

**PRESS RELEASE - 10 JUNE 2021**

**Summer 2021 to Spring 2022**

**The National Theatre of Scotland’s journey out of lockdown back to live theatre**

Join the National Theatre of Scotland on a journey back to live theatre as it celebrates a programme of new tours, returning productions, a World Premiere and its ongoing engaging digital programme.

* A thrilling return to Scotland’s stages and festivals this summer with live productions touring to venues including the Royal Lyceum Theatre, Edinburgh as part of this year’s Edinburgh International Festival; Beacon Arts Centre, Greenock; Dundee Rep; King’s Theatre, Edinburgh; Eden Court Theatre, Inverness; Perth Theatre; Glasgow’s SEC Armadillo and Pitlochry Festival Theatre.
* Live shows cancelled by Covid 19 during 2020 now brought back to tour across Scotland - *The Enemy* by Kieran Hurley, directed by Finn den Hertog is a brand-new provocative and timely adaptation of Henrik Ibsen’s iconic classic *An Enemy of the People* with music composed by Kathryn Joseph; *Enough of Him* by May Sumbwanyambe, directed by Justin Audibert, presented in a first-time collaboration with Pitlochry Festival Theatre, tells the remarkable true story of Joseph Knight an enslaved African man brought to Scotland by plantation owner John Wedderburn, to serve in his Perthshire mansion.
* World Premiere stage production of new Scottish musical *Orphans* in 2022, a darkly comic musical about family, grief and forgiveness*,* based on the film Orphans written and directed by Peter Mullan. Directed for Scotland’s stages by Cora Bissett, adapted by Douglas Maxwell with heartfelt rousing music from Roddy Hart and Tommy Reilly signalling the return of the National Theatre of Scotland to Scotland’s largest stages.
* Two compelling and powerful pieces from award-winning poet, playwright and director, Hannah Lavery, live on stage and on digital platforms during the month of August 2021. *Lament for Sheku Bayoh*, an artistic response to the tragic death of Sheku Bayoh is on stage at the Royal Lyceum Theatre during this year’s Edinburgh International Festival and, in a partnership with The Royal Society of Edinburgh, *Thirteen Fragments* is a new digital artwork created as part of a Post Covid-19 Futures Commission featuring spoken word and movement.
* The digital programme continues, connecting creatively with audiences at home. *Carry Me Home – A Ferry Tale* is a new short film created by Seth Hardwick celebrating Scotland’s Year of Coasts and Waters 20/21 and filmed on a Cal Mac ferry, streaming to audiences in September.

**Jackie Wylie, Artistic Director and CEO of National Theatre of Scotland says**

“*I am more than thrilled to be able to announce the National Theatre of Scotland’s’ return to live work on Scotland’s epic stages, platforming the best of extraordinary Scottish theatrical talent, after an unprecedented hiatus.*

*It seems entirely fitting that our first post lockdown tour will be Kieran Hurley and Finn den Hertog’s The Enemy, after Ibsen’s Enemy of the People, which was in rehearsal when COVID-19 closed Scottish theatres for over 16 months. An astute and timely tale which I am proud will be seen, at last, in venues from Greenock to Inverness.*

*This programme not only marks the Company’s journey out of lockdown back into theatres, but the theme of journeying can be found throughout the programme, each production weaving a compelling narrative, in the way that is unique to theatre.*

*Four characters on a soulful journey through the night in the trailblazing musical  Orphans, created by Cora Bissett, Douglas  Maxwell, Roddy Hart and Tommy Reilly in tribute to Peter Mullan’s cult film, a fateful journey across the waters in Seth Hardwick’s poignant short film Carry Me Home – A Ferry Tale, a journey for Joseph Knight from  Africa to Perthshire  and for Scotland towards the abolition of slavery in May Sumbwanyambe’s Enough of Him and Hannah Lavery’s powerful and empowered Lament for Sheku Bayoh, marking Scotland’s journey to understand its own racism in the current day. Also in August, Hannah Lavery’s impassioned & poetic take on female resilience in 2020 is premiered in partnership with the RSE as part of their important* Post Covid-19 Futures Commission.

*It is vital that the National Theatre of Scotland continues collaborating with as many partners and venues as possible and creating employment opportunities for artists and freelancers so we can give much needed support to the sector at this critical stage. We welcome them all to join us in our hopeful journey back to being with audiences once more and sharing the unique experience of live performance that we have missed for so long”*

[**IMAGES FOR NATIONAL THEATRE OF SCOTLAND SEASON**](https://www.dropbox.com/sh/vtc6hwzxfgjlafu/AABb2gbtS5bBwD82jXIjQs6Wa?dl=0)

**Full Programme Information**

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**LIVE THEATRE**

**World Premiere**

**National Theatre of Scotland presents**

***Orphans*** – **a new Scottish musical**

Directed by **Cora Bissett**, book by **Douglas Maxwell**, lyrics and score by **Roddy Hart** and **Tommy Reilly.**

**Based on the Film ORPHANS written and directed by Peter Mullan © Channel Four Television Corporation and the Glasgow Film Fund 1997.**

Set and Costume Designer **Emily James**, Sound Designer **Pippa Murphy**, Lighting Designer **Lizzie Powell**, Cultural Consultant **Kerry Michael,** Assistant Director **Niloo-Far Khan.**

Cast includes: **Amy Conachan**, **Robert Florence,** **Chloe Hodgson**, **Reuben Joseph, Harry Ward** and **Dylan Wood**.

**Opening at Glasgow’s SEC Armadillo and touring to King’s Theatre, Edinburgh and Eden Court, Inverness, with previews at Beacon Arts Centre, Greenock - from 01 to 30 April 2022.**

**Opening Performance at SEC Armadillo on Thursday 7th April 2022**

National Theatre of Scotland is thrilled to be presenting the world premiere of ***Orphans***, a darkly comic musical about family, grief and forgiveness, based on the much-loved cult film written and directed by Peter Mullan. Directed for the first time for the stage by award-winning theatre director Cora Bissett and ingeniously adapted by playwright Douglas Maxwell, ***Orphans*** is a big, bold Scottish musical with raucous and heartfelt songs from Glaswegian composing team Roddy Hart and Tommy Reilly.

***Orphans*** is set in the streets of Glasgow and will open at Glasgow’s SEC Armadillo before touring to the King’s Theatre, Edinburgh and Eden Court, Inverness with preview performances at Beacon Arts Centre, Greenock in April 2022. The production signals the welcome return of National Theatre of Scotland live performances to Scotland’s largest theatres.

Set in 1998, ***Orphans*** follows the Flynn siblings on a stormy night in Glasgow after the death of their mother. Thomas won’t leave the church, Michael is bleeding and roaming the streets, John has a gun and is set on revenge while Sheila wants to live life on her own terms. But will the siblings survive the night to get to their mother’s funeral?

*“Grotesquely funny and desperately sad, a headbutt and a hymn, the film is something special." Empire Magazine*

***Orphans***(1998) was Peter Mullan’s first feature film, made in Glasgow’s Southside around the streets where he grew up. The award-winning film is now regarded as a cult classic of European cinema and secured Mullan’s career as a writer-director. He went on to write and direct *The Magdalene Sisters* (2002) and *Neds* (2010) but is also known for starring roles in television series and films including *My Name is Joe*, *Westworld*, *Ozark* and *Mum*.

The stage musical of ***Orphans*** is brought to life by a highly talented cast. The role of Michael will be played by Robert Florence making his musical theatre debut. Robert is best known to audiences as co-creator and performer in the BBC comedy sketch show *Burnistoun.*Amy Conachan (Sheila), currently plays Courtney Campbell in the Channel 4 soap *Hollyoaks*and has previously worked with National Theatre of Scotland on *Skeleton Wumman*, Scenes for Survival*;* Reuben Joseph (Michael) previously starred in the National Theatre of Scotland’s musical festive film *Rapunzel*and Scottish stage stalwart Harry Ward (Tanga) is reunited with Cora Bissett, following his role in Cora’s *What Girls Are Made Of.*Recent graduates Dylan Wood (John) and Chloe Hodgson (Bernadette) are making their National Theatre of Scotland debuts in the production. Further casting to be announced.

Cora Bissett director of Orphans said:

 “*Orphans is for me, and a secret legion of devotees, the quintessential cult Scottish film and bringing it to the stage now, in this new musical version, couldn’t be more timely. Over the last 18 months we have lost family, jobs, relationships, health and…. hope, and in some ways we are just finding it again. This musical is about raw grief, and the madness that lies within that.  The emotions are epic and messy and the songs raucous, and heart aching. It’s for people who think they hate musicals but love a great story, and for musical lovers who would like to see a musical rooted firmly in a world that feels like theirs. I am thrilled Peter Mullan has allowed us to re-imagine this Scottish classic with an incredible team of creative collaborators and a brilliant new generation of actors.”*

The music for ***Orphans*** is created by independent Glasgow-based artists Roddy Hart and Tommy Reilly. Together they have written the music and lyrics for the zombie comedy film *Anna and the Apocalypse*, Steven Spielberg’s revival of *Animaniacs*and forthcoming film release, *Our Ladies*.

