



NATIONAL THEATRE OF SCOTLAND'S 2019 SEASON



nationaltheatrescotland.com

Jackie Wylie Artistic Director and Chief Executive of the National Theatre of Scotland says

“In 2019 the National Theatre of Scotland is focussing on major Scottish artists, creating major new works that explore the vital questions facing all of us both as Scots and as global citizens. What Scottish theatre can do like no other national culture is tackle the big questions of our times, with a unique sense of joy and a love of communal celebration.

Touring remains at the heart of our commitment to audiences across Scotland and beyond. In 2019, twenty productions will be touring to theatre venues, schools, community centres, and pop up performance spaces. We will also take the work of Scottish artists throughout the UK and internationally to New York, Montreal, Virginia, Kentucky and Lisbon.

We are proud to be without walls - we have partnerships in our DNA, and we aim for our collaborations to be as diverse as Scotland's ever changing populace. I would like to thank the partners, funders, artists and collaborators who are joining us to ensure that theatre in Scotland, in 2019, matters more than ever”

WORLD PREMIERES AND NEW PRODUCTIONS INCLUDE:

- ***Interference*** will be performed in CITYPARK, a transformed Glasgow office block from 16 to 30 March 2019. A bold and chilling new trilogy of near-future plays by three provocative writers, **Morna Pearson, Hannah Khalil and Vlad Butucea**, and directed by National Theatre of Scotland's Associate Director **Cora Bissett**. A National Theatre of Scotland production.
- ***Dear Europe*** is a special event produced by National Theatre of Scotland to mark Scotland's scheduled exit from the European Union. A group of the country's most adventurous theatre-makers will create and present short performances that respond to this significant moment in Europe's history at SWG3, Glasgow on the night of 29 March 2019. Co-curated by **Stewart Laing** and **Jackie Wylie**. A National Theatre of Scotland production in association with SWG3.
- ***Them!*** tackles the nebulous nature of identity in a changing world. Written by **Pamela Carter** with long-time collaborator **Stewart Laing** directing his first project in his new role as Associate Director with the National Theatre of Scotland. Premiering at Tramway, Glasgow in June and July 2019. A National Theatre of Scotland production.
- ***Thank You Very Much*** is a new work from **Claire Cunningham** using the phenomenon of Elvis tribute artists as a springboard to explore impersonation, identity, acceptance and the challenges of being yourself. A Manchester International Festival and National Theatre of Scotland co-production, opening in Manchester in July 2019 and touring to Glasgow in October & November 2019.
- ***Total Immediate Collective Imminent Terrestrial Salvation***, written by **Tim Crouch** and directed by **Karl James & Andy Smith** will premiere at the Edinburgh Festivals in August 2019 before touring to Brighton and Lisbon later in the autumn. Exploring manipulation and the nature of truth in an age of arch-political misdirection, the play is a bold experiment in the collective creation of fiction. A National Theatre of Scotland production in association with Attenborough Centre for the Creative Arts and Teatro do Bairro Alto, Lisbon.
- ***Red Dust Road*** is the first stage adaptation of the bestselling memoir by **Jackie Kay**, tracing the challenges she faced on the journey to discover the truth about her birth parents. Adapted for the stage by **Tanika Gupta** and directed by **Dawn Walton**, it will premiere at the Edinburgh International Festival and HOME, Manchester, touring throughout autumn 2019. A National Theatre of Scotland and HOME, Manchester co-production, developed with support from Macrobert Arts Centre.
- ***The Drift*** by performer and spoken-word artist **Hannah Lavery** journeys through history, Scottishness, belonging, and grief, exploring her legacy of being "mixed" in Scotland. Directed by **Eve Nicol**, it will tour Scotland from 02 to 12 October 2019 as part of Black History Month 2019. A National Theatre of Scotland production, tour supported by Flint & Pitch and The Workers Theatre with the Coalition of Racial Equality and Rights, as part of Black History Month 2019.
- ***The Panopticon*** will be adapted for the stage by **Jenni Fagan** from her celebrated novel of the same name. A gritty and gripping coming-of-age tale turned on its head, the production will be directed by **Debbie Hannan**, touring to the Traverse Theatre and Platform, Glasgow in November 2019. A National Theatre of Scotland production.

TOURING SCOTLAND

- **Joe Douglas** returns to direct **John McGrath's** seminal political play ***The Cheviot, The Stag & the Black, Black Oil***, in newly imagined version, based on his acclaimed recent production for Dundee Rep Theatre. The production will tour nationwide, in the spirit of the 1973 original tour. A National Theatre of Scotland production in association with Dundee Rep Theatre and Live Theatre, Newcastle.

INTERNATIONAL TOURING

- **Adam** is the remarkable true story of a young trans man and his journey to reconciliation; with himself, those closest to him, and the world as he knows it. Conceived for the stage and directed by **Cora Bissett**, written by **Frances Poet** and performed by **Adam Kashmiry**, upon whom the story is based, and **Rehana MacDonald**. The show receives its US premiere in New York from 14 to 16 February 2019. A National Theatre of Scotland production.
- **Première neige/First Snow** follows its successful run at the 2018 Edinburgh Festival Fringe with an international tour to Canada. Directed by **Patrice Dubois** and written by **Davey Anderson**, **Philippe Ducros** and **Linda McLean**, the Fringe First-winning show will be performed at Théâtre de Quat'Sous in Montreal from 26 February to 23 March. An international co-production between National Theatre of Scotland, Théâtre PÀP and Hôtel-Motel.
- **Anything That Gives Off Light** returns following its premiere at the Edinburgh International Festival in 2016. Focusing on three characters in a pub as they wrestle with loneliness, grief and a festering sense of betrayal, the production will visit Virginia, Kentucky, and New York from 01 to 30 March 2019. A co-production from The TEAM, the National Theatre of Scotland and Edinburgh International Festival.

PARTICIPATORY THEATRE AND FESTIVALS INCLUDE:

- **LIKE FLYING** is a new participatory project from the National Theatre of Scotland, working in partnership for the first time with SAMH, (Scottish Association for Mental Health) in association with East Ayrshire Council and Edinburgh City Council. The project, tackling mental wellbeing through aerial performance, will be performed in schools in East Ayrshire and Edinburgh in June 2019 and curated by National Theatre of Scotland Artist-in-Residence **Nic Green**.
- **The Coming Back Out Ball**, a year-long engagement programme created for the LGBTI elder community comes to Scotland, having been successfully pioneered in Australia by **Tristan Meecham** and **Bec Reid** of All The Queens Men. Led by Scottish theatre-maker **Lewis Hetherington** alongside the original creative team from All The Queens Men, the project will take place from May 2019.
- **Just Start Here**, the National Theatre of Scotland's pop-up festival celebrating new work and Scottish artists, arrives in Aberdeen on 08 and 09 March 2019 as part of the Company's Engine Room programme. Produced in partnership with Citymoves, Aberdeen.

THE YEAR IN BRIEF:

February

- ***Adam***, conceived for the stage and directed by **Cora Bissett**, written by **Frances Poet** and performed by **Adam Kashmiry** and **Rehanna MacDonald**, tours to New York for performances at the Skirball Centre in Manhattan from 14 to 16 February 2019, the show's first international dates.

March

- ***Anything that Gives Off Light***, directed by **Rachel Chavkin**, with Associate Direction from **Davey Anderson**, visits Virginia, Kentucky, and New York from 01 to 30 March 2019. Written by **Jessica Almsy, Davey Anderson, Fraser Ayres, Rachel Chavkin, Brian Ferguson, and Alexander Grierson**. A co-production from The TEAM, the National Theatre of Scotland and Edinburgh International Festival.
- ***Première neige/First Snow***, directed by **Patrice Dubois** and written by **Davey Anderson, Philippe Ducros** and **Linda McLean**, follows its successful premiere at last year's Edinburgh Fringe with a tour to Théâtre de Quat'Sous in Montreal from 26 February to 23 March 2019. An international co-production between National Theatre of Scotland Théâtre PÀP and Hôtel-Motel.
- Engine Room's ***Just Start Here*** pop-up festival returns, bringing two days of music, climate change activism and cross-art form making to Aberdeen from 08 to 09 March 2019. Presented in partnership with Aberdeen's Citymoves.
- ***Interference***, a chilling new trilogy of near-future plays, will be performed in a transformed Glasgow office block from 16 to 30 March 2019. Written by **Morna Pearson, Hannah Khalil** and **Vlad Butucea** and directed by **Cora Bissett**. A National Theatre of Scotland production.
- ***Dear Europe*** will mark Scotland's scheduled exit from the European Union with an evening of live music and live performance at SWG3, Glasgow on Friday 29 March 2019. Co-curated by **Stewart Laing** and **Jackie Wylie** and featuring work from artists **Adura Onashile, Nima Séne, Alan McKendrick, Angus Farquhar, Nic Green, and Leonie Rae Gasson**. A National Theatre of Scotland production, in association with SWG3.

