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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**, lighting designer **Katharine Williams**, set and costume designer **Jen McGinley**, co-movement directors **Vicki Manderson** and **Robbie Gordon**, assistant director **Leonie Rae Gasson**

Cast:**Hannah Donaldson, Billy Mack, Neil McKinven**, **Taqi Nazeer, Gabriel Quigley** and **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 returning to Scotland’s live stages in autumn 2021, with the Company’s first national tour since venues were closed due to COVID-19 in 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.  The productionwas in rehearsal when the pandemic halted its original tour in Spring 2020.

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 Scottish 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: **Billy Mack**, **Neil McKinven, Taqi Nazeer**and**Eléna Redmond.**

Featuring a brooding original soundtrack from award-winning composer **Kathryn Joseph** 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.

**Jackie Wylie, Artistic Director of National Theatre of Scotland says:**

*“We are more than thrilled to be returning to live audiences and communities across Scotland this autumn with an exciting new adaption of Ibsen’s The Enemy, adapted by the brilliant theatre-making team of writer Kieran Hurley and director Finn den Hertog. It seems entirely fitting that our first post lockdown tour is the show that was in rehearsal when COVID-19 closed Scottish theatres for over 18 months. I am both joyful and relieved that the Company is back on the road taking theatre across Scotland, connecting with theatres and audiences again and sharing the unique experience of live performance that we have missed for so long.”*

**Kieran Hurley says**:

*“It is a real joy to be able to bring The Enemy to audiences at last, after this long hiatus. When we went into lockdown in March last year we were literally on the verge of going into rehearsals, and things have been so uncertain that there was never a guarantee we'd be back in this place. So it feels like a triumph of everyone's determination and hard work to even be here at all, bringing a new production to live audiences which is what it's all about. What's really fascinating to me though is how the pandemic has at times mirrored the world of the play, casting its conversation about a society in the grip of a public health crisis in a whole new light. What we thought was an adaption focused on quite current themes of fake news, distrust of experts, and the treacherous whirlwind of public opinion in an age of social media has now taken on a whole new contemporary relevance that we could never have predicted in a million years. It's been genuinely surreal, and testament I suppose to the enduring relevance of Ibsen's original. It's been a long uncertain wait but maybe, in all of this, the play has somehow found its moment.”*

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)

**Full tour dates, booking info and social distancing guidance: nationaltheatrescotland.com**

**Listing Information**

**Beacon Arts Centre, Greenock**

Sat 9 Oct, 7.30pm **(Preview)**

Tickets: £8 - £10

[www.beaconartscentre.co.uk](http://www.beaconartscentre.co.uk)

**Dundee Rep**

Tue 12 **(Preview)** – Sat 16 Oct, 7.30pm. Sat 16 Oct, 2.30pm

Tickets: £10 - £25

[www.dundeerep.co.uk](http://www.dundeerep.co.uk)

Access: 15 Oct 7.30pm - BSL,16 Oct, 2.30pm - AD, CAP

**King’s Theatre, Edinburgh**

Wed 20 – Sat 23 Oct, 7.30pm. Sat 23 Oct, 2.30pm

Tickets: £15 - £33.50

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

Access: 21 Oct, 7.30pm – CAP,23 Oct, 2.30pm - AD, BSL

**Eden Court, Inverness**

Thu 28 – Sat 30 Oct, 7.30pm. Thu 28 Oct, 1pm

Tickets: £10 - £25

[www.eden-court.co.uk](http://www.eden-court.co.uk)

Access: 29 Oct, 7.30pm –CAP,30 Oct, 7.30pm -AD, BSL

**Perth Theatre**

Wed 3 – Sat 6 Nov, 7.30pm. Sat 6 Nov, 2.30pm

Tickets: £11 - £27

[www.horsecross.co.uk](http://www.horsecross.co.uk)

Access: 5 Nov, 7.30pm -AD, CAP,6 Nov, 2.30pm – BSL

**Age Guidance, 16+**

**Theatre for a Fiver** - £5 ticket deals and discount codes for 16 - 26 year olds. Full info [here](https://www.nationaltheatrescotland.com/about/what-we-do/theatre-for-a-fiver/)