Douglas Maxwell is one of Scotland’s leading playwrights. His previous work with National Theatre of Scotland includes the short film *Fatbaws*for Scenes for Survival, performed and directed by Peter Mullan and *Yer Granny*. Douglas’s recent work includes *I Can Go Anywhere* (Traverse Theatre), *Charlie Sonata* (Royal Lyceum Theatre) and *Fever Dream: Southside* for the Citizens Theatre.

Cora Bissett is an acclaimed Glasgow-based director, actor and writer. Her first production *Roadkill,*created with writer Stef Smith, won nine major awards and an Olivier award for Outstanding Production. She is an Associate Director with the National Theatre of Scotland and her productions include the hit musical *Glasgow Girls*, *Adam* and *Rites*. Cora recently wrote and performed her own autobiographical story, *What Girls Are Made Of* (Traverse Theatre/Raw Material). The award-winning gig theatre production toured internationally. She also recently co-directed*Adam* for the National Theatre of Scotland, Hopscotch Films, BBC Scotland and BBC Arts.

Join the conversation**#Orphans**

**Touring to Beacon Arts Centre, Greenock**(Previews 1 & 2 April 2022)**SEC Armadillo, Glasgow**(6 to 9 April 2022**) King’s Theatre, Edinburgh (**12 to 16 April 2022**) and Eden Court, Inverness (**26 to 30 April 2022**).**

**For booking and on sale information visit nationaltheatrescotland.com**

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**The National Theatre of Scotland presents**

***The Enemy***

by **Kieran Hurley** after Henrik Ibsen’s ‘*An Enemy of the People’*

Directed by **Finn den Hertog,**video design **Lewis den Hertog,** sound design **Matt Padden**, original set design **Rosanna Vize**, composer **Kathryn Joseph**, assistant director **Leonie Rae Gasson**

Cast includes**Hannah Donaldson, Neil McKinven**,**Taqi Nazeer, Gabriel Quigley, Eléna** **Redmond**

Touring to **Greenock, Dundee, Edinburgh, Inverness** and **Perth** in **October and November 2021**

**Opening performance at** **Dundee Rep on Wednesday 13 October 2021**

National Theatre of Scotland is delighted to be announcing dates for the return of ***The Enemy***which was in rehearsal when the pandemic halted its original performances in spring 2020. The production will now tour to venues across Scotland in October and November 2021 including the Beacon Arts Centre, Greenock, Dundee Rep Theatre, King’s Theatre, Edinburgh, Eden Court Theatre, Inverness and Perth Theatre.

Henrik Ibsen’s iconic play *An Enemy of the People* is given a contemporary Scottish re-imagining in this brand-new stage adaptation from the award-winning team of playwright Kieran Hurley and director Finn den Hertog.

In a once-proud industrial town, a massive redevelopment project promises to bring money, jobs and new prospects to its forgotten population. However, when Kirsten Stockmann discovers a dangerous secret, she knows she must bring the truth to light - no matter the cost.

This urgent, provocative new production feels increasingly relevant in 2021. Set during a public health crisis, *The Enemy*scrutinises corruption and power amidst a changing media landscape and explores what it means to hold power to account in a post-truth political world.

Members of the original cast are reunited, following the production’s delayed premiere. In this radical reworking of the classic drama the roles of Dr Stockman and his brother are played by women. The Stockmann sisters are played by **Hannah Donaldson** and **Gabriel Quigley** and are joined by a leading Scottish ensemble of actors including **Neil McKinven**, **Taqi Nazeer**and**Eléna Redmond.**

Featuring a brooding original soundtrack and startling live video, *The Enemy* is a uniquely contemporary and Scottish take on Ibsen’s timeless work.  This tour marks the first time that a version of Ibsen’s classic play has been staged in Scotland for over forty years.

Kieran Hurley is an award-winning writer, performer, and theatre maker based in Glasgow. His recent work has included the stage hits *Mouthpiece*, *Square Go*, and Heads Up, as well as the Scottish BAFTA-winning film *Beats*, based on his acclaimed stage play of the same name. His previous project with the National Theatre of Scotland, *Rantin*, was presented in collaboration with The Arches, and toured Scotland in 2014.

Finn den Hertog is an award-winning director and actor who has worked with theatre companies across the UK including The Traverse, The Young Vic and The National Theatre. Previous work with National Theatre of Scotland includes The Auteurs Project in 2014, as well as appearing in Abi Morgan’s play *27*in 2012. In 2018 he directed the award-winning production of Kieran Hurley and Gary McNair’s play *Square Go* for Francesca Moody Productions.

Join the conversation: **#TheEnemy**

**Touring to Beacon Arts Centre, Greenock**(Preview 9 October)**, Dundee Rep**(Preview 12 October & 13 -16 October); **Kings Theatre, Edinburgh**(20 - 23 October); **Eden Court, Inverness**(27 - 30 October); **Perth Theatre**(3 - 6 November)

**For booking and on sale information please visit: nationaltheatrescotland.com**

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**National Theatre of Scotland and Pitlochry Festival Theatre present**

***Enough of Him***

by **May Sumbwanyambe,**directed by**Justin Audibert,**designed by **Anna Orton**

**At Pitlochry Festival Theatre from 18 March to 3 April 2022 with further tour dates to be announced.**

A first-time collaboration between the National Theatre of Scotland and Pitlochry Festival Theatre, ***Enough of Him*** tells the remarkable, true story of Joseph Knight, an enslaved African man brought to Scotland by plantation owner John Wedderburn, to serve in his Perthshire mansion.

Originally scheduled to tour last year, an extract of the play, *Joseph Knight,* was created as an online short, as part of the National Theatre of Scotland and BBC’s Scenes for Survival series in June 2020.

Whilst in Scotland, Knight falls in love with Annie, a young Scottish servant working in the household. Lady Wedderburn strongly disapproves not only of their love affair, but also of the close bond that has developed between Knight and her husband.

As relationships strain and authority begins to be challenged, the fallout threatens all of their futures and Joseph’s long dormant ideas of freedom from the Scottish owner who has dominated his entire life are reignited.

Written by Glasgow-based Sumbwanyambe, and directed by Justin Audibert, this compelling domestic drama focuses on the power dynamics at play between slaves and free men, servants and masters, and husbands and wives. May Sumbwanyambe previously wrote *The Trial of Joseph Knight*, a drama focussing on the trial and its case, which was broadcast as a radio play on BBC Radio 4 in 2018.

Joseph Knight became a notable figure in a landmark legal battle that saw him successfully appeal against a Scottish court’s decision that had reduced him to mere property in the ownership of his former master.  This victory affirmed that Scots Law could not uphold the institution of slavery in Scotland, a ruling that would make a profound contribution to paving the way for the abolition of slavery in Scotland /Britain.

***Enough of Him*** will premiere at the Pitlochry Festival Theatre and sees the National Theatre of Scotland collaborate with the award-winning producing venue for the first time.

May Sumbwanyambe is an award-winning playwright from Edinburgh. In 2013 he became the inaugural Papatango Resident Playwright, which saw his debut play After Independence produced by London’s Arcola Theatre, where it opened to critical acclaim in 2016.

Justin Audibert is a freelance director and the current Artistic Director of the Unicorn Theatre in London. His previous work has included *The Taming of the Shrew, Snow in Midsummer, The Jew of Malta,* and *The Tempest*for the Royal Shakespeare Company.

Join the conversation: **#EnoughOfHim**

**For booking and on sale information please visit: nationaltheatrecotland.com**

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A National Theatre of Scotland, Edinburgh International Festival and Royal Lyceum Theatre Edinburgh co-production

***Lament for Sheku Bayoh***

Written and directed by **Hannah Lavery**

Designer **Kirsty Currie,** Composer **Beldina Odenyo,** Lighting Designer **Emma Jones,** Movement Director **Natali McCleary,** Video Designer **Ellie Thompson**

Cast: **Saskia Ashdown, Patricia Panther,** and **Courtney Stoddart**

**At the Royal Lyceum Theatre, Edinburgh as part of the Edinburgh International Festival with performances from 25 – 28 August 2021**

**Opening Performance 25 August 2021**

A young black man lost his life. Six years ago. In police custody. In Scotland.

Soon after 7am, on a Sunday morning - May 3rd, 2015, Sheku Bayoh, a 31 year-old gas engineer, husband and father of two died in police custody on the streets of his hometown, Kirkcaldy in Fife.

***Lament for Sheku Bayoh*** is an artistic response to this tragedy, an expression of grief for the loss of the human behind the headlines and a non-apologetic reflection on identity and racism in Scotland today.