May

- ***The Cheviot, The Stag & the Black, Black Oil*** begins its new Scotland-wide tour with performances in Dundee, Inverness, Shetland and the Highlands. **Joe Douglas** returns to direct **John McGrath's** seminal political play. A National Theatre of Scotland production in association with Dundee Rep Theatre and Live Theatre, Newcastle. Based on the original Dundee Rep Theatre production.
- ***My Left Right Foot – The Musical*** returns to the stage with new performances at Dundee Rep from 21 to 25 May 2019. Written and directed by **Robert Softley Gale**, with music and lyrics by **Scott Gilmour & Claire McKenzie, Richard Thomas & Robert Softley Gale**. A Birds of Paradise and National Theatre of Scotland co-production.

June

- ***Them!*** is written by **Pamela Carter** and directed by **Stewart Laing**, his first project in his new role as Associate Director with the National Theatre of Scotland. It will premiere at Tramway, Glasgow in June/July. A National Theatre of Scotland production.
- ***LIKE FLYING***, is led by National Theatre Scotland Artist in Residence **Nic Green** in schools in East Ayrshire and Edinburgh from June. In partnership with (SAMH) Scottish Association for Mental Health, in association with East Ayrshire Council and Edinburgh City Council.
- ***The Cheviot, The Stag & the Black, Black Oil*** visits the final stops on its Scotland-wide tour, including Skye, Aberdeen and Stirling, before beginning a two-week run at Newcastle's Live Theatre.

July

- ***Thank You Very Much*** is a new work from Claire Cunningham, using the phenomenon of Elvis tribute artists as a springboard to explore impersonation, identity, acceptance and the challenges of being yourself. It is commissioned and produced by Manchester International Festival and National Theatre of Scotland and premieres in Manchester in July 2019 before touring to Glasgow in October & November 2019.
- ***Them!***, Stewart Laing and Pamela Carter's subversive and immersive new production, concludes its debut performances at Tramway, Glasgow.

August

- ***Total Immediate Collective Imminent Terrestrial Salvation***, written by **Tim Crouch** and directed by **Karl James & Andy Smith**, is the first of two shows from the National Theatre of Scotland at the 2019 Edinburgh Festivals, running through August.
- ***Red Dust Road*** has its opening performances, the first stage production of Jackie Kay's heart-warming memoir, in an adaptation by **Tanika Gupta** and directed by **Dawn Walton**. The show premieres at the Edinburgh International Festival, before visiting Macrobert Arts Centre, Stirling and Eden Court, Inverness later in the autumn

September

- ***Red Dust Road*** follows its opening performances at the Edinburgh International Festival with a tour to the home of co-producing partners HOME, in Manchester.

October

- ***The Drift*** by performer and spoken-word artist **Hannah Lavery**, directed by **Eve Nicol**, tours Scotland from 02 to 12 October 2019, with visits to Aberdeen, Tobermory, Hawick, Edinburgh and Glasgow as part of Black History Month.

November

- **Jenni Fagan** adapts her hit novel ***The Panopticon*** for the stage. Directed by **Debbie Hannan**, the show will be presented at the Traverse Theatre, Edinburgh and Platform, Glasgow.

- ***Thank You Very Much*** receives its Scottish premiere in Glasgow from 31 Oct to 03 November 2019, following its opening performances at Manchester International Festival in the summer.

Throughout 2019

- ***Theatre in Schools Scotland***
National Theatre of Scotland and Imagine. Touring a programme of acclaimed shows to nurseries and schools across Scotland.
- ***Engine Room***
Established in 2018, our Engine Room programme will continue to provide artistic development opportunities for artists throughout Scotland.
- ***The Coming Back Out Ball***
A year-long engagement programme from May 2019 created for the LGBTI elder community in Scotland, led by **Lewis Hetherington**, **Tristan Meecham** and **Bec Reid**. Presented by National Theatre of Scotland and All The Queens Men in partnership with Luminare.
- ***How The Earth Must See Itself***
A short film produced by the National Theatre of Scotland and Scottish Sculpture Workshop, created by **Lucy Cash** and **Simone Kenyon**, and based on the book – The Living Mountain by **Nan Shepherd**

THE FULL 2019 PROGRAMME

WORLD PREMIERES

National Theatre of Scotland presents

Interference

Written by **Hannah Khalil**, **Morna Pearson**, and **Vlad Butucea**.

Starring **Shyvonne Ahmmad**, **Moyo Akandé**, **Maureen Beattie** and **Nicholas Ralph**

Directed by **Cora Bissett**, Designed by **Jen McGinley**, Video Design and Movement by **Gail Sneddon** and Sound Design by **Garry Boyle**.

A Glasgow office block from 16 to 30 March 2019

The year is 2040.

A woman waits in a VR metaverse to do homework with her ten year old daughter. As the connection becomes increasingly unreliable she starts to wonder who is interfering with their conversation, whether she is being watched by someone else, or if her daughter is truly there at all.

In a care home in the future, the crisis of an ageing population and a critical shortage of staff is met with a supply of highly evolved Android carers. A lonely woman suffering a terminal illness tries to find connection with her AI carer. Can it ever truly feel empathy, and is it capable of a moral decision?

A young couple working for a multinational corporation struggle to conceive the child that they hope will save their relationship. When the company offers them an alternative as part of their company care plan, they must decide how far they are willing to stretch what it means to be human.

Interference is a bold and chilling new trilogy of near-future plays by three provocative young writers, and directed by National Theatre of Scotland's Associate Director Cora Bissett. Presented together in an office block in Glasgow, the plays will unfold in an everyday corporate space transformed by projected visuals and atmospheric soundscapes.

Written by Morna Pearson, Hannah Khalil, and Vlad Butucea, the plays will ask questions of both the present and the future. With technology becoming more embedded in our daily lives and weaponised in ever more terrifying ways, and in a world in which many people are finding new ways to define intimacy, sometimes rejecting human connection altogether, *Interference* asks what is it that we still need from each other?

Join the conversation: **#Interference**

National Theatre of Scotland, in association with SWG3, presents

Dear Europe

Co-curated by **Stewart Laing**, featuring work from artists **Adura Onashile**, **Nima Séne**, **Alan McKendrick**, **Angus Farquhar**, **Nic Green**, **Tam Dean Burn**, and **Leonie Rae Gasson**

At **SWG3 (Galvanizers)**, on **Friday 29 March 2019**

Dear Europe will be a special event produced by National Theatre of Scotland to mark Scotland's exit from the European Union at 11pm on Friday 29th March 2019. A group of Scotland's most adventurous theatre makers will create and present short performances that respond to this significant moment in Europe's history.

Hosted in Glasgow by SWG3, the event will involve live music and live performance playing out the final hours of the country's membership of the European Union. Audiences will stay together into the early hours of our new relationship with Europe.

Curated by National Theatre of Scotland's Artistic Director Jackie Wylie and Associate Director Stewart Laing, **Dear Europe** will be a unique opportunity for audiences to join and reflect on Scotland's relationship with the continent in the final hours before the country is set to officially leave the European Union.

The six artists involved will reflect on the end of Scotland's membership of the European Union. Each artist involved has taken inspiration from a specific EU country that has a particularly close relationship with Scotland and with the artist themselves, resulting in five unique projects:

- **Adura Onashile** and **Nima Séne** will take found footage and archive film to create a piece inspired by the civil rights "red experience" in Soviet-era Poland, reflecting on contemporary experiences of people of colour in present day Poland and the Polish community in Scotland.
- **Angus Farquhar's** *Cultural Capital* will see him writing to the heads of every European Member State asking to be fully legally adopted as a new citizen; not on the basis of wealth, but what can be offered through long term artistic exchange with Scotland
- Focussing on Ireland's unique relationship with the UK, and the role the Irish border has played in the current debate, **Nic Green** will present a performance reimagining the customs of boundaries and lines.
- **Alan McKendrick** takes inspiration from German artist Jules Buchholtz to develop his project: a science-fictional jailbreak musical following the theatrical-fictional band Cadaver Police as they become the first international export out of a blockaded country after decades of total embargo.
- Inspired by queer lives in Scotland and Latvia, **Leonie Rae Gasson** will present an audio piece exploring the fetishisation of Europe, the promise and oppression.
- No slipper skipper or gentleman angler, **Tam Dean Burn** is wading into Scotland and Europe's fisheries policies with a livebait performance. *Aquaculture Flagship Bait* tackles new and ancient mariner music, trawls William Blake's prophetic European images and casts a net wide across the continental shelf-life of capital's insatiable appetite for the fruits of the sea.
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Join the conversation **#DearEurope**

WORLD PREMIERE

National Theatre of Scotland presents

Them!