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**Press Images available here in** [**dropbox**](https://www.dropbox.com/sh/218pt1elqakhfrb/AACsGvmTxtrVotTftgyDeUEua?dl=0)

**ARTIST BIOGRAPHIES**

**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)

**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.

**Lewis den Hertog** is an AV designer, visual artist and composer based in Glasgow. He has worked on multiple productions for National Theatre of Scotland as well as for a broad range of other UK theatre companies. He is a founding member of new theatre company groupwork, who created the Fringe First Award-winning play *The Afflicted*for Edinburgh Festival Fringe 2019. Other recent works include *We Are In Time* (Untitled Productions, the Scottish National String Ensemble, and Raw Material), *Oor Wullie* ( Dundee Rep), and *Panopticon*(National Theatre of Scotland).

**Robbie Gordon** is a theatre-maker born in Prestonpans specialising in making work with and for communities. He trained at the Royal Conservatoire of Scotland graduating in 2016. Work with National Theatre of Scotland includes *we’re here because we’re here* and *Pages of the Sea.* Other theatre work includes: co-creator of *Positive Stories for Negative Times* (Wonder Fools in association with the Traverse Theatre); creator of *Open Your Lugs* (Ayr Gaiety); producer of *Class Act*(Traverse Theatre); writer and movement director of *549: Scots of the Spanish Civil War*(Wonder Fools in association with the Citizens Theatre); writer and movement director of The *Coolidge Effect*(Wonder Fools); writer and director of *McNeill of Tranent: Fastest Man in the World*(Wonder Fools); writer of *When the Sun Meets The Sky*(Traverse Theatre and Capital Theatres); associate director of *Meet Jan Black* (Ayr Gaiety in association with Wonder Fools); associate director of *Square Go*(Francesca Moody Productions); research assistant on *Locker Room* Talk (Traverse Theatre); assistant director for *Julius Caesar* (Company of Wolves); assistant director on Graham McLaren's *Dream On!* (Royal Conservatoire of Scotland and BBC Symphony Orchestra). Robbie Gordon is the co-founder of the critically acclaimed “fiercely curious” (The Herald) Wonder Fools, Creative Engagement Director at the Gaiety Theatre and a Creative Development Producer for the Traverse Theatre.

**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.*

**Billy Mack** won Best Male Performance at the Critics' Award for Theatre in Scotland 2017 for for his role as Willy Loman in Dundee Rep's production of *Death of a Salesman.* He was also awarded Best Actor in *The Stage Awards 2011* for his performance in *The Overcoat*, which makes him the only performer in the history of the awards to win it twice (he also won in 2009 for his role in *The Sound of My Voice*). Television and film credits include: *The Farm* (BBC); *The Crown* (Left Bank Pictures); *Outlaw King* (Netflix/Loudon Productions); *Red Hill* (Laura Carreira); *Rab* *C Nesbitt* (Comedy Unit/BBC); *Bob Servant Independent* (BBC); *Garrow's Law* (Shed Productions/BBC); *Scottish Killers* (STV); *The 39 Steps*, *Hope Springs,* *Dear Green Place,Empty, Legit, Still Game, Monarch of the Glen* (all for BBC); *Taggart: Pinnacle, The Royal, Taggart: Sins & Sinners* (all for ITV)*; and* *Orphaned* and *Toll* (Independent Films). Theatre credits include: *The 39 Steps; Death of A Salesman; The Cheviot, the Stag and the Black Black Oil; The Resistible Rise of Arturo Ui; Much Ado About Nothing; Little Red and the Wolf; Witness for the Prosecution; Midsummer; The Winter's Tale; Mince* and *Cabaret* (All Dundee Rep); *A Streetcar Named Desire (Rapture TC); Flameproof* (Traverse Theatre/Oran Mor/Aberdeen Performing Arts); *White Gold* (Iron Oxide); *Now I Am*, *The Adventures of Robin Hood* and *The Hunted* (all Visible Fictions); *Blithe Spirit* (Perth Theatre); *The Overcoat, Continuous Growth*, *The Year of the Hare* and *Preen Back Yer Lugs!* (all Ace Productions); *Some Other Mother* (AJTaudevin/Glasgow Tron); *Skewered Snails* (Iron Oxide/London Southbank); *A Clockwork Orange*, *Othello*, *Ghosts, The Sound of My Voice (winner of 'Best Actor' in The Stage Awards 2009, nominated for CATS Awards 2009), Peter Pan, Hamlet, Wee Fairy Tales, No Mean City* and *The Twits* (all Glasgow Citizens');*Cargo* (Iron Oxide); *Divided*; *The Scurvy Ridden Whale Man; Flower, Bird, Wind, Moon, Divided*; *The Book of Love, Short Spin* and *Wheesht!* (all GlasgowOranMor); and *Look Back in Anger, Virginia Woolf* and *Romeo and Juliet* (StrayTheatre). Billy is also a regular panto Dame!