Written and directed by acclaimed spoken word artist and theatre-maker Hannah Lavery, ***Lament for Sheku Bayoh*** was originally commissioned and presented as a rehearsed reading by the Lyceum Theatre, supported by the Edinburgh International Festival as part of the 2019 International Festival’s *You Are Here* strand. In November 2020 ***Lament for Sheku Bayoh*** was performed live on the Lyceum stage and streamed to paying audiences at home.

Now being performed on the Lyceum Theatre’s stage for a live audience as part of the Edinburgh International Festival, ***Lament for Sheku Bayoh*** urgently questions, is Scotland really a safe place?

The digital stream of the production as filmed on the Lyceum’s stage in 2020 will also be made available to audiences online during the festival. Further details to be announced.

**\*\*\*\*\* “***Timely and necessary… both beautifully staged and unerringly brutal.*” The Stage

**\*\*\*\*\*** *“Disquieting, profoundly affecting and humbling piece of theatre.”* All Edinburgh Theatre

***Lament for Sheku Bayoh*** is performed by Saskia Ashdown, Patricia Panther, and Courtney Stoddart. The production features music from Beldina Odenyo, AKA Heir of the Cursed.

After Sheku Bayoh lost his life in 2015, his family launched a campaign seeking justice and answers about the manner of his death. In 2019 it was announced that a judge-led inquiry into the case would be held, with a view to establishing the circumstances behind the case. In 2020 it was announced that the remit for the inquiry would include examining whether Mr Bayoh's "actual or perceived race" had played any part in his death. The Sheku Bayoh Inquiry, chaired by Lord Bracadale, continues to this day with “focus and determination.”

**Writer & Director Hannah Lavery said**

*"I hope that Lament for Sheku Bayoh will be the beginning of a journey for audiences; that it will leave them with questions that they want answered and that it will give them an energy to pursue a better Scotland. And for some of us it will be an opportunity to be seen and heard and to have an experience and a knowledge of this country shared.*

*I think it's important for us to be able to talk about Scotland in an honest way, and to not turn our head away from the things that might feel uncomfortable or challenge the idea we have of ourselves. It's important for us all to see Sheku Bayou as a human being- hugely loved, full of promise and with dreams for his future- and to take a moment to really mourn his loss."*

Hannah Lavery is an acclaimed spoken word artist and playwright. Most recently she created *Disco with Mum f*or the Company’s ***Scenes for Survival*** series and her acclaimed autobiographical solo show, T*he Drift* about identity, belonging and grief produced by the National Theatre of Scotland toured Scotland in 2019 and was featured as part of *Ghost Light,* for the Edinburgh International Festivals’ *My Light Shines On* programme in 2020. Hannah is currently working with National Theatre of Scotland and the Royal Society of Edinburgh on a new piece, *Thirteen Fragments*, commissioned by the RSE’s Post Covid-19 Futures Commission, which is part of the RSE’s summer events programme Curious during August 2021.

***Development work is supported by the Stephen W Dunn Creative Fund.***

Dates: **Wed 25 to Sat 28 August, 7.30pm and Thurs 26 & Sat 28 August, 2.30pm**

Tickets: **£22 (concessions available)**

Online Booking**:** **eif.co.uk**
**Access: BSL** **Interpretation by Jacqui Beckford on Wed 25 Aug, 7:30pm.**

**Audio Description and Captioning on Sat 28 Aug, 2:30pm.**

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**DIGITAL WORK AND EVENTS**

Since May 2020, the National Theatre of Scotland has produced approximately 150 digital artworks, episodes and online events. Creating digital artworks with theatre-makers has become a popular, accessible and wide-reaching part of the Company’s programme.

As well as being hosted for free on the National Theatre of Scotland’s website, a selection of these short films and digital artworks are now being selected and screened at film and cultural festivals in Scotland, UK and internationally.

New short works to be premiered in August and September 2021 include Hannah Lavery’s ***Thirteen Fragments***, created in partnership with the RSE’s **Post Covid-19 Futures Commission** and Seth Hardwick’s ***Carry Me Home – A Ferry Tale***, in association with Year of Coast and Waters 2020/21

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**National Theatre of Scotland and The Royal Society of Edinburgh present**

***Thirteen Fragments***

Writer performer and director **Hannah Lavery**, Composer and musician **Beldina Odenyo/Heir of the Cursed**, Choreographer and performer **Natali McCleary**, Filmmaker **Beth Chalmers**

**Commissioned by the RSE as part of its Post Covid-19 Futures Commission**

**A short digital artwork featuring spoken word and movement exploring female resilience in Scotland, premiering online during the RSE’s summer events programme, Curious, which runs from 9 to 31 August 2021**

National Theatre of Scotland in partnership with The Royal Society of Edinburgh (RSE) presents a new short digital artwork featuring spoken word and movement *Thirteen Fragments*, created by award-winning writer and performer Hannah Lavery collaborating with musician Beldina Odenyo, choreographer Natali McCleary and filmmaker Beth Chalmers. The project has been commissioned as part of the RSE Post Covid-19 Futures Commission and will be premiered online during the RSE’s summer events programme, Curious 2021.

***Thirteen Fragments*** is an artistic response to the RSE Commission which addresses how Scotland can emerge from the Covid pandemic as a more equitable society and explores how a nation’s resilience can be built up and developed. RSE Fellows have informed research on the piece including Talat Yaqoob (consultant and researcher), Zinnie Harris (playwright, screenwriter and director) and Mark Cousins (filmmaker, writer, historian and curator).

Hannah Lavery’s creative response to the Commission is rooted in the female experience of the last year as a woman of colour.

***Thirteen Fragments*** is a spoken word dance piece where bursts of poetry sit within an original soundscape alongside shards of song and of movement. The coming together of Beldina Odenyo’s music, Natali McCleary’s movement and Hannah’s words sees the poetry take shape and given physical life, reflecting individual responses of the artists. Intimately filmed by Beth Chalmers, the piece explores the meaning of female resilience in Scotland today and aspirations for the future. ***Thirteen Fragments*** of anger, of love, of death, of exhaustion and of hope.

The premiere of the film will be accompanied by a live webinar discussion with Hannah, members of the creative team and Fellows of the RSE who have been involved in the film’s development. The discussion will focus on some of the themes the work highlights including the impact of Covid on women and wider society and the role that art and creativity play in the pandemic.

Hannah Lavery says: *"Inspired by the work of the RSE fellows, I wanted to make a film that would speak to the experience of women and especially women of colour, using poetry, dance, music and film. I have been so lucky to have been joined by a dream team of women collaborating with dance, music, and film to create a provocation and also a meditation on the time we are living through and what that means for us all as we look toward the future."*

Hannah Lavery is a Scottish poet, playwright and performer. Her autobiographical spoken word show *The Drift* was produced by National Theatre of Scotland and toured in 2019. Her play *Lament for Sheku Bayoh*, was streamed live from the stage of the Royal Lyceum Theatre, Edinburgh in November 2020 and the live production can be seen at the Lyceum in August as part of this year’s Edinburgh International Festival. Hannah’s new one-person adaptation of Robert Louis Stevenson’s classis, *Jekyll and Hyde* can also be seen as part of Pitlochry Festival Theatre’s summer programme this August and September.

Beldina Odenyo/Heir of the Cursed is a songwriter, sound designer and theatre maker who is also collaborating with Hannah Lavery as composer and sound designer on National Theatre of Scotland’s *Lament for Sheku Bayoh.* Natali McCleary is an actor, writer and mover with extensive experience as a movement director. She previously worked with National Theatre of Scotland as choreographer on *Them!* Beth Chalmers is a Glasgow based videographer and photographer. She collaborated as a filmmaker on Scottish Ballet’s new dance film *Haud Close* and has worked as photographer with National Theatre of Scotland on Hannah Lavery’s *The Drift.* She previously worked with Natali McCleary on a dance video for singer songwriter Martha Ffion’s *We Disappear.*

Dr Rebekah Widdowfield, CEO of the Royal Society of Edinburgh said,

*“Creativity sparks debate and dialogue which is why this collaboration between the RSE and the National Theatre of Scotland is so important. This piece explores the impact of Covid on women and questions whether it has changed attitudes and mindsets. It represents a valuable contribution to the work of the RSE’s Post Covid Futures Commission connecting with key themes including resilience and inclusivity and we are very much looking forward to premiering it in August as part of our summer events programme, Curious”.*

***Thirteen Fragments* will be premiered as part of the RSE’s summer events programme, Curious in August 2021. Full programme details will be announced in July. Visit rse.org,uk.**

**The film will be streamed on both the National Theatre of Scotland and The RSE’s websites.**

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**The National Theatre of Scotland presents**

***CARRY ME HOME – A FERRY TALE***

**A new short film scripted by Seth Hardwick and Viv Gee**

Directed by **Seth Hardwick,** music by **Josie Duncan**

**Celebrating Scotland’s Year of Coasts and Waters 20/21, with the support of Caledonian MacBrayne & their ferries.**

**Streaming in September 2021 on the National Theatre of Scotland website**

***Carry Me Home – A Ferry Tale,*** is a new short digital artwork celebrating the waters surrounding Scotland’s western isles and the voyages over them made by thousands of locals, workers and visitors each year.