Directed by **Stewart Laing**, Written by **Pamela Carter**, Associate Director **Eve Nicol**, Designed by **Stewart Laing** and **Nick Millar**

At Tramway, Glasgow in June and July 2019

The Audience

The Host

The Guest

The Band

The Crowd

Them! transports the audience onto the set of a live TV chat show. The lights are up, cameras are rolling, the host meets their guest, and the house band perform. Race and class and cultural identity come to the fore.

But everything keeps on changing. Time and space shift and the audience changes from silent observers to active participants at the heart of the action.

Them! is a visionary new performance event from Stewart Laing and long-term collaborator Pamela Carter tackling the nebulous nature of identity in a changing world. In a performance propelled by music, television, film, and dynamic theatre-making into one exciting event, expectations will be subverted from beginning to end.

The show will premiere at Glasgow's Tramway, transforming the space into a performance space where anything can happen. **Stewart Laing** and **Pamela Carter** specialise in creating complex narrative projects, blending multiple art forms, collaborating with diverse talents from cinematographers, model-makers, TV directors, visual artists, designers, performers and musicians.

This will be Stewart's first project in his new role as Associate Director with the National Theatre of Scotland. He has previously worked with the Company on the ambitious meta-theatrical event show ***Paul Bright's Confessions of a Justified Sinner***, which was a success on its premiere at tramway in 2013 and performed as part of the Edinburgh International Festival in 2015. He is also Artistic Director of Untitled Projects.

Join the conversation **#Them**

WORLD PREMIERE

Manchester International Festival and National Theatre of Scotland present

Thank You Very Much

Created and conceived by **Claire Cunningham**

Dramaturgy by **Luke Pell**, Sound Designed by **Matthias Herrmann**, Costume Designed by **Shanti Freed**, Set Designed by **Bethany Wells**, Lighting Designed by **Chris Copland** and Associate Director, **Dan Watson**.

Performed by **Claire Cunningham, Dan Daw, Tanja Erhart, & Vicky Malin**

Commissioned and produced by **Manchester International Festival** and **National Theatre of Scotland**

Premiering at Manchester International Festival in July 2019 and touring to Glasgow in October & November 2019

The National Theatre of Scotland and Manchester International Festival (MIF) come together for the first time to work with leading artist Claire Cunningham to present ***Thank You Very Much***, which will premiere at MIF in July 2019 before touring to Glasgow later in the year.

Forty years after Elvis left the building, the King is back.

This ambitious and powerful new work from Claire Cunningham uses the phenomenon of Elvis tribute artists as a springboard to explore impersonation, identity, acceptance and the challenges of being yourself.

Thank You Very Much invites you to join an evening informed by the experiences of an international company of leading disabled performers. Through the lens of the competitive world of Elvis tribute artists, among the messiness of navigating society's ideas of normality, the ensemble takes apart the myth of how bodies should be and have been trained to be. With her characteristic wit and honesty Cunningham asks us all...what is "*the wonder of you*"?

Glasgow-based choreographer and performer Claire Cunningham is one of Europe's most acclaimed disabled artists. ***Thank You Very Much*** is her first work for MIF. The National Theatre of Scotland first collaborated with Claire Cunningham on ***Ménage à Trois*** (Paterson's Land at the Edinburgh Festival Fringe and touring) in 2012.

Claire Cunningham is a performer and creator of multi-disciplinary performance based in Glasgow, Scotland. One of the UK's most acclaimed and internationally renowned disabled artists, Cunningham's work is often rooted in the study and use/misuse of her crutches and the exploration of the potential of her own specific physicality with a conscious rejection of traditional dance techniques (developed for non-disabled bodies).

Join the conversation: **#thankyouverymuch**

WORLD PREMIERE

A National Theatre of Scotland production in association with Attenborough Centre for the Creative Arts and Teatro do Bairro Alto, Lisbon

Total Immediate Collective Imminent Terrestrial Salvation

Written by **Tim Crouch**, Illustrated by **Rachana Jadhav**, Directed by **Karl James & Andy Smith**

Opening at the Edinburgh Festivals in August and touring to Brighton and the Lisbon Festival in autumn 2019.

Total Immediate Collective Imminent Terrestrial Salvation, the latest work from mischievous metatheatrical specialist Tim Crouch, will be produced by the National Theatre of Scotland in 2019. The show will premiere at the Edinburgh Festivals in August before visiting Brighton and the Lisbon Festival later in the autumn.

The play explores the story of a man who, compensating for his own failure, manipulates a group of people to sit in a place together and believe in something that isn't true.

Convinced of his calculations, the book he's written predicts it all- the destruction of this world, the start of a new one, and all the words we'll speak until the end. On this last day, at this last hour, a defector finds her voice and returns.

Told through parallel worlds of stage action and illustrated text, audience and actors turn the pages together. They study the images together. Sometimes – with agreement – they share the words.

Exploring manipulation and the nature of truth in an age of arch-political misdirection, Tim Crouch's latest play is a thrilling and intense theatrical experience, and a bold experiment in the collective creation of fiction. The production has been co-commissioned by the National Theatre of Scotland and the Royal Court in association with Brighton's Attenborough Centre for the Creative Arts and Teatro do Bairro Alto, Lisbon.

Tim Crouch is a celebrated theatre-maker, playwright, and performer. He has enjoyed success at the Edinburgh Festival Fringe with previous projects *England, An Oak Tree, An Author, My Arm, what happens to the hope at the end of the evening, Adler & Gibb*, and *I, Malvolio*.

Join the conversation **#TotalSalvation**

WORLD PREMIERE

The National Theatre of Scotland and HOME, Manchester presents

Red Dust Road

Written by **Jackie Kay**

Adapted for the stage by **Tanika Gupta**, Directed by **Dawn Walton**

Opening at the Edinburgh International Festival in August 2019 and touring to Macrobert Arts Centre, Stirling, Eden Court Theatre, Inverness, and HOME, Manchester in autumn 2019

Poet, Scots Makar and novelist Jackie Kay's beautiful soul-searching memoir ***Red Dust Road*** is brought to the stage for the very first time, in a new production from the National Theatre of Scotland and Manchester's HOME. Adapted for the stage by award-winning writer Tanika Gupta, ***Red Dust Road*** will perform as part of the 2019 Edinburgh International Festival, before visiting Stirling, Inverness, and Manchester later in the year.

From the moment when, as a little girl, she realizes that her skin is a different colour from that of her beloved mum and dad, to the tracing and finding of her birth parents, her Highland mother and Nigerian father, Jackie Kay's journey in ***Red Dust Road*** is one of unexpected twists, turns and deep emotions.

First published in 2010, the book has been hailed for its warmth and candour, winning the Scottish Book of the Year Award in 2011. Navigating the challenges of growing up as a mixed race adopted Scot, Jackie discovers that inheritance is about much more than genes: that we are shaped by songs as much as by cells, and that what triumphs, ultimately, is love.

This stage production will be brought to life by a dynamic creative team, including playwright **Tanika Gupta**, the winner of the 2018 James Tait Black Prize for Drama, and director **Dawn Walton**, the founder and Artistic Director of Eclipse Theatre, one of the UK's foremost black-led theatre companies.

Jackie Kay has picked up numerous awards for her novels and story collections. She has written extensively for television and the stage. She was awarded an MBE in 2006, and made a fellow of the Royal Society of Literature in 2002. She was named Scots Makar—the National Poet for Scotland—in March 2016. ***Red Dust Road*** has been developed with the support of Macrobert Arts Centre.

This is the National Theatre of Scotland's first co-production with **HOME, Manchester**. Jackie Kay is a patron of the multi arts venue which has been a major cultural destination in the north of England since it opened its doors in 2015.

Red Dust Road sees the National Theatre of Scotland return to the Edinburgh International Festival, following the successful revival of David Greig and Gordon McIntyre's *Midsummer* in 2018, as well as previous productions including *Realism*, *The Bacchae*, *365*, *Caledonia*, *The James Plays*, *Dragon*, *Paul Bright's Confessions of a Justified Sinner* and *Anything that Gives Off Light*, which also tours to the USA in 2019.