**Vicki Manderson** trained as a dancer at The Scottish School of Contemporary Dance in Dundee and London Contemporary Dance School. She is co-founder of Scottish based theatre company, Groupwork.Previous work with National Theatre of Scotland includes *The Enemy, Let the Right One In, The 306 Trilogy; In Time O’Strife* and *Black Watch.*Other theatre work includes *The Ocean at the End of the Lane* (National Theatre); *The Curious Incident of the Dog in the Night-Time* (National Theatre & West End); *Light Falls, Queen Margaret, The Almighty Sometimes, Happy Days* (Royal Exchange Theatre); *The Afflicted* (Groupwork); *Last Orders at the Dockside, The Country Girls*, *Jimmy’s Hall* (Abbey Theatre); *Companion, Moon* (Coney); *Crooked Dances* (Royal Shakespeare Company); *Square Go* (Francesca Moody Production); *Br’er Cotton* (Theatre 503); *Ear for Eye, Instructions for Correct Assembly, A Profoundly Affectionate, Passionate Devotion to Someone (Noun), The Children, The Twits* (Royal Court); *Cockpit* (Edinburgh Lyceum); *See Me Now* (Young Vic); *Details* (Grid Iron); *Housed* (Old Vic & New Voices).Previous TV and Film work includes *Swirl* (Random Acts).

**Jen McGinley** is a designer for performance from Glasgow. She studied Theatre Design at the Royal Welsh College of Music and Drama and graduated in 2015. Previous Jen worked with National Theatre of Scotland on *Interference*. Other theatre work includes *Distance Remaining* (Helen Milne Productions); *Fibres* (Stellar Quines/Citizens); *Maim* (Theatre Gu Leòr); *I Can Go Anywhere* (*Traverse*); *Cinderella Not Too Tame, If You’re Feeling Sinister* (Avalon/BBC Arts/Tron); *Miss Julie* (Perth Theatre); *Under Milk Wood, A Song for Ella Grey* (Northern Stage); *The Hour We Knew Nothing of Each Other* (Royal Lyceum Theatre); *Fat Blokes* (Scottee/The Southbank Centre); *Secret Life of Humans* (New Diorama); *Who Cares*(LUNG/The Lowry); *Tortoise, The Reluctant Fundamentalist* (National Youth Theatre) and *Ring* (Ring Gate Theatre). In 2015 she was named a winner of the Linbury Prize for Stage Design.

**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).

**Matt Padden** was the National Theatre of Scotland's first Head of Sound, from 2008 to 2017. National Theatre of Scotland work includes *68 Months in Waiting, Sore Afraid, The 306: Dusk* (with Perth Theatre/14-18 NOW), *How to Act (& Tour), Eve, Last Tango in Partick, Last Dream (On Earth), A Christmas Carol.*

Other work includes *Heroine* (Kennedy Centre, Washington); *Missing People* (Leeds Playhouse/Kani Public Arts Centre); *Last Orders at the Dockside, The* *Country Girls, What Put the Blood* (Abbey Theatre); *A Christmas Carol* (Pitlochry); *KES, Gaslight* (Perth Theatre); *Sound Symphony* (Independent Arts Project); *Mirabel* (Ovalhouse); *The Three Musketeers* (The Dukes, Lancaster); *Long Day’s Journey Into Night* (Citizens/HOME Manchester); The Hidden (Visible Fictions); *Cockpit* (Royal Lyceum Theatre); *Shrapnel* (Theatre Gu Leòr).