Following on from the National Theatre of Scotland’s ***Ferry Tales*** project in 2020, filmmaker Seth Hardwick and Viv Gee have scripted a new short film, *Carry Me Home – A Ferry Tale.*

The film takes its inspiration from the unique and timeless world of ferries. It follows a return journey home to the islands, reflecting the warm, welcoming heart of Scotland’s coastal communities. Filmed on a Cal Mac ferry in the West of Scotland, *Carry Me Home – A Ferry Tale* features the stirring, authentic music of Scottish folk singer Josie Duncan.

Having found what she was looking for, Mairi takes the last ferry home and a community folds its arms around her. Hopeful and uplifting, *Carry Me Home – A Ferry Tale* ebbs and flows through a journey of loss, understanding and acceptance.

Josie Duncan’s song *Carry Me Home,* which features in the soundtrack, was commissioned by National Theatre of Scotland for the original on-board theatre production in 2020 and featured in a lockdown musical recording from BBC Alba last year.

Seth Hardwick is Video Producer for the National Theatre of Scotland having made over 600 trailers, promotional films, and behind the scenes videos. He was Director of Photography for the recent critically acclaimed film *Distance Remaining* (Helen Milne Productions)*.* He has created video design and content for the Royal Conservatoire of Scotland, Good Chance Theatre, 7:84 Theatre Company, Hackney Empire, Strathclyde Fire and Rescue, and Action for Children.

Viv Gee is an award-winning stand-up comedian, a performance poet, actor and writer. She has performed worldwide and was co-writer for the BBC Radio Scotland sitcom The Gates. Viv also created the popular stand-up comedy course for the University of Strathclyde and has been teaching comedy and poetry skills for over 20 years.

Josie Duncan is a folk singer and songwriter from the Isle of Lewis. Having been immersed in Glasgow's fast moving traditional music scene for the past few years where she studied at the Royal Conservatoire of Scotland, Josie's crystal clear voice is equally at home in Gaelic, Scots or English. In 2017, Josie was awarded BBC Radio 2's Young Folk Award alongside guitarist Pablo Lafuente. Following the release of the duo’s debut album ‘The Morning Tempest’, the pair have toured extensively across the UK and beyond.

***Carry Me Home – A Ferry Tale*** is supported by the Year of Coasts and Waters 20/21, coordinated by EventScotland. In 2021, Scotland continues to celebrate its coasts and waters with a programme of activities and events which will shine a spotlight on these vital elements of our landscape. From our beautiful natural features including coasts, lochs and rivers to our industrial heritage such as our canals, mills, and the creation of our national drink – whisky, Scotland’s coasts and waters have shaped our culture, our stories and our way of life.

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**National Theatre of Scotland and Playwrights Studio Scotland** present

***The Ethics of Storytelling***

An online panel discussion

**Wednesday 14 July, 11am – 12.30pm**

The National Theatre of Scotland and Playwrights Studio Scotland present a free online panel discussion on the ethics of storytelling chaired by Scottish playwright and dramaturg **Nicola McCartney** *(Holding/Holding On, How Not To Drown).*

The panel will explore if it’s possible to tell stories with honesty, thoughtfulness, and accuracy, if they are outwith the lived experience of the storyteller. Panel members will discuss when it is appropriate to use verbatim text and will address the ethics of writing characters based on real people, whether contemporary or historical.

Panellists for the event include **Apphia Campbell** (*Black is the Color of my Voice, Woke*), **Martin O’Connor** (*The Mark of the Beast*, *Building A Nation*) and **Stephen Grant** (Associate, Wright, Johnston & Mackenzie LLP).

Nicola McCartney’s new filmed reading of a work-progress script *Holding/Holding On* addressing care in contemporary Scotland and inspired by conversations with care-experienced individuals and sector professionals is available to view on the National Theatre of Scotland website from 30 June to 21 July 2021.

**Zoom webinar. Free but ticketed.**

Booking: <https://www.eventbrite.co.uk/e/the-ethics-of-storytelling-tickets-158375151341>

Access: **The event will be BSL interpreted and live captioned.**

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***HOW THE EARTH MUST SEE ITSELF (A THIRLING)***

**AT CLIMATE ENCOUNTERS ON 02 JULY**

***How the Earth Must See Itself (A Thirling***), is a12-minute short film, is an evocative and elemental homage to Scotland’s Cairngorm Mountains, based on Aberdeen writer Nan Shepherd’s *The Living Mountain and* **and performance project *Into The Mountain* by Simone Kenyon, produced by the National Theatre of Scotland and Scottish Sculpture Workshop and created by Lucy Cash**(director and editor)and **Simone Kenyon**.(choreographer and lead artist). The film has been shown at film festivals in the UK and internationally as well as a shorter version being available online.

On 2 July 2021 the film will be shown at the virtual Climate Encounters Festival, hosted by Yorkshire Dance, as part of an event including a talk by lead artist Simone Kenyon.

Filmed on S16mm film, with a dreamlike voiceover by Shirley Henderson this sensuous film takes us on a journey into the ecologies of Glen Feshie inspired by Shepherd’s unique approach to being in the mountains. A cast of five dancers, an evocative polyvocal score and a natural soundscape echo the sounds of a living mountain with choreography and weathered images bringing the mountain’s life to the screen.

A pioneer of women’s mountain-walking, Shepherd’s original prose is born out of total immersion in the Cairngorms’ landscape. This visual companion piece, to both Shepherd's *The Living Mountain* and Kenyon’s *Into The Mountain* performance project invites us to experience a meditative, visceral and poetic being with the mountain, its ecologies and the nature encountered.

**Scottish Sculpture Workshop**’sprojects, including*Into The Mountain, Turf to Tool*s and *Frontiers in Retreat*, align artists’ activities off-site, in the workshops and studios with explorations of ecological (un)learning, multi-species discourse and material knowledge. SSW seeks to collectively find new ways of being together, and through this, both upset and expand traditional learning methods, art making and sharing practices.

**Full credits:**

Choreographer and lead artist: **Simone Kenyon** ; Director and editor: **Lucy Cash**

Composer **Hanna Tuulikki**; Choir leader and vocalist **Lucy Duncombe**;

*Into The Mountain* *Choir;* Performers **Jo Hellier, Claricia Parinussa, Caroline Reagh,** **Keren Smail** and **Petra Söör**; Voice over **Shirley Henderson** and Voice over text (extracts from ***The Living Mountain***) **Nan Shepherd**; Cinematographer **Peter Emery** and Sound Designer **Pete Smith**.

**Further info and booking:** yorkshiredance.com

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**SUSTAINABLITY AND ACCESS**

Earlier this month the Company announced its Green Plan and ongoing commitment to tackling the climate emergency and working towards a greener and more equitable planet. As part of our Green Plan, the National Theatre of Scotland has now signed up to the [Theatre Green Book](https://theatregreenbook.com/) This new guidance sets a common standard for a sustainable production process and it will be trialled for all productions in the 21/22 season and beyond.  Full Green Plan can be read [here.](https://www.nationaltheatrescotland.com/about/what-we-do/green-plan)

All National Theatre of Scotland productions will have a number of accessible performances on offer to audiences during their presentations and tours including BSL interpreted, audio described and captioned performances.  All the Company’s digital artworks are captioned and audio described and either BSL intros or BSL interpreted versions also available.

**FULL PROGRAMME INFORMATION HERE**: nationaltheatrescotland.com

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**ARTIST BIOGRAPHIES**

**Saskia Ashdown** grew up in Annan, Dumfries and Galloway. She joined the National Youth Theatre before completing an honours degree at the University of Edinburgh. Theatre work includes *Jack Absolute Flies Again* (National Theatre), *An Edinburgh Christmas Caro*l (Lyceum Theatre), *Lament for Sheku Bayoh* (Lyceum Theatre), *Horizontal Collaboration* (Fire Exit), *War in America* (Attic Collective). TV work includes *Trust Me* (Red Production Company), *Clique* (BBC). Film work includes *Falling for Figaro* (WestEnd Films), T*he Last Bus* (Hurricane Films), *Special Delivery* (Shudder Films), *Joytown* (The Comedy Unit). Radio work includes *alt-delete* (BBC Radio 3).