Join the conversation **#RedDustRoad**

WORLD PREMIERE

The National Theatre of Scotland presents

The Drift

Written and performed by **Hannah Lavery**, Directed by **Eve Nicol** and Designed by **Kirstie Currie**

Touring to Aberdeen, Tobermory, Hawick, Edinburgh and Glasgow from 2-12 October as part of Black History Month.

The Drift, writer and performer Hannah Lavery's poetic and powerful spoken-word show, returns for a Scottish tour in 2019. The tour follows a special sold-out performance in Glasgow in October 2018, and an original presentation at the National Theatre of Scotland's pop-up weekend festival *Just Start Here* in January 2018. ***The Drift*** has been developed through the Company's Engine Room programme of unique development opportunities for young Scottish artists, from a work-in-progress into a small-scale production.

The Drift is a journey through history, through Scottishness, through belonging, and through grief. An autobiographical spoken word show which sees Lavery exploring her legacy of being "mixed" in Scotland, left to her by her father and his mother, and their respective journeys. ***The Drift*** is a beautiful story of love, loss and bereavement, as well as a searingly honest portrayal of growing up mixed-race in Scotland.

*"Hannah Lavery's wonderful performance-poetry monologue **The Drift**... asks the most challenging questions of the western world - and in this case of Scotland - about our real views on race and belonging."* **The Scotsman**

Writer and performer **Hannah Lavery** was awarded a Tom McGrath playwriting grant in 2015 and the Megaphone Residency from the Workers Theatre in 2017. She has performed her work at Solas Festival, Sonnet Youth, Flint & Pitch and Rally and Broad and has recently had her work published by Gutter, 404 Ink, Postbox Press and Stewed Rhubarb.

This tour is supported by Flint & Pitch Productions, the Edinburgh-based spoken word poetry organisation directed by Jenny Lindsay, and The Workers Theatre, a new project to create a co-operatively owned and managed theatre in Scotland, guided by their Manifesto for a Workers Theatre, and run on democratic co-operative principles, with the Coalition of Racial Equality and Rights as part of Black History Month 2019.

Touring to **The Lemon Tree, Aberdeen** (2 October), **Druimfin, Tobermory** (4 October), **Hart of Hawick, Hawick** (8 October), **Traverse Theatre, Edinburgh** (10 October), and **Tron Theatre, Glasgow** (11-12 October) as part of Black History Month

On sale info: Full date and ticket information available at nationaltheatrescotland.com.

Join the conversation: **#TheDrift**

WORLD PREMIERE

National Theatre of Scotland presents

The Panopticon

by **Jenni Fagan**

Adapted for the stage by **Jenni Fagan**, Directed by **Debbie Hannan**

Touring to the Traverse Theatre, Edinburgh and Platform, Glasgow in November 2019

The Panopticon, Jenni Fagan's gritty and gripping debut novel, is given a new perspective in this first stage adaptation from the National Theatre of Scotland. The show, directed by Debbie Hannan, will visit Glasgow and Edinburgh in autumn 2019.

Fifteen-year old Anais Hendricks is smart, funny and fierce, but she is also a child who has been let down, or worse, by just about every adult she has ever met. Sitting in the back of a police car, she finds herself headed for the Panopticon, a vast institution for chronic young offenders where the social workers are as suspicious as its residents. But Anais can't remember the events that have led her there, or why she has blood on her school uniform...

A classic coming-of-age tale turned on its head, ***The Panopticon*** sees Anais navigating a society without safety nets, a snarling countercultural outlaw in a world that no longer seems to care about her. Incredibly sharp and darkly humorous, the show invites audiences to take a glimpse into a place unlike any other.

Brought for the first time to the stage, ***The Panopticon*** is a visceral, bloody and brutal testament to life and friendship.

Jenni Fagan's best-selling debut cemented her role as one of the UK's most exciting young writing talents, and led to her place as the only Scottish writer on Granta's Best of Young British Novelists list in 2013. ***The Panopticon*** has been published in nine languages and is also being adapted for film, for which she has written the screenplay.

On sale info: Full tour and ticket information available at nationaltheatrescotland.com.

Join the conversation: **#Panopticon**

The National Theatre of Scotland, in association with Dundee Rep Theatre and Live Theatre, presents

The Cheviot, The Stag, and The Black, Black Oil

Based on the original production by Dundee Rep Theatre

Written by **John McGrath**, Directed by **Joe Douglas**

Designed by **Graham McLaren**, Musical Direction by **Aly Macrae**, Sound Designed by **MJ McCarthy** and

Lighting Designed by **Kate Bonney**.

Cast includes: **Stephen Bangs, Jo Freer, Christina Gordon, Calum Macdonald** and **Billy Mack**.

Touring to Dundee, Inverness, Lerwick, Orkney, Ullapool, Dornie, Skye, Aberdeen, Stirling, and Newcastle from 16 May to 22 June 2019

"It's a story that has a beginning, a middle, but, as yet, no end..."

One of Scottish theatre's most iconic and influential productions returns to the stage in 2019, in a special revival from the National Theatre of Scotland. First staged by the 7:84 company in the 1970s, John McGrath's ***The Cheviot, The Stag, and the Black, Black Oil*** has become a cornerstone of contemporary Scottish theatre. Successfully restaged by director Joe Douglas in 2015, the show broke box office records at Dundee Rep Theatre before touring Scotland to critical and audience acclaim.

Echoing the play's original tour in the 1970s, this 2019 revival will see it visiting art centres and community spaces in Dundee and across rural Scotland, before a 2-week run at Newcastle's Live Theatre, where Joe Douglas is now Artistic Director.

Forty-five years on from its original tour John McGrath's pivotal political play has lost none of its vitality and relevance, expertly weaving, songs, poems, scenes and sketches into a freewheeling Highland ceilidh. From the ruthless croft clearances of the 18th century to the fashionable Victorian game hunts, and the scars left by the '70s North Sea oil boom right up to the political upheaval of the current day, ***The Cheviot, The Stag, and the Black, Black Oil*** presents the stories and experiences of Scotland's land, sea, and people across the centuries.

The Cheviot, the Stag and the Black, Black Oil is the most famous production of the 7:84 company, set up by John McGrath alongside his wife Elizabeth MacLennan and her brother David in 1971. Avowedly socialist in its outlook, its aim was to take popular, political theatre to the working classes and they performed in alternative venues throughout Scotland, England and Wales. The title of the company derived from a 1966 statistic that 7% of the population of Great Britain owned 84 % of the wealth.

This show sees the National Theatre of Scotland collaborate with Newcastle's Live Theatre for the first time since the immensely successful co-production ***Our Ladies of Perpetual Succour***, which toured to the theatre following its debut in 2015, and went on to enjoy significant success across the world, most recently touring to London's West End and winning an Olivier Award for Best New Comedy in 2017.

Join the conversation: **#Cheviot**

Touring to Ardler Centre, Dundee (16 May); Eden Court, Inverness (19-20 May); Mareel, Lerwick (23 May); Orkney Theatre, Stenness (25 May); Macphail Centre, Ullapool (28 May); Dornie Village Hall (29 May); Sabhal Mòr Ostaig, Skye (31 May); Aberdeen Arts Centre, Aberdeen (04 June); Macrobert Arts Centre, Stirling (06 June); Charlestone Centre, Dundee (07 June); Live Theatre, Newcastle (11 to 22 June).

How The Earth Must See Itself

A short film produced by the National Theatre of Scotland and Scottish Sculpture Workshop.

Created by **Lucy Cash** and **Simone Kenyon**

Based on the book – The Living Mountain by **Nan Shepherd**

How The Earth Must See Itself is a new short film project conceived and developed by Edinburgh-based artist and choreographer Simone Kenyon and filmmaker Lucy Cash. It is created in response to Kenyon's performance project *Into The Mountain* and takes inspiration from celebrated Scottish poet and writer Nan Shepherd and her book *The Living Mountain*.

The short film, distributed through National Theatre of Scotland digital channels and produced with support from Scottish Sculpture Workshop, will artfully mix the evocative and powerful geography of the Cairngorms with the live performance and extracts of Shepherd's prose. ***How The Earth Must See Itself*** will be a visceral, sensuous evocation of light and texture, and a moving response to Nan Shepherd's writing.

