As I spoke to them, and later began to learn from them, I grew to understand their care and dedication as performers, their desire to create respect rather than make fun.

This I also recognise. Perhaps we all do. The hard work of attempting to fit the image that other people have of what you should be. How you should move, look, be, the unspoken presence of an ideal, a myth to which you are compared. It was an idea, a dream to confront it, to trouble it and to focus on the troublemakers. To bring us – and the phenomenal workload of unlearning what you may have been unwillingly forced to be – to the centre of the frame.

I hope you enjoy your evening with us. You came to the right place.

THANK YOU VERY MUCH  
Claire Cunningham

CONCEIVED, WRITTEN & DIRECTED BY CLAIRE CUNNINGHAM  
Material developed in collaboration with the cast

Claire Cunningham	PERFORMER
Dan Daw	PERFORMER
Tanja Erhart	PERFORMER
Vicky Malin	PERFORMER
Bethany Wells	SET DESIGN
Shanti Freed	COSTUME DESIGN
Chris Copland	LIGHTING DESIGN
Matthias Herrmann	SOUND DESIGN
Luke Pell	DRAMATURG
Dan Watson	ASSOCIATE DIRECTOR
Carly Hook	COMPANY STAGE MANAGER
Anastasia Booth	ASSISTANT STAGE MANAGER
Paul Moore	SENIOR PRODUCTION MANAGER
Christabel Anderson	CAPTIONER
Emma Jane McHenry	AUDIO DESCRIBER
Amy Cheskin	BSL PERFORMANCE INTERPRETER

FOR MANCHESTER INTERNATIONAL FESTIVAL	
John McGrath	ARTISTIC DIRECTOR & CHIEF EXECUTIVE
Richard Morgan	SENIOR PRODUCER
Katie Vine	PRODUCER

FOR NATIONAL THEATRE SCOTLAND	
Caroline Newall	ACTING ARTISTIC DIRECTOR (MATERNITY COVER)
Brenna Hobson	ACTING CHIEF EXECUTIVE & EXECUTIVE PRODUCER
Seona Reid DBE	CHAIR

FOR CLAIRE CUNNINGHAM PROJECTS	
Nadja Dias	EXECUTIVE PRODUCER
Sheena Khanna-Sasani	ASSISTANT PRODUCER
Vicky Wilson	MARKETING MANAGER

TRIBUTE ARTISTS/MENTORS/VOICES APPEARING IN THE WORK  
Leigh Crow, Colbert Hamilton, Darren Jones, Des Perenara, Janny Waites

A list of the National Theatre of Scotland staff involved in this and all productions can be found at [nationaltheatrescotland.com/about/contact-us](http://nationaltheatrescotland.com/about/contact-us)

THANK YOU VERY MUCH  
Commissioned by Manchester International Festival, National Theatre of Scotland and Perth Festival, in association with tanzhaus nrw and Dance Umbrella. Produced by Manchester International Festival and National Theatre of Scotland.

THANK YOU VERY MUCH  
to the staff of the Couper Institute and Glasgow Life.

THANK YOU  
to the artists who contributed their time, energy and wisdom to the research and development of the work: Perel, Kaz Langley, Linda Fearon, Robert Softley Gale, Barak adé Soleil, Sandie Yi, Sally Clay (singing mentor), Yoann Trelu, Julie Cleves.

THANK YOU  
to all those who have supported research of the work at various stages and provided invaluable advice and support: Mijke Harmsen, Bettina Masuch, Stefan Schwarz and the staff of Tanzhaus nrw Dusseldorf, Brenna Hobson, Jackie Wylie and the staff of National Theatre of Scotland, Maggie Maxwell, Creative Scotland, Richard Wakely (Belfast International Festival), Anita Clark and The Work Room (Glasgow), Yolanda Cesta Cursach and the Chicago Institute of Contemporary Arts, Cove Park, Eddie Nixon and colleagues at The Place (London), Emma Gladstone and Dance Umbrella, Stine Nilson (CODA Festival), Peter Phillips (Producer of the Porthcawl Elvis Festival), Juan Lozarno (tribute artist), Pat Byrne (tribute artist), Patty Carroll, Douglas Lauchlan (Senior Lecturer in Physiotherapy, Glasgow Caledonian), Carolyn Bell (Physiotherapy Lead, University Hospital Monklands), John Durrant, Valerie Rickis, Nayland Smith.

THANK YOU VERY MUCH  
to those who have personally supported me during the making of this work: Joyce and Alex Cunningham, Andrew and Wendy Cunningham, Nadja Dias, Anna Mülter, Luke Pell, Katie Vine, Ruth Little, Wendy Martin, Deborah May, Julia Watts Belser, John McGrath, Robert Softley Gale, Mandy Colleran, Jess Curtis, Elvis Presley.

For Sophie P. & Katherine A. & all of the troublemakers.

ABOUT NATIONAL THEATRE OF SCOTLAND  
National Theatre of Scotland is a Theatre Without Walls. We don't have our own building. Instead, we bring theatre to you. From the biggest stages to the smallest community halls, we showcase Scottish culture at home and around the world. We have performed in airports and tower blocks, submarines and swimming pools, telling stories in ways you have never seen before.

We want to bring the joy of theatre to everyone. Since we were founded in 2006, we have produced hundreds of shows and toured all over the world. We strive to amplify the voices that need to be heard, tell the stories that need to be told and take work to wherever audiences are to be found.

For the latest information on all our activities visit: [nationaltheatrescotland.com](http://nationaltheatrescotland.com) or follow us on:    #THANKYOUVERYMUCH

SUPPORT NATIONAL THEATRE OF SCOTLAND  
National Theatre of Scotland believes in breaking down the barriers that prevent people from taking part in theatre, whether as theatre makers or as audience members. We tell stories that represent the multiple diverse identities of contemporary Scotland and we are committed to addressing underrepresentation both on the stage and behind the scenes. As a registered charity, we rely on the support of our individual donors and corporate partners to help us maximise the impact of our Diversity and Inclusion strategy. If you or your business would like to find out more about opportunities to support what we do, please contact Adam McDougall, Development Manager on 0141 2210970 [adam.mcdougall@nationaltheatrescotland.com](mailto:adam.mcdougall@nationaltheatrescotland.com)

ABOUT MANCHESTER INTERNATIONAL FESTIVAL  
Manchester International Festival (MIF) commissions, produces and presents dynamic new work by leading artists from different art forms and backgrounds. Our next biennial Festival takes place in July 2021 – but we also run a year-round programme through My Festival, our city-wide creative community. MIF's future home is The Factory, a major space designed by Rem Koolhaas's OMA, backed by Manchester City Council and HM Government, and currently being built in the heart of the city.

For more, visit: [mif.co.uk](http://mif.co.uk)