**Justin Audibert** Justin is a Freelance Director & Artistic Director of the Unicorn Theatre.RSC credits include: *The Taming of the Shrew, Snow in Midsummer, The Jew of Malta, The Tempest (Shakespeare in a Suitcase)*. Directing credits include *Anansi The Spider* **(**Unicorn Theatre**),** *Aesop's Fables* **(**Unicorn Theatre**),** *Snow in Midsummer* **(**Oregon Shakespeare Festival US**),** *The Jumper Factory* **(**Young Vic**),** *The Box of Delights* (Wilton’s Music Hall**),** *Beowulf* **(**Unicorn Theatre), *The Cardinal* **(**Southwark Playhouse**),** *The Winter's Tale* **(**NT Learning**),** *Macbeth* **(**NT Learning**),** *My Mother Medea* **(**Unicorn Theatre**),** *How Not To Live in Suburbia* **(**Soho Theatre**);** *The Man With The Hammer* **(**Plymouth Theatre Royal**);***Flare Path* **(**Birdsong Productions and Original Theatre Company**);** *Mind The Gap* **(**National Theatre Temporary Theatre**);***Beached* **(**Marlowe Theatre, Soho Theatre**);** *Hamlet* **(**Watermill Theatre)**;**  Wingman (Soho Theatre); Raymondo (BAC, Summerhall, Pulse Festival); *Unscorched* (Finborough Theatre**);** *The Fu Manchu Complex* **(**Oval House**);** *A Season in the Congo: Parallel Project* (Clare, Young Vic); *Wrong Un* (Red Ladder); *Gruesome Playground Injuries* (Gate Theatre), *Armley The Musical by Boff Whalley* (Interplay) and *Company Along The Mile by Tom Bidwell* (WYP/Arcola Theatre). Justin co-wrote and co-presented the BBC LIVE LESSONS on Shakespeare for the Royal Shakespeare Company.

**Cora Bissett**is a director, actor and writer based in Glasgow. She has been Associate Director at the National Theatre of Scotland since 2014, where she has explored a passion for shows rooted in real life Scottish stories. Her productions with NTS include the hit political Musical 'Glasgow Girls', (With Theatre Royal Stratford East/ Richard Jordan Productions) 'Rites' (With Yusra Warsama/ Contact Theatre Manchester), the multi award winning  ‘Adam’ (by Frances Poet) and the near -future trilogy '*Interference.*'Cora also creates work independently, having started up her company Pachamama in 2009 and launched her first production *Roadkill* created with writer Stef Smith, at the 2010 Edinburgh Festival Fringe which won nine major awards including an Amnesty International Award for Freedom of Speech. It toured to Glasgow, Paris, Chicago and New York, winning an Olivier Award for Outstanding Production.Cora  has a passion for experimenting with new forms of music-theatre, as seen in the Arches collaborative project she directed *Whatever gets you through the Night* featuring a wealth of Scotland’s most eclectic and original song writing talent, *GRIT-The Martyn Bennett Story*  (written by Kieran Hurley) celebrating Scotland’s iconic folk/dance maverick (Winning 'Event of The Year' at the Scottish Trad Awards) and Peter Arnott's electrifying *Janis Joplin -Full Tilt.*Cora's most recent music theatre project was her own autobiographical story. She wrote and performed in the raucous gig theatre production *'What Girls Are Made of*' (Traverse Theatre/Raw Material) and toured it Internationally picking up a Herald Angel.

**Beth Chalmers** is a filmmaker and photographer based in Glasgow. She holds a MA (hons) in Music from the University of Glasgow and since graduating, has worked in several roles across the arts in Scotland. In 2017, she was appointed as the Festival Photographer for the Edinburgh International Festival and thereafter joined the video team for subsequent festivals. In 2020, she was the Engagement Filmmaker at Scottish Ballet. Her work celebrates and centres around community and collaboration.

**Amy Conachan**graduated from the Royal Conservatoire of Scotland in 2015. Recent theatre credits include: *Skeleton Wumman*, Scenes for Survival, National Theatre of Scotland; *Wendy Hoose* (Birds of Paradise Theatre Company and Random Accomplice); *Skeleton Wumman*, (A Play, A Pie and a Pint); *Blood Wedding* (Graeae) and *Redefining Juliet* (Barbican). Amy has played Courtney Campbell on Channel 4 soap *Hollyoaks*since 2016.

**Kirsty Currie** is a Scottish designer and model maker. She graduated from the Royal Conservatoire of Scotland in 2018. Design credits include: *The Drift* (Scottish Tour, National Theatre of Scotland), *A State Electric* (Platform), *Propeller* (Pleasance Above, Edinburgh Festival Fringe), *The Angry Brigade* (Citizens Theatre, Royal Conservatoire of Scotland), *Julius Caesar* (Chandler Studio, Royal Conservatoire of Scotland), *A Tickle in My Mind* (New Athenaeum Theatre, Royal Conservatoire of Scotland). Design Associate Credits include: *The Journey* (Scott Silven), *Peter Pan* (Stafford Gatehouse Theatre/ Prime Pantomimes), *Rapunzel* (Macrobert Arts Centre). Selected Design Assistant/ Modelmaking credits include: *Ragnarok* (Tortoise in a Nutshell/Norland Visual Theatre),T*he Children* (Vienna English Theatre), *Local Hero* (Edinburgh Lyceum/Old Vic), *Pride and Prejudice sort of* (UK Tour), *A Thousand Splendid Suns* (UK Tour), *Elmer* (International Tour), *Avenue Q* (UK Tour), *The Snow Queen* (Dundee Rep), *Flight* (Vox Motus, International Tour), *Prime Pantomimes 2019 Season* (Various Venues). Website: [kirstycurrie.co.uk](http://kirstycurrie.co.uk/)

**Hannah Donaldson**trained at the Royal Conservatoire of Scotland. Recent theatre credits include: *Monarch of the Glen*(Pitlochry Festival Theatre); *Videotape* for 10ft tall; *Tomorrow* for Vanishing Point; *Martha, Lifeboat, The Voice Thief* fir Catherine Wheels; Stowaway at Analogue; *White Rabbit, Red Rabbit* for Aurora Nova;*In Time O’ Strife, The Guid Sisters, Truant* at National Theatre of Scotland; *Grit* for Pachamama; *Breaker* at Holden street Adelaide; *Age of Arousal, The Cherry Orchard* at Lyceum Theatre; *That Face, Antigone* for Tron Theatre; *World Domination, Happy Hour, The Yellow Wallpaper, Washed up* for Oran Mor; *Sunset* *Song* at His Majesty’s theatre; *The Last Witch* for Traverse Theatre; *The Ducky* for Borderline; *Aladdin* at Beacon Arts Centre; *Romeo and Juliet, Jack and the Beanstalk* at Dundee Rep; *Yarn* at Grid Iron; and *Mother Goose* for The Byre Theatre.TV/Film credits: *Annika*(Black Camel) *Ghost Light*(NTS), *The Demon Headmaster*(CBBC) *Armchair Detectives*(Tiger Aspect) *Deadwater Fell* (Kudos) *Letters To...* (Stellar Quines); *Shetland, The Loch, Case Histories* (ITV) *Storyville, Rab C Nesbitt, The Secret Adventures of Scotland* (BBC Scotland) *BADULTS* (Comedy Unit) Rebus (STV), *Dis-Connected* (BBC3) and short films *Such is Life* (Stuart Elliot) *A Hymn from Mars – Promo* (Paxtonworks), *Maggie’s Story* (Hopscotch Films) *Mashed – Raw Cuts* (Zam Salim) Recent Radio credits: *Sunset Song, I Remember Yesterday, Thirteen Minutes in Cairo* (BBC Radio 4) *The Pearl, Modrin 21st Century Wizard, Through Three Knots* (BBC Radio Scotland)

**Robert Florence**is a writer, director, presenter and actor from Glasgow. Probably most well-known for BBC Scotland’s BAFTA nominated comedy *Burnistoun,*which Robert co-created, co-wrote, executive produced and starred in alongside long-time collaborator Iain Connell; the show ran for three series and three subsequent specials, *Burnistoun’s Big Night, Bunistoun Goes to Work* and *Burnistoun Tunes In*. Other TV credits include *The Scotts*(BBC) and *The Sunny* (BBC), both of which Robert co-created, co-wrote, executive produced and starred in. As a presenter for TV Robert hosted four series of the popular gaming show *VideoGaiden*(BBC) and fronted satirical comedy entertainment show *The State of It* (BBC). Stage credits include *Burnistoun Live!* (Kings Theatre, Theatre Royal Edinburgh Fringe), *Uncles*(tour venues included Kings Theatre, The Citizens Theatre, Soho Theatre London) and *Biscuity Boyle: My Bastart Life*(Scottish tour). Robert wrote and directed cult horror feature *House of Him* which stars Richard Rankin and was screened at Glasgow Film Festival.