How The Earth Must See Itself continues National Theatre Scotland's mission to find new ways for audiences to experience its pioneering work. This is the latest project from National Theatre of Scotland on Screen: sharing artistic work on digital and broadcast platforms, it will be distributed through National Theatre of Scotland digital channels in 2019.

Written during the Second World War, and first published over thirty years later, Shepherd's *The Living Mountain* reframed mountaineering to include mindful practices of walking and being, shifting the frame away from mountains as an object to conquer.

Into The Mountain is a project created by Simone Kenyon over the course of eighteen months, developed in collaboration with women living and working within the communities in the Cairngorms. The project will culminate in a place responsive performance presented within the Cairngorms mountain range in Spring 2019. It is developed with and performed by a cast of five dancers, a newly created singing group working with artist and composer Hanna Tuulikki and supported by women mountain leaders.

Into the Mountain is commissioned and produced by Scottish Sculpture Workshop (SSW) and co-commissioned by Dance North Scotland, City Moves Dance Agency, Tramway and Cairngorms National Park Authority. It is also supported by Mountaineering Scotland, Aberdeenshire Council and Creative Scotland. For more information, visit intothemountain.co.uk.

National Theatre of Scotland presents

ADAM

Conceived for the stage and directed by **Cora Bissett**, written by **Frances Poet**, with music composed by **Jocelyn Pook**, set and costume design by **Emily James**, sound design by **Garry Boyle**, lighting design by **Lizzie Powell**, projection design by **Jack Henry James**, Associate movement direction by **Skye Reynolds**, original movement direction by **Janis Claxton**

Performed by **Adam Kashmiry** and **Rehanna MacDonald**

At the Skirball Festival, New York from 14 to 16 February 2019

Adam is the remarkable, true story of a young trans man and his journey to reconciliation; with himself, those closest to him, and the world as he knows it. From Egypt to Scotland, it charts Adam's fight across borders and genders to find a place to call home.

In 2019 *Adam* will tour to the USA for performances at the Skirball Festival in New York, marking the show's first international engagement. Since its award-winning debut as part of the Edinburgh Festival Fringe in 2017 Adam has visited venues across the country, most recently performing in London as part of the Battersea Arts Centre's Phoenix Season.

Adam was born into a girl's body in Egypt, but always knew that he was really a boy. Trapped with no way to describe this feeling, in a deeply conservative society where falling in love with the wrong person can get you killed, he knew that he had to escape. With a borrowed laptop he types in a question: '*Can the soul of a man be trapped in the body of a woman?*' What followed was beyond **Adam's** wildest dreams. A catalyst to begin the epic journey for the right to change his body, to the boy he knows himself to be.

Adam is directed by award-winning theatre director **Cora Bissett** (co-creator of *Glasgow Girls*, *Rites* and *Roadkill* and director of *Room*) with music composed by **Jocelyn Pook** (Stage Works British Composer Award winner in 2012 for her soundtrack to *DESH*) and written by playwright and dramaturg **Frances Poet**.

'a powerful story of transcendence'-★★★★★-The Herald

Adam is a powerful two hander, featuring an acclaimed performance by **Adam Kashmiry**, who is joined on stage in 2019 by **Rehanna MacDonald**. **Adam** is the real person on whom the drama is based, who made a notable professional stage debut in the production in 2017. He previously appeared in the Citizen Theatre's and Scottish Refugee Council's *Here We Stay* at the Tron Theatre as part of Scottish Refugee Week in 2013. He was closely involved in the development of the show, focussing as it does on his own personal experiences. **Rehanna MacDonald** has previously appeared with Stellar Quines and the National Theatre of Scotland in *Last Queen of Scotland* and most recently at the Royal Lyceum Theatre in *Arabian Nights*.

Featuring a score sung by a virtual choir of trans and non-binary individuals from across the world who are projected onto the stage, **Adam** is both a bold exploration of the experience of a young transgender person and an ambitious experiment with theatrical form, blending storytelling, classical composition and mass digital elements from participants from around the globe.

Adam sees the National Theatre of Scotland return to New York, having toured several of its most successful and iconic productions to the city since 2007, including *Black Watch*, *The Bacchae*, *Macbeth*, *Beautiful Burnout*, and most recently *The Strange Undoing of Prudencia Hart*, which enjoyed a successful six-month residency at the McKittrick Hotel in 2016/17.

Join the conversation: **#NTSAdam**

Birds of Paradise and the National Theatre of Scotland present

My Left ~~Right~~ Foot - The Musical

Book by **Robert Softley Gale**, Music and Lyrics by **Scott Gilmour & Claire McKenzie, Richard Thomas & Robert Softley Gale**

Touring to Dundee Rep Theatre from 21 to 25 May 2019

My Left ~~Right~~ Foot - The Musical, Birds of Paradise and the National Theatre of Scotland's uproarious musical satire, returns to the stage in 2019 with a run at Dundee Rep Theatre. Written and directed by BOP's Artistic Director Robert Softley-Gale, the show was a smash hit on its debut at the Edinburgh Fringe, winning a Fringe First Award and a Herald Angel as well as a trench of 5-star reviews throughout its sold-out run.

A witty and irreverent musical satire taking aim at the representation of disabled people by non-disabled actors on stage and screen, ***My Left ~~Right~~ Foot - The Musical***, is written by Birds of Paradise's Artistic Director Robert Softley-Gale, with original music by award-winning partnership Scott Gilmour and Claire McKenzie (*Atlantic*) and Olivier award-winning Richard Thomas (*Jerry Springer – The Opera*).

The local am-dram society is under pressure to comply with the equalities agenda. They come up with a cunning plan to create a gripping show starring 'the disabled'. What could be better than the Oscar-winning 'My Left Foot'? The only snag is they're having real trouble finding any disabled actors – but that never stopped Daniel Day-Lewis!

In the world of amateur theatre, winning the one-act festival isn't a matter of life and death – it's much more important. Enthusiastic Amy thinks she can save the day but is grumpy Chris up for the challenge? Gillian has been given the role of Movement Director but she's only got Grade Three Modern and Tap, and Grant – well Grant's just too busy fancying himself. Throw in a few love triangles and throw out political correctness, all the drama happens behind the curtains.

Taking as a starting point the representation of Irish author Christy Brown in the 1989 award-winning film *My Left Foot* which was inspired by his memoir of a life with cerebral palsy, the production is a smart and raucously funny take on the politics of disability and representation. The production explores and challenges the portrayal of disabled people in theatre and film and asking important questions about who gets to play disabled characters on stage.

The production was originally supported by Bobath Scotland who provide specialist therapy to those living with cerebral palsy (CP) in Scotland.

Robert Softley Gale is a leading actor, performer, writer, disability rights activist and advocate of equality of access to the arts for disabled people. Notable productions include *Girl X* for the National Theatre of Scotland, directed by Pol Heyvaert of Belgium's CAMPO. His award-winning writing debut and solo performance *If These Spasms Could Speak* was a hit of the 2013 Made in Scotland programme and has subsequently toured internationally to countries including Brazil and India. Robert joined Birds of Paradise in November 2012.

Join the conversation: **#MyLeftRightFoot**

The National Theatre of Scotland, Théâtre PÀP and HÔTEL-MOTEL present

Première neige/First Snow

Written by **Davey Anderson, Philippe Ducros, and Linda McLean**; Directed by **Patrice Dubois**

Cast includes **François Bernier, Marilyn Castonguay, Guillermina Kerwin, Thierry Mabonga, Fletcher Mathers, and Harry Standjofski**

Touring to Théâtre de Quat'Sous, Montreal from 26 February to 23 March 2019

Following its success at the 2018 Edinburgh Festival Fringe, where it debuted as part of the annual Canada Hub programme, the National Theatre of Scotland's Fringe First-winning international co-production ***Première neige/First Snow*** is set to visit Canada for performances at Montreal's Théâtre de Quat'Sous, the home of co-producing partner Théâtre PÀP.

Developed following a four year artist exchange with Quebecois companies Hôtel-Motel and Théâtre PÀP, ***Première neige/First Snow*** brings together a leading ensemble of Scottish and Quebecois actors in a twisting and intriguing family drama.

Elegant matriarch Isabelle invites her far-flung children, brother and best friend to her ancestral home to discuss what to do with the house and the land. But they can't stop arguing about the past and have very different visions of the future. It's a dispute that's been a long time in the making and has no simple solution. As the characters – and the actors themselves – argue and consider the future, political and familial tensions boil over in explosive style.