**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).

**Leonie Rae Gasson** is a Director based in Glasgow. She makes work across art forms, including interactive installation, live performance, participation and virtual reality. Her aim is to make work that is bold, immersive and playful, created and presented from a queer perspective. Recent work includes Death Becomes Us for the National Theatre of Scotland (2019), Beats Per Minute, co-directed with Cora Bissett (2018), and HEAVYWEIGHT, created with Stasis and presented online by BBC Scotland. She is the joint Artistic Director of Produced Moon; an interactive digital arts company who are Associate Artists at Platform, Glasgow and Accelerator Artists at Boundless Theatre, London. With support from ACE and the Westway Trust Produced Moon are currently developing MANIFEST, a community drag king flash mob.

**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).

**Rosanna Vize** is a theatre designer. Forthcoming credits include: *Mavra and Pierrot Lunaire* (Royal Opera House, Covent Garden),Gulliver’s Travels (Unicorn Theatre).

Theatre credits include: *Camp Siegfried* (The Old Vic), *Cat On A Hot Tin Roof* (Leicester Curve Theatre), *The Two Character Play* (Hampstead Theatre, Upstairs); Cat on a Hot Tin Roof (Curve Theatre and UK Tour), *Shedding A Skin* (Soho Theatre), The Enemy (Royal National Theatre of Scotland), *Harm* (Bush Theatre), *The Comeback* (Sonia Friedman Productions, Noel Coward theatre – West End), *Harm Film* (BBC Films), *Incantata* (Irish Rep Theatre, NYC), *Hedda Gabler* (Sherman Theatre); *The Phlebotomist* (Hampstead Theatre, Upstairs); *Midsummer Party* (The Old Vic); *The Audience* (Nuffield Theatre, Southamption);*Don Carlos* (Exeter Northcott); *Incantata* (Galway Festival); *An Adventure,*  *Leave Taking* (The Bush Theatre); *Yous Two* (Hampstead Theatre); *The Almighty Sometimes* (Royal Exchange Theatre); *King Lear* (Globe Theatre); *Earthworks and Myth* (RSC); *Low Level Panic* (Orange Tree Theatre); *After October* (Finborough Theatre); *Henry I* (Reading Between the Lines); *Girls* (Soho Theatre, Hightide & Talawa Theatre); *FUP* and *Noye’s Fludde* (Kneehigh Theatre); *Dark Land Lighthouse*(Bristol Old Vic); St Joan of the Stockyards (Bristol Old Vic); *A Thousand Seasons Passed*(Bristol Old Vic); *The Tinder Box*(Bristol Old Vic); *The Last Days of Mankind*(Bristol Old Vic); *Talon* (Bristol Old Vic); *Diary of a Madman* (The Gate Theatre); *The Rise and Shine of Comrade Fiasco* (The Gate Theatre); *Infinite Lives* (Tobacco Factory Theatre); B*anksy: The Room in the Elephant* (Tobacco Factory Theatre and Traverse Theatre); *Coastal Defences* (Tobacco Factory Theatre).

**Katharine Williams** is a lighting designer, writer, and leader of projects. Lighting designs in Scotland include: *Lost At Sea* (Perth Theatre and Scottish Tour); *Gagarin Way* (Dundee Rep); *Oor Wullie*(Dundee Rep and Scottish Tour); *Dolls*(NTS); *MOVE* (Disaster Plan), *Love Song to Lavender Menace*(Lyceum, Edinburgh) and *Mrs Puntila and her Man Matti* (which was running at the Lyceum, Edinburgh, as the 2020 lockdown began).Katharine was lead artist on the *Love Letters to the Home Office*project and was founder of ‘Crew for Calais’. She co-founded *People Powered*which ran in the UK at the start of the pandemic, to support the NHS and frontline services. Writing credits include: *Strangeways*(development with Stellar Quines);*Walk With Me*(Vault Festival, London); *Love Letters to the Home Office* (BAC, London, and Edinburgh Fringe). Directing includes: *These Hills Are Ours*(Daniel Bye and Boff Whalley, who are currently touring in England).

**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/)

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