**Roddy Hart and Tommy Reilly** are a Film and TV composing partnership from Glasgow, Scotland. Independently of each other they have released a number of critically acclaimed solo albums, and met in 2009 whilst touring across the UK. The original score, lyrics and music for their first movie – the musical “Anna and The Apocalypse” – combined a love of film with their diverse sonic background. It was the first acquisition for MGM’s newly reinstated – and legendary – Orion Pictures,and was released worldwide late 2018. Since then they have been working on the songs and score for Steven Spielberg's legendary "Animaniacs" (now in its second season), as well as scoring and arranging the music for Michael Caton-Jones' "Our Ladies" (due for release in 2021 via Sony International). Most recently they composed a song for the upcoming Amazon TV series "Wheel Of Time". They are currently working on a stage musical with the National Theatre of Scotland. Alongside his band The Lonesome Fire, Hart has worked with Coldplay/Morrissey producer Danton Supple and Mogwai/Arab Strap’s Paul Savage. In 2014 he was nominated for the Scottish Album Of The Year Award, which was followed by a 6-night residency performing on CBS’ The Late Late Show in the USA. Hart acted as Associate Musical Director on the motion picture musical Sunshine On Leith, and also works as a broadcaster, presenting The Quay Sessions for BBC Radio Scotland every week. His most recent record “Swithering” was released late 2016. Tommy Reilly has released 3 LPs and performed across the UK, Europe and the US. He first rose to prominence after winning the Channel 4 music competition ‘Orange Unsigned Act’. His first album ‘Words On The Floor’ was released by A&M/Polydor records soon after, with Reilly's first single ‘Gimme A Call’ reaching number 14 in the UK Singles Chart. He has worked with producers such as Bernard Butler (Duffy/Courteeners) and Paul Savage (Arab Strap/Mogwai) and collaborated with a diverse range of artists as a songwriter. Reilly is currently published by BMG, has a Masters in Sound For The Moving Image from Glasgow School of Art, and received a Scottish Bafta New Talent nomination for his composition work in 2016. Hart Reilly are represented for Film and TV by Amos Newman and Bradley Rainey at WME (LA), and for Theatre by John Buzzetti at WME (New York).

**Finn den Hertog** works as a director, writer and actor across stage, screen and radio. Recent directing credits include the multi-award winning *The Afflicted* (groupwork) and *Square Go* (Francesca Moody Productions) which played two sell out runs at the Edinburgh Fringe 2018/19 and a run off-Broadway. Other work includes: *Anatomy of A Suicide* (Royal Conservatoire of Scotland); *TBCTV* (Somerset House Studios) *Men In Blue* (Young Vic); *Light Boxes* (Grid Iron); *Squash* (Oran Mor/Traverse). He is co-director of groupwork, a company specialising in highly physical cross-discipline theatre. He has worked as associate and assistant director on productions at the Young Vic, National Theatre, St Ann’s Warehouse and in London’s West End.

**Chloe Hodgson** was born in Glasgow.  She trained at the Royal Conservatoire of Scotland Junior Course and then went onto further training at New College Lanarkshire graduating in 2020. Other work includes *The Silenced*(Bunbury Banter).

**Kieran Hurley** is an award winning writer, performer, and theatre maker based in Glasgow.  Theatre includes *Mouthpiece*(Traverse Theatre), *Square Go*(Francesca Moody Productions), *A Six-Inch Layer of Topsoil And The Fact It Rains*(Perth Theatre), *Heads Up*(Show And Tell), *Rantin*(National Theatre of Scotland / The Arches), *Beats*(The Arches / Show And Tell), *Chalk Farm*(ThickSkin), *Hitch*. Film includes *Beats*(Sixteen Films/Wild Bunch/Altitude/BFI/Creative Scotland) and radio includes *Edinburgh*(BBC Radio 4). Kieran’s work is published by Oberon and can be found [here.](https://www.oberonbooks.com/hurley.html)

**Kathryn Joseph’s**previous work for the National Theatre of Scotland includes Music and Lyrics for *Room*co-written with Cora Bissett, in co-production with Theatre Royal Stratford East and Abbey Theatre. As a recording artist her works include the Scottish Album of the Year award-winning *Bones You Have Thrown Me And Blood I’ve Spilled* and *From When I Wake The Want Is.*

**Reuben Joseph**trained at Glasgow Clyde College and graduated in 2018. Theatre credits include: *Rapunzel, The Cheviot, the Stag and the Black, Black Oil, Midsummer*(National Theatre Scotland); *Sinbad*(Perth Theatre); *How Not to Drown*(ThickSkin); *Anything That Gives Off Light*(The TEAM); *A Christmas Carol*(Citizens Theatre); *Arsenic and Old Lace, The Hobbit, Animal Farm, The Day the Whores Came Out to Play Tennis, Picnic at Hanging Rock*(Glasgow Clyde College), *We’re Here Because We’re Here*(National Theatre Scotland/ NOW 14-18), *The Island*(Platform Young Company). Radio credits include: *Fissures, This Thing of Darkness, The Kids Table*(BBC).

**Hannah Lavery** is a poet, playwright, performer and director. *The Drift*, her autobiographical lyric play, toured Scotland as part of the National Theatre of Scotland’s Season 2019. In 2020, she was awarded a New Playwrights' Award by the Playwrights Studio Scotland and selected by Owen Sheers’ as one of his Ten Writers Asking Questions That Will Shape Our Future for the International Literature Showcase, a project from the National Writing Centre and the British Council. She was also selected as one of the Scottish Voices for the BBC Writers’ Room. In November 2020, her highly acclaimed play *Lament for Sheku Bayoh* was directed by Hannah in a co-production with the Royal Lyceum Theatre, National Theatre of Scotland and Edinburgh International Festival. Hannah is one of Imaginate's Accelerator Artists and an Associate Artist with the National Theatre of Scotland as well as Writer in Residence at Lyceum Youth Theatre and her play for children commissioned by Imaginate will be shared as a work in progress at Edinburgh International Children’s Festival in May 2021. She was also recently selected for the Adopt a Playwright Award by offwestend.com and is under commission by Pitlochry Festival Theatre to adapt *Jekyll and Hyde* for their upcoming Summer Season 2021.Her poetry has been published widely and her poem, *Scotland, you’re no mine*, was selected by Roseanne Watt as one of the Best Scottish Poems 2019. Her pamphlet, *Finding Seaglass* was published by Stewed Rhubarb Press in 2019. She has performed at many poetry nights and festivals including, Neu! Reekie!, Edinburgh Book Festival, Stanza Poetry Festival and Sonnet Youth and in 2021, she is undertaking a translation poetry project with Stanza and the Ukraine Poetry Festival. Hannah is an experienced workshop facilitator and mentor and received the Creative Edinburgh Leadership Award in 2020, for her work with the Writers of Colour Writing Group and for curating and directing a film poetry series, *Sorry, I Was On Mute*, for Fringe of Colour.

**Douglas Maxwell** has been one of Scotland’s top playwrights since his debut, twenty years ago. His recent work includes I Can Go Anywhere at The Traverse, Edinburgh, Charlie Sonata at The Royal Lyceum Edinburgh, The Whip Hand for The Traverse/Birmingham Rep, Yer Granny (a version of Roberto Cossa’s La Nona) for the National Theatre of Scotland and Fever Dream: Southside for The Citizens, Glasgow. His many other plays include Decky Does a Bronco, Mancub, Promises Promises (staged in New York as The Promise) and A Respectable Widow Takes to Vulgarity. His plays have been performed in translation in Germany, Norway, Hong Kong, New York, Chicago, Holland, Canada, Sweden, New Zealand, Wales, Japan, France, Belgium and South Korea, where his debut play Our Bad Magnet has run for over ten years. His plays are published by Oberon books. His first collection of work focuses on his writing for younger audiences. As well as Decky Does a Bronco and Mancub that volume also contains Too Fast, The Mother Ship and Helmet. Douglas lives on the Southside of Glasgow with his wife and two daughters.

**Natali McCleary** works as an actor, writer and mover based in Glasgow whose own work focuses predominantly on intersectionality and identity - currently through the prism of nationalism. Having trained at Conservatoire London Contemporary Dance School, Nat has extensive experience as a movement director, collaborating with directors on projects for TV, film and theatre, including "Them!" NTS. As an actor and movement specialist, Nat has a unique perspective on the relationship between text, the body and narrative and particularly enjoys working with self-professed "non-movers".

Nat also creates award-winning dance film and is currently in post for a recent co-commission from Dance Screen Scotland and Creative Scotland.