'a smart, meaty examination of identity'-★★★★-The Stage

Performed in both French and English, ***Première neige/First Snow*** brings together a collaborative team from both Scotland and Quebec to explore how two nations entwined with more powerful neighbours in very different ways have been shaped by their independence referendums and the politically divisive consequences. In a time of political upheaval across the world, the play examines how we can reclaim a sense of hope.

Théâtre PÀP's work always revolves around text, to sharpen the thinking of its artistic collaborators and audiences, and allow them to connect with the pulse of the world. The company focuses on the synergy between performers and designers during the artistic process, to create a holistic collaborative exchange and a distinct aesthetic. For over 40 years, the PÀP (Petit À Petit) has been promoting Quebec's francophone dramaturgy. Based in Montreal since 1978, the company has also toured throughout Canada and Europe.

HÔTEL-MOTEL productions wants audiences to cross borders towards one another, allowing them to see themselves as communicating vessels of the same world. After looking at Bosnia, Palestine and the Democratic Republic of Congo, HÔTEL-MOTEL are now turning their gaze inwards, looking at the Québec people's ability to master their own destiny.

Première neige/First Snow is another international co-production for the National Theatre of Scotland in 2019, a year that also sees the Company collaborate with New York-based theatre makers the TEAM on the US tour of *Anything That Gives Off Light*.

Join the conversation: **#FirstSnow**

The TEAM, the National Theatre of Scotland and Edinburgh International Festival
present

Anything That Gives Off Light

Written by **Jessica Almasy, Davey Anderson, Fraser Ayres, Rachel Chavkin, Brian Ferguson, and Alexander Grierson**, Music and Lyrics by **The Bengsons**, Created in collaboration with **Matt Hubbs, Nick Vaughan, Brian Hastert**, and **Libby King**, Directed by **Rachel Chavkin** with Associate Director **Davey Anderson**

Touring to Virginia, Kentucky, and New York from 01 to 30 March 2019

Anything That Gives off Light, the 2016 Edinburgh International Festival hit, returns for a special US tour in 2019. Co-produced with National Theatre of Scotland, Edinburgh International Festival, and Brooklyn-based ensemble The TEAM, the show will visit Virginia and Kentucky before a two-week engagement at Joe's Pub in New York, with an opening performance on Saturday 16 March.

In a pub at the end of the road, an American woman drinks alone, trying to forget the home she left behind in West Virginia. Two old Scottish friends, one of whom left for London long ago, wrestle with a fresh grief and a festering sense of betrayal. The three collide and set off on an increasingly blurry journey through the Highlands, digging down into layers of national mythology, bringing to the surface memories of forced migration. ***Anything That Gives Off Light*** features a throbbing score by award-winning duo The Bengsons, mixing the Scottish-American folk tradition with stomping punk, and the TEAM's trademark athletic performance style.

"A fierce poetic snapshot of two contemporary cultures linked by history."

- **The Scotsman**

Anything That Gives Off Light is collaboratively written by Jessica Almasy, Davey Anderson, Fraser Ayres, Rachel Chavkin, Brian Ferguson, and Alexander Grierson, with music and lyrics by The Bengsons. It is created in collaboration with Matt Hubbs, Nick Vaughan, Brian Hastert, and Libby King and directed by The TEAM's Artistic Director Rachel Chavkin with associate direction by Davey Anderson.

The show marks another return to New York for the National Theatre of Scotland. Earlier in 2019 the Company is presenting *Adam*, directed by Cora Bissett at NYU Skirball Centre for the Performing Arts. Previous successful productions include a six month residency at the McKittrick Hotel with *The Strange Undoing of Prudencia Hart* (winner of the Best Unique Theatrical Experience-at the Drama Desk Awards 2017) and presentations of *Black Watch*, *Beautiful Burnout* and *Let the Right One In* at St Ann's Warehouse and *The Bacchae* and *Macbeth* with Alan Cumming at The Lincoln Center Festival.

Davey Anderson, Associate Director says

"Not only are we bringing Anything That Gives Off Light to the United States for the first time, but we're returning to the place where so much of the play was written. "Back in the Spring of 2016 we spent a formative couple of weeks in residency at Virginia Tech, researching and developing the text, with the help of Bob Leonard and his fantastic Performing Arts students, introducing us to local historians, musicians, teachers, farmers, activists and storytellers. Without these experiences our characters and the world of the play just wouldn't be the same. So it feels right to finally perform this show in Blacksburg, Virginia, and Whitesburg, Kentucky, before heading to New York."

Touring to Virginia Tech, Blacksburg VA (1 – 2 March); Appalshop, Whitesburg KY (04 March); Joe's Pub, New York NY (14 – 30 March). On sale info: Full tour and ticket information available at theteamplays.org. All tickets \$35.

Join the conversation: #Anythingthatgivesofflight

Taking place throughout 2019

The National Theatre of Scotland in partnership the SAMH (Scottish Association for Mental Health), in association with East Ayrshire Council and Edinburgh City Council present

LIKE FLYING

Creative Lead: Nic Green

LIKE FLYING is a new participatory project from the National Theatre of Scotland, working in partnership for the first time with **SAMH (Scottish Association for Mental Health)**. The project will be led by one of the National Theatre of Scotland's Artists in Residence, and leading Scottish theatre-maker **Nic Green**.

"Half of mental health problems in adulthood begin before the age of 14. By the time they're 16, roughly 3 children in every class will have experienced a mental health problem. And thousands will struggle to get the help they need." (From SAMH's Going to Be campaign)

The National Theatre of Scotland is committed to exploring ways in which theatre and creativity can support mental wellbeing and have a tangible effect on young people's state of mind.

"You haven't seen a tree until you've seen its shadow from the sky"- Amelia Earhart

Artistic teams from the National Theatre of Scotland will work in schools in Edinburgh and Ayrshire with young teenagers, from a diversity of backgrounds, to teach them to fly. The young people will be trained in aerial performance methods leading up to parallel performances in distinct, sited locations, to be shared with audiences in June 2019.

The young performers will embody imaginary futures from the air, untangling some of the complex aspects of their present and reframing them as their fictitious pasts, far below them.

After the performances, SAMH will deliver a symposium discussion on positive mental health in each school involved in the project, and the young people involved will be given the forum to 'speak back' to school management in the pursuit of improving mental health resources in their school and contribute to positive mental health in the school community. The aim of **LIKE FLYING** is to create a model that strengthens the resilience of young people and which promotes the efficacy of creative interventions in secondary schools.

Join the conversation: **#LIKEFLYING**

National Theatre of Scotland and All The Queens Men in partnership with Luminate present

The Coming Back Out Ball

A year-long engagement programme from May 2019

National Theatre of Scotland Creative Lead: **Lewis Hetherington**

All The Queens Men Creative Leads: **Tristan Meecham** and **Bec Reid**

The National Theatre of Scotland is delighted to be partnering with international participatory superstars, **All the Queens Men** and Scotland's creative ageing organisation, **Luminate**, to announce a year-long cultural engagement programme created for the LGBTI elder community in Scotland.

The Coming Back Out Ball has been pioneered in Australia by arts company **All The Queens Men**. Lewis Hetherington will collaborate with **All The Queens Men** on the project in Scotland to create a series of social events for older Lesbian, Gay, non-binary, Trans and Intersex individuals and groups to take part in, offering a chance to meet new folk and celebrate community. These events will run for a year from May 2019, in locations to be announced.

Full details of the final social spectacular, the actual ***Coming Back Out Ball*** will also be announced next year. It promises to be a night of cultural significance in which the broader community can sit alongside LGBTI elders to eat, drink, dance, reminisce and dream together into the future.

Two editions have been presented in Melbourne, Australia in 2017 and 2018. Australian and international editions are confirmed for 2019, 2020 and 2021. This is the first time that this radical community project has been delivered outside of Australia.

Established by Australian artists Tristan Meecham and Bec Reid, **All The Queens Men** champions social equality celebrating diverse communities through creative actions, contemporary arts and socially engaged frameworks. They create spectacular theatrical and participatory art experiences and their work is presented globally at arts festivals and cultural contexts.

In the UK elders have lived through times when being LGBTI could result in imprisonment, loss of employment and rejection by family or friends. For many, impending old age has meant some are going back into the closet, for fear of being deprived of companionship and quality care when they need it most.

LGBTI elders and groups can register their interest in taking place in ***The Coming Back Out Ball*** social events by emailing thecomingbackoutball@nationaltheatrescotland.com.

Venues, details and locations for the events will be announced in early 2019.

Join the conversation: **#comingbackoutball**

Engine Room

A yearlong talent development programme for artists, taking place throughout Scotland.

Engine Room is the National Theatre of Scotland's programme of unique development opportunities for Scottish artists.

Throughout the course of 2019 **Engine Room** will partner with venues and organisations across the country, bringing activity to local artists based in locations including Aberdeen, Dundee, Edinburgh, Ayr, Inverness, Orkney, Dumfries, and the Borders, as well as activities run at the National Theatre of Scotland's base, Rockvillage, on the banks for the Forth and Clyde Canal, Glasgow.

In 2019 **Engine Room** will run in seasons, with each having a different focus and there will be a variety of corresponding open call opportunities for creatives including artists of colour, BSL, Gaelic and Scots language users, neuro diverse and geographically remote artists.

The first season will run from **January through March**, with a focus on change-making and future-forging, looking at artists' roles as citizens. This programme of activities will ask how artists can engage with the forces currently shaping and set to shape our world, and there will also be a focus on artists' roles as leaders both within the industry and wider society. Rockvillage will host **Directors Room**, a new initiative offering an opportunity for a diverse group of committed theatre practitioners to come together to share their experiences. **Engine Room** will continue to host **communal working spaces for artists**. There will be opportunities to engage with futurist **Mark Stevenson** who will expose artists to new technologies, ideas and ways of working from across sectors, industries and cultures. National Theatre of Scotland staff **will also host sessions focusing on career development and artistic practice, as well as skill-sharing focused on fundraising and script development.**

The first season will culminate in the return of **Just Start Here**, the mini festival and playground for artistic experimentation, which pops up in March On 08 and 09 March. Presented in partnership with CityMoves, **Just Start Here** will mix music, climate change activism and new work by artists Vicki Manderson, Shane Strachan, Kate Steenhauer as well as live music from Gaelic electronica specialists Whyte, and Doric and Scots spoken word performances from Speakin Weird.

The second season of activity from **April to June** will offer opportunities to explore multiplicity, cross-pollination and divergence, considering this through the lenses of identity, thought and art-forms. Throughout **July to September** the focus will be resilience, acknowledging the things that keep people grounded and centred and looking at artists' mental health, self-care and expectations around artistic success or failure. Rounding out the year from **October to December** the programme will focus on sustaining, exploring how artists might flourish in a connected and healthy way, and asking what real career longevity and growth in the arts look like.

On sale info: Season One is available to book at nationaltheatrescotland.com.

Forthcoming seasons will be announced later in 2019.

Join the conversation: **#NTSEngineRoom**

Theatre in Schools Scotland 2019

A year long programme of shows touring to Scottish schools and nurseries.

Theatre in Schools Scotland, produced by Imagine and the National Theatre of Scotland, continues to bring world-class theatre and dance for children and young people to Scotland's schools and nurseries in 2019.

Theatre in Schools Scotland creates ongoing opportunities for schools to host performances in their school halls and local communities, offering a programme of productions created for younger audiences. Since April this year the project has toured six productions across the country involving children in over 190 schools and nurseries from Shetland to the Scottish Borders, supported by The Scottish Salmon Company and Culture and Business Fund Scotland.

In 2019 Theatre in Schools Scotland will tour a year-round programme of productions including: ***Pondlife*** presented by Catherine Wheels Theatre Company; ***Emma & Gill*** presented by Catherine Wheels Theatre Company and Lung Ha Theatre Company; ***A Ladder to the Stars*** presented by Visible Fictions and Aberdeen Performing Arts; ***Cloud Man*** presented by Ailie Cohen Puppet Maker; and ***Mikey and Addie*** presented by Red Bridge Arts.

Full programme and project details to be announced in 2019.

theatreinschoolsscotland.co.uk

Pondlife presented by Catherine Wheels Theatre Company

Original play created by Andy Manley, Gill Robertson and Robert Alan Evans. Devised by Andy Manley, directed by Gill Robertson, written by Robert Alan Evans and sound design by Danny Krass.

Performed by Martin McCormick

Suitable for P5 - P7. Touring from January to March 2019

Moving school is never easy. When class bully Sharon takes an instant dislike to Martin it feels like he has an especially tough ride ahead of him. That is until he befriends Simon McGurk and his fortunes seem to change. Following success in Australia and America, Catherine Wheels restage this energetic piece of storytelling for Scottish schools. A passionate one-man show that vividly illustrates the high stakes of classroom power play, *Pondlife* movingly explores the lasting legacy of childhood friendships.

Emma & Gill presented by Catherine Wheels Theatre Company and Lung Ha Theatre Company

Created by Gill Robertson, Maria Oller and Emma McCaffrey. Directed by Maria Oller, designed by Karen Tennent and sound design by Danny Krass.

Suitable for P4 - P7. Touring from February to March 2019

This new show explores the lives of two young girls and their different experiences of school and family life. It questions what is 'normal' and why being different is to be celebrated. The show features Emma

McCaffrey, a member of the Lung Ha Theatre Company ensemble, who was diagnosed with autism when she was 11, and Gill Robertson, artistic director of Catherine Wheels.

A Ladder to the Stars presented by Visible Fictions and Aberdeen Performing Arts

Written by Simon Puttock. Adapted and directed by Douglas Irvine, composed by Daniel Padden and designed by Becky Minto.

Actor/Puppeteers - Ronan McMahon, Amy McGregor

Suitable for Nursery - P2. Touring from April 2019.

Way up in the deep blue night sky, a twinkling star hears a little girl's birthday wish . . . she wishes she could dance with the stars. Wanting to make this wish come true, the star tells the moon, the moon tells the sun, the sun tells the wind and the rain, and together they dream up a wonderful plan. Written by Edinburgh-based author Simon Puttock, this beautiful children's story has been adapted for the stage. Told through a magical mix of music, light and imagination, *A Ladder to the Stars* is a heartfelt and humorous story of what can happen when the universe hears your dreams.

Cloud Man presented by Ailie Cohen Puppet Maker

By Ailie Cohen and Lewis Hetherington. Directed by Alasdair Satchel, original music by Niroshini Thambar and Nik Paget-Tomlinson. Performed by Samuel Jameson

Suitable for P1-3. Touring in autumn 2019

Claude has always had his head in the clouds. He is a cloud expert and all of his life he has dreamt of seeing a Cloud Man – an extremely rare creature who lives a quiet life high up in the sky. Follow the clues to the very top of Cloud Mountain where the views are always surprising. If you are lucky, you may see something very special indeed. Originally performed by Ailie Cohen, *Cloud Man* was part of the Made in Scotland Showcase 2011 at the Edinburgh Fringe Festival and has since been touring internationally.

Mikey and Addie presented by Red Bridge Arts

By Andy Manley and Robert Alan Evans. Designed by Shona Reppe with sound design by Danny Krass.

Suitable for P5 - P7. Touring in autumn 2019

A visual storytelling performance that asks how you work out who you are when everything around you is changing. Mikey is 10. A sunny boy. He lives alone with his mum. Mikey's mum has a secret. It is not well kept. Everyone knows it. Everyone except for Mikey. Addie is a good girl. She doesn't tell lies. Her father makes sure of that. Addie tells the truth. It's what you have to do. Isn't it? Created by Andy Manley and Robert Alan Evans the show premiered at the Imagine Festival in May 2012 as part of London 2012 Cultural Olympiad programme. It was later developed to a one-man storytelling performance and was selected for the 2016 Made in Scotland showcase.

THEATRE FOR EVERYONE

The National Theatre of Scotland is fully committed to ensuring that all individuals have access to the programme of work. The Company is engaged with a number of initiatives and partners to ensure they are working strategically to achieve better representation across audiences, staff and artists. The overall ambition is to achieve greater diversity in the areas of Ethnic Minority community representation, disability, gender, sexuality, class and age.

This is reflected in the artistic programme and in the following examples of current initiatives.

Creative Licht is a partnership between National Theatre of Scotland, Solar Bear, Birds of Paradise and Sign Arts to improve the quality of BSL provision in theatre productions, with a wide training programme for BSL interpreters in performance contexts, funded by Creative Scotland. With BSL now recognised as an official Scottish language, it is important for the artistic community in Scotland to collectively shape new artistic forms to make work as inclusive of, and accessible to, more diverse artists and audiences. The National Theatre of Scotland will be offering integrated BSL interpretation for all its productions in 2019 as well as aiming for each production to have an audio described performance, a touch tour and a captioned performance.

Following success during the Futureproof Festival, the Company are continuing to trial the use of SubPacs in shows, which is a form of transformative wearable audio technology that converts sound into high fidelity vibrations for d/Deaf and hard of hearing audiences. 244 people accessed subpacs during the **Futureproof** Festival in 2018 and they will be available for **Them!** and **Dear Europe**.