**Neil McKinven**Theatre credits include: *Rebus: Long Shadow*(Birmingham Rep/UK Tour); *Women in Mind*(Birmingham Repertory Theatre/Dundee Rep Theatre); *Celestina* (Birmingham Repertory Theatre/Edinburgh International Festival); *Of Mice And Men* (Birmingham Repertory Theatre); *Gilt*,*Caledonia* (National Theatre of Scotland); *A Doll's House* (Dundee Rep Theatre); *Twelfth Night*, *TheComedy of Errors* and *Solstice* (RSC); *The Breathing House*,*Glengarry Glenross*, *Woycech*,*Dead Funny*,*The Merchant of Venice* and *Curse of the Starving Class* (Edinburgh Lyceum); *Hamlet* (West Yorkshire Playhouse); *King Lear* (Glasgow Citizens Theatre); *Cosmonauts Last Message…*,*Riddance* and *The Drowned World* (Paines Plough); *Between Dog and Wolf* (Paines Plough/Òran Mór); *The Tree of Knowledge*, *Wiping My Mother's Arse*,*Widows* and *Abandonment*(Traverse Theatre); *Geoff's Dead Disco for Sale* (Live Theatre Newcastle); *A Family Affair*(Bath Theatre Royal); *The Unconquered*(Stellar Quines London NY and Mull) and *The Ship* (Glasgow Docks).TV credits include: *Traces; Strathblair*,*The Ship*, *The Poison Tree*,*Silent Witness*, *Shetland*, *Shameless*, *Doctors*, *Case Histories*,*Single Father*, *Rebus*,*A is for Acid*,*Glasgow Kiss*, *Degrees of Error*, *Taggart*, *The Vet*, *Scottish Killers: Dennis Neilson* and *Humans*. Radio credits include: *Still Waters*,*The Name of the Rose*,*Rebus*,*Embers in the Straw*,*Victorian Lady Detectives*,*Blaze*, *Linton Bay*,*Of Mice and Men*; *Desperate Measures* and *Fall*.

**Taqi Nazeer** is a writer, performer, presenter and podcast producer. He wrote and performed in his Oran Mor sell-out show *Rishta*, garnering him a 4 star review for his writing debut. He is also the creator, producer and presenter of the hit BBC Asian Network Podcast *Scotistan*.Theatre credits: *An Edinburgh Christmas Carol* (Lyceum) *Passing Places* (Dundee Rep), *Rishta* (Oran Mor), *The Assessment* (Shows on a Shoestring), *Deranged Marriage* (Rifco Arts), *Stowaway*(Analogue Theatre), *The Domestic Crusaders* (Tara Arts), *Beautiful Burnout* (Frantic Assembly), *One Million Tiny Plays about Britain* (RT Productions), *Heer Ranjha* (Ankur Productions). TV: *The Replacement* (BBC)Film: *Lock* (Wee films), *Homecoming* (GMAC) *Urban Anxieties* (Channel 4)Narration: Documentary: *After Sheku* (BBC Two). Radio: *Death of a Matriarch* (BBC Radio 3), *Unseen Hour - Live show*. *Music Match skits*(BBC/Demus Productions). Presenter: *Scotistan Podcast* (BBC Asian Network). Documentary: *Double Lives* (BBC Scotland). Writer: *Rishta* (Oran Mor, National Theatre of Scotland), *Scot Squad* - skit contributer (BBC Scotland), *Music Match* - various skits (BBC / Demus Productions).

**Beldina Odenyo AKA Heir of The Cursed** – songwriter, sound designer, theatre-maker. Heir of The Cursed is a caulbearer born of an apparition, a primordial memory, a penny drop. She makes songs influenced by the strange nuances of life, rooted in grief, Scottish weather, the constant and the inconstant. Beldina Odenyo is a vocalist, guitarist, poet and writer creating work between the fields of music and theatre. Her work attempts to explore the differences and kinship between her dual Kenyan and Scottish heritage through words, music and visual art.

**Patricia Panther** is an Actress, Composer and Sound Designer based in Glasgow. In her work as a sound Designer and Composer a variety of found sounds, electronic and acoustic instruments are used to create a fusion of varying musical styles for live performance, Film and Theatre Sound Design. Acting credits include; *The Last Bus* (Hurricane Films, Head Gear Films), *Trust Me* (BBC One), *Scot Squad* (BBC One), *Logan High* (BBC One), *First and Only* (Encaptivate Films), *Arabian Nights* (Lyceum Theatre), *A Pageant of Great Women* (Royal Conservatoire of Scotland). Composer credits include; Composition and Sound Design for *Fibres* (Stella Quines and Citizens Theatre), *Ghost Light* (Edinburgh International Festival, National Theatre of Scotland and BBC Scotland), *Future of Theatre Podcast* (Traverse Theatre), *Glasgow Girls* (National Theatre of Scotland and Raw Material), *The Last Queen of Scotland* (Dundee Rep, Stella Quines and National Theatre of Scotland), *Rites* (Contact Theatre and National Theatre of Scotland), ONCE YOU SEE THE SMOKE (Scottish Youth Theatre), SONIC SÉANCE (Project X, Tramway and CCA). Patricia also leads youth group workshops, introducing young creatives to theatre, music production and performance.

**Gabriel Quigley’s** previous theatre work includes: *Cyrano de Bergerac, The Driver’s Seat, Enquirer, Rupture*for National Theatre of Scotland; *Locker Room Talk, Spoiling, The Arthur Conan Doyle Appreciation Society, 15 Seconds*at Traverse Theatre; *Tartuffe, Between The Thinks Bubble and the Speech Balloon, Mums and Lovers*for Oran Mor; *Most Favoured*for Oran Mor/Traverse Theatre; *Under My Skin*for Oran Mor/Paines Plough; *Canned Laughter*for ATG; *Lovers*at Cumbernauld Theatre Company; *Threeway*for Invisible Dot; *Get Santa*at Royal Court Theatre; *The City, Bliss/Mud, Love Freaks*at Tron Theatre; *San Diego* for Tron/Royal Lyceum Theatre; *White Tea*for Fire Exit; *Macbeth*for Theatre Babel/Hong Kong Cultural Centre; *Strawberries In January*for Paines Plough/Traverse Theatre; *If Destroyed True*for Paines Plough/Dundee Rep; *Six Black Candles*at Royal Lyceum Theatre; *Burning Bright*for V.Amp; *Top Girls*at New Vic Theatre; *Mainstream*for Suspect Culture/Bush Theatre; *Outside Now*for Prada Fashion House; *Dissent*for 7:84; *The Gun*for Wildcat; *Grimm Tales*at Leicester Haymarket Theatre; *Trainspotting*for G&J Productions. TV and film includes: *All Creatures Great and Small*(Playground Entertainment); *Avenue 5* (Jettison Productions Ltd); *Patrick Melrose*(Sky/Little Island Productions); *Coronation Street*(ITV Studios); *Logan High*(CBBC); *Rubenesque*(Kudos Productions); *Gary Tank Commander, Rab C Nesbitt*(The Comedy Unit); *New Town*(Pirate Productions/BBC); *Taggart 93 Safer*(SMG); *Welcome to Strathmuir*(Absolutely/BBC); *PC Alisdair Stuart*(BBC Scotland); *Chewin the Fat (New Year Special), Still Game*(BBC/Comedy Unit); *Festival*(Pirate Productions); *The Karen Dunbar Show (Series 1-4), Chewing the Fat, Glasgow Kiss, Haywire, Life Support*(BBC) and *Life Support*(STV).

**Eléna** **Redmond**Theatre credits include: *Bad Roads, The Speculator*, *The Comedy of Errors, Uncle Vanya, Who’s Afraid of Virginia Woolf* (RCS), *Hermia’s Dream* (RCS/Theatre Olympics 2019). Film/TV credits: *Solace* (On The Verge Festival), *The Unknowns, The Fall*(RCS).

**Courtney Stoddart** is an acclaimed Scottish-Caribbean poet and performer, born and raised in Edinburgh. Her work focuses on racism, imperialism, womanhood and growing up in Scotland. She writes with the intention to challenge the dominant power structures of our times and intertwines social, political, and historical discussion into rhythm and rhyme. Having only started performing in April 2019, Courtney has had a meteoric rise, performing on both national and international stages within the last year. Including performances at venues such as the Traverse Theatre, Scottish National Portrait Gallery, Leith Theatre and HOME Manchester. In June 2019, Courtney took part in the BBC Radio 1xtra and BBC Contains Strong Language Festival Word’s First Talent Scheme, making it to the final 12. She was selected to be published in an anthology by Own It! London and edited by Jude Yawson, co-writer of Stormzy’s *Rise Up: The Story So Far*. Courtney has featured in various theatrical productions, including *Lament For Sheku Bayoh* at the Lyceum Theatre during Edinburgh International Festival 2019 and *Memory is a Weapon*, directed by Firdoze Bulbulia. She was chosen to represent Scotland at Flup Festival in Rio de Janeiro in the October of 2019. Courtney currently runs a mentorship programme with Scottish BAME writers network. She has appeared on a panel at the Edinburgh International Book Festival and was recently interviewed on BBC Radio Scotland’s Afternoon show with Jess Brough.

**May Sumbwanyambe** is a librettist, radio dramatist, academic and award-winning playwright from Edinburgh. Previous productions include; *After Independence*(Arcola Theatre, Papatango Theatre) *The Parrot House* (The Royal Opera House, Guildhall School of Music and Drama)*‘After Independence’* and *‘The Trial of Joseph Knight* (BBC Radio 4). In 2016 May’s debut play was the winner of the Alfred Fagon Award, he has also won the BBC PAF’s £10k Legacy Award. He was the inaugural Papatango Resident Playwright and winner of the £10k BBC Performing Arts Fellowship. Other award recognition includes being shortlisted for the Channel 4/Oran Mor Comedy Drama Award (2012), the Papatango New Writing Prize (2012), the Alfred Fagon Award (2011, 2012, 2015), the BBC’S Alfred Bradley Award (2011) and OffWestEnd’s Adopt a Playwright Award (2010 and 2009), The Old Vic 12 award (2016) Perfect Pitch £12k musical award (2016), IASH/Traverse Fellowship (2017,2018), Live Theatre/Northumbria University Writer in Residence (2018) and The Dr Gavin Wallace Fellowship (2018). He also reached the final round of Soho Theatre’s Verity Bargate Award (2011) and won the BBC’s inaugural Scriptroom competition (2012).As an academic, May worked for The University of Edinburgh as a teaching fellow in Theatre (2018-2019), he has been an Associate Lecturer at Edinburgh Napier University for 3 years and is also currently a Lecturer in Creative Writing and English at Northumbria University. In 2018 May was a contributing author to two theatre theory books, ‘How to be a Playwright, (Nick Hearn Books) and ‘Revolution: 50 Years of Making Political Theatre’ (Pluto Books Limited in partnership with Edge Hill University Press). May’s Undergrad degree was in law (LLB). He studied for his masters (MA) At Guildhall School of Musical and Drama in ‘Opera Making’, where he was also a Hedley Trust Scholar. He is currently the recipient of a full studentship from the University of York, where he is writing his PhD ‘Do black lives really matter?’, exploring the relationships between critical race theory, theatre, performance and production in Scotland through plays about black people in history. Outside of academia, May has worked as a new writing tutor for over 10 years.

**Ellie Thompson** studied at The Royal Central School of Speech and Drama in London. After graduating she has worked in various video roles including video supervisor, associate designer and video designer for theatre productions. Since 2014 she has collaborated with Katie Mitchell on *Forbidden Zone* (Salzburg Festival, 2014) as Video Production Technician then as Associate Video Designer on *Reisende Auf Einem Bein* by Herta Müller (Deutsches Schauspielhaus, Hamburg 2015), *Schatten*, by Elfriede Jelinek (Schaubühne, Berlin 2016), *La Maladie de la Mort* by Marguerite Duras (Théâtre des Bouffes du Nord, Paris 2017), *Orlando* by Virginia Woolf (Schaubühne, Berlin 2018) and finally as video designer for *Judith: Concerto for Orchestra / Bluebeard’s Castle* (Bayerische Staatsoper, Munich 2020). Also designing *The White Bike* by Tamara von Werthern, directed by Lily Mcleish (The Space, London 2017). Most recently she was Associate Projection Designer for *The Journey*, Written by Scott Silven and Rob Drummond, directed by Allie Butler (Virtual production, World tour 2020).

**Harry Ward**Trained: Royal Conservatoire of Scotland. Recent Theatre Credits: *Tartuffe* (Adelaide Fringe) *The Steamie* (SECC) *What Girls Are Made Of* (Raw Material) *The Dark Carnival*(Vanishing Point) *Rhinoceros* (The Lyceum, Edinburgh), *Music is Torture* (Tron, Glasgow/Tromolo Productions), *Dick McWhittington*(Perth Theatre), *Para Handy* (Pitlochry Festival Theatre), *Celtic - The Musical*(Alterean Productions / Scottish and Irish tour), *Mack the Knife, Moby Dick* (Òran Mór),*Janis Joplin: Full Tilt* (Stratford East, London) and *Fever Dream Southside* (Citizens, Glasgow). Television and Radio credits include *Trust Me (Red/ITV) Taggart, High Times, Still Game, Waterloo Road, Dr Finlay’s Casebook* and*Confessions of a Justified Sinner* (BBC Radio 4).

**Dylan Wood** (born 1994) trained at the Bristol Old Vic Theatre School. *Orphans* is his first appearance for National Theatre of Scotland. Other theatre work includes *Close Quarters*for Sheffield Theatres, *Teddy*at the Watermill Theatre / UK Tour, *Electric Eden*for Shanghai Arts Festival / Not Too Tame Theatre Company and *King Lear*at Bristol Old Vic. TV work includes *Midsomer Murders*forITVand *Casualty* for the BBC.

**NOTES TO EDITORS**

**Caledonian MacBrayne** provides award-winning lifeline and leisure ferry services to the communities on Scotland’s west coast islands and peninsulas. Serving a network that stretches almost 200 miles from Campbelltown, Kintyre in the south, to Stornoway, Isle of Lewis in the north.  Caledonian MacBrayne operates a 33-strong fleet of ferries which serve over 50 ports and harbours, amounting to 160,000 sailings annually.   In its most recent contract year Caledonian MacBrayne carried 5.7m passengers, 1.2m cars, 82k commercial vehicles and enjoyed 99.6% contractual punctuality and 99.5% contractual reliability.

**Edinburgh International Festival** is the world’s leading performing arts festival, featuring the finest performers from the worlds of dance, opera, music and theatre. Created in 1947 to celebrate the enduring human spirit, the International Festival normally serves as an annual cultural exchange, every August, for an international audience exceeding 400,000 per year. The 2020 Edinburgh International Festival was cancelled for the first time in its history due to concerns around the Covid-19 pandemic, but will pioneer the return to live performance in Scotland in 2021 with 170 music, theatre, opera and dance performances. For more information visit [www.eif.co.uk](http://www.eif.co.uk).

**Pitlochry Festival Theatre**

* Theatre for Everyone. Theatre for a Lifetime
* Our mission is to create, nurture and inspire.
* We actively seek to embody our values (empathy, respect, integrity, creativity, collaboration, inspiration) in all encounters and communications.
* Established 1951, PFT offers a unique theatrical experience, operating a daily repertoire system in the summer which means that audiences and visitors can enjoy six different productions (all performed by a resident acting company) in six days.
* The BOP/Whetstone Feasibility Study of PFT (2012/13), commissioned jointly by Creative Scotland, Perth & Kinross Council and Scottish Enterprise, confirmed the conclusions of the 2007/8 Economic Impact Study of PFT carried out by Scottish Economic Research: PFT makes an annual contribution to Scotland’s economy of between £13m and £20m, whilst every public pound invested in PFT produces a return of between £17 and £20.

[www.pitlochryfestivaltheatre.com](http://www.pitlochryfestivaltheatre.com/)

**The Royal Lyceum Theatre Edinburgh** is the leading producing theatre in Scotland and one of the United Kingdom’s most prolific theatre companies. Our beautiful, intimate Victorian theatre was built in 1883 and has played a significant role in the cultural and creative life of the city and surrounding area for over 130 years. Since 1965, the current Lyceum company has developed a reputation for innovative, high-quality theatre, drawing upon the considerable talent in Scotland as well as developing award winning work with partners across the globe to make theatre in Edinburgh, that can speak to the world. We believe that making and watching theatre together is life enhancing. We are committed to being a theatre rooted in our community, a truly civic theatre entertaining, challenging and inspiring all the people of Edinburgh. To reach the widest possible audience we find new ways to open our doors and our stage to the public, as well as reaching out into Edinburgh’s schools and neighbourhoods with a range of programmes taking place beyond our walls. Under Artistic Director David Greig, The Lyceum has continued to seek out new artistic partnerships, casting 100 local citizens in our main stage production of *The Hour We Knew Nothing of Each Other* and 50 more in *The Suppliant Wome*n, the acclaimed production that opened David’s first season. Since then we have made work with Malthouse Theatre, Melbourne; DOT Theatre, Istanbul; Bristol Old Vic; National Theatre of Scotland; Citizens Theatre; Scottish Dance Theatre; Stellar Quines; Lung Ha; and Fuel. For more information please visit lyceum.org.uk

**Royal Society of Edinburgh** The RSE’s Post Covid Futures Commission was established to support Scotland in emerging as positively as it can from the current pandemic. Four working groups were established examining Building National Resilience; Data Evidence and Science; Inclusive Public Service and Public Debate and Dialogue. Post Covid Futures Commission. For outputs to date and more details go to: www.rsecovidcommission.org.uk

**Year of Coasts and Waters 20/21** Scotland’s Coasts and Waters will be showcased throughout 2021 and celebrated with a programme of activity designed to support the nation’s tourism and events sectors. The year, led by VisitScotland, will sustain and build upon the momentum of Scotland’s preceding Themed Years to spotlight, celebrate and promote opportunities to experience and enjoy Scotland’s unrivalled Coasts and Waters, encouraging responsible engagement and participation from the people of Scotland and our visitors. A programme of events, activities and ideas will shine a spotlight on the impact our waters have had on Scotland, from the formation of beautiful natural features to the creation of our national drink – whisky. Following an industry consultation, the Themed Years are planned to take place every second year to enable more time for planning and collaboration. Given the impact of COVID-19 an exception will be made in 2021 with the 2020 year rolling forward. 2022 will celebrate Scotland’s Year of Stories. Join the conversation using #YCW2021