The National Theatre of Scotland is renewing a partnership, with the **National Autistic Society Scotland (NAS)**, launched last year, to open up theatre-making and performances to neurodiverse audiences and artists. Every National Theatre of Scotland show will be autism friendly, with visual guides available for all productions/venues and where possible the provision of a break out space. There will also be a programme of relaxed performances and training for venues and companies across the year.

As part of this partnership, the National Theatre of Scotland and NAS will continue to work with the Royal Conservatoire of Scotland on the **Limitless** programme working collaboratively to shift attitudes and opportunities for autistic individuals who are interested in theatre and drama as a potential creative and social opportunity that can hopefully lead to training and employment. In 2019 the Company will be announcing an opportunity for a neurodiverse artist to be part the Engine Room Starter programme.

There are many people, young and old who have never experienced the joy of a good night out at the theatre. Our yearlong **First Nights** programme targets groups and creates a bespoke theatre going experience for them all, with tickets, food, a workshop or post show activity, transport and support. In 2017 we provided this opportunity for hundreds of people across the country.

As part of our mission last year to engage with the theatre makers and audiences of the future, during the Year of Young People, we created the popular **Futureproof Passport** scheme which offers young people £5 tickets and opportunities to get involved with National Theatre of Scotland events. This scheme will continue in order to encourage young people to take a risk on coming to see live theatre in their community.

National Theatre of Scotland continue to be a Strategic Partner in PIPA, a UK wide consortium of theatre companies working to identify, and break down barriers for parents and carers working in the arts.

All the National Theatre of Scotland tickets are subsidised and we are working regularly with theatre venues to ensure that economically disadvantaged local audiences are encouraged to attend with special ticket prices.

National Theatre of Scotland Associates and Artists in Residence 2018

The National Theatre of Scotland is delighted to welcome back award-winning directors **Stewart Laing** and **Cora Bissett** as its Associate Directors in 2019. Stewart Laing was first appointed in 2018, while Cora Bissett first joined the company as an associate in 2014.

Stewart Laing was the founder and Artistic Director of Untitled Projects. He originally trained as a theatre designer at Central School of Art and Design in London and has worked extensively as a director and theatre designer throughout the UK and internationally. His previous work with the National Theatre of Scotland includes the award-winning *Confessions of a Justified Sinner* (2013) and *HOME Stornoway* (2006). In 2019 he will present his first projects as an associate with the Company, curating the **Dear Europe** event marking Scotland's exit from the European Union, and directing **Them!** which premieres at Tramway in June.

Cora Bissett is a multi-award winning director and actor, whose recent work for the National Theatre of Scotland has included **Adam** (winner of Fringe First, Herald Angel and Scottish Arts Club awards at the 2017 Edinburgh Festival Fringe.), *Room, Rites*, and *Glasgow Girls*. This year she directs **Interference**, a boldly designed trilogy of near-future plays, which will premiere in Glasgow in March, and **Adam**, which tours to New York for its first international performances in February.

In addition, the National Theatre of Scotland will welcome back **Adura Onashile** and **Nic Green** as its artists in residence, both of whom will remain with the Company into the new year. Both Adura and Nic will present projects as part of **Dear Europe** on 29 March and Nic Green is lead artist on LIKE FLYING, in partnership with SAMH (Scottish Mental Health Foundation)

Adura Onashile is a Glasgow-based artist whose award-winning work is known to Scottish and international theatre audiences. She has been a part of the British Council Edinburgh Showcase and has worked with companies such as Untitled Projects, Royal Shakespeare Company, Young Vic, Theatre Royal Stratford East, Chicago Shakespeare Company and St Anne's Warehouse, New York. In 2016 she wrote and directed *Expensive S**t*, which premiered at the Traverse Theatre at the Edinburgh Festival and toured to The Southbank Centre and The Soho theatre, London

Nic Green is an award winning performance maker based in Glasgow, Scotland. For twelve years she has worked across performative disciplines, with projects commissioned both nationally and internationally. In 2017 she was the winner of the inaugural Adrian Howells Award for Intimate Performance, a prize supported by the National Theatre of Scotland and Take Me Somewhere festival.

The National Theatre of Scotland is also delighted to announce that actor and writer **Anita Vettesse** will join the Company as Writer-in-Residence as part of the John Maher Trust Award in 2019. An actor for over 25 years, Anita began writing for the stage five years ago. Her play *Eddie & The Slumber Sisters*, co-produced by the national Theatre of Scotland and Catherine Wheels, toured Scotland in 2018.

FOR FULL INFORMATION AND ONSALE INFORMATION ABOUT THE SEASON

PLEASE VISIT nationaltheatrescotland.com.

#NTS2019

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National Theatre of Scotland Artists Biographies 2018

Adura Onashile –Dear Europe artist

Adura is an award winning Glasgow based writer, actor and director whose work is known to Scottish audiences and has toured to India, Brazil, Trinidad, Jamaica, South Africa, Zimbabwe and New Zealand. She has premiered two sell out shows at the Edinburgh festival, winning the Scottish Arts Club and Edinburgh Guide Best Scottish Contribution to Drama in 2013 and 2016, a Fringe First award, and has been highly commended for the Amnesty International Freedom of Speech award. She has also been nominated for the Alfred Fagon and TOTAL theatre awards. She is recipient of the Channel 4 playwrights bursary in 2018 in association with the Traverse theatre. She has directed shows with the CYC company at Contact theatre, Manchester, worked with solo artists Nima Sene and Mele Broomes and is developing a new work with the Traverse theatre and a film commission through Ifeatures UK with film company Barry Crerar. Named in The List magazine 2018 HOT 100, she is described as "creating politically charged and provocative work, Onashile is proving that she simply cannot be ignored". Through her residency with the National Theatre of Scotland in 2019/20, she is developing her practice across film, theatre and VR both as a writer and as a director with a particular focus on audience development and international cross artform collaborations.

Alan McKendrick –Dear Europe artist

Alan McKendrick is a writer, director and translator working across theatre and opera. Work as writer/director includes an epic adaptation of Alexander Trocchi's cult novel Cain's Book (Untitled Projects/Arches); nuclear proliferation non-musical Finished With Engines (Arches/Traverse) plus most recently Cadaver Police In The Electrocutation Afterlife (Tron), a play concerning a band which gets stuck in the back of a taxi for 50 years. As writer, projects include The Eye (Untitled Projects), a free adaptation of Georges Bataille's Story Of The Eye featuring kinetic sculptures, robotics, silicone prosthetics and live performer; the frog-economics-meets-library-arson tract Oh Graveyard, You Can't Hold Me Always (RCS,

shortlisted Bruntwood Award 2017); plus All Howl At Once (Aldeburgh Music), a goth song cycle for goth and non-goth children. He has made further work with various organisations including Malmö Opera, Bayerische Staatsoper, Volksbühne, Glasgow International, GoMA, Dundee Contemporary Arts, Birmingham Contemporary Music Group, Opera Philadelphia and Riot Group.

Andy Smith – Co-Director of *Total Immediate Collective Imminent Terrestrial Salvation*

Andy Smith is a theatre maker whose recent works include SUMMIT (2018), COMMONISM (2017), and The Preston Bill (2015). Andy has collaborated with Tim Crouch since 2004, co-directing (along with Karl James) An Oak Tree (2005), ENGLAND (2007) and The Author (2009). Tim and Andy also co-wrote and performed what happens to the hope at the end of the evening together at The Almeida Theatre together in 2013, and in 2014 Tim, Karl and Andy co-directed Tim's play Adler & Gibb at The Royal Court. Andy has also recently co-directed Transporter by Catherine Dyson for Theater Iolo, What Good Is Looking Well When You're Rotten On The Inside? by Emma O'Grady. He lectures in Theatre Practice at The University of Manchester.

Angus Farquhar – - *Dear Europe* artist

Angus Farquhar is the Creative Director of Aproxima arts and a freelance artist whose work spans performance, often set in unusual locations and music production; alongside creating temporary and permanent capital projects. He is an honorary fellow at Glasgow University and is currently working on a new wild garden with SWG3 in Glasgow. Angus Farquhar was Creative Director of NVA organisation, from its inception in 1992 till closure in 2018. This followed 10 years performing as a founding member of the radical London music collective Test Dept. Ground-breaking NVA commissions included monumental landscape animations such as The Path, Glen Lyon and The Storr on the Isle of Skye. Ghost Peloton, for the Tour de France extended the world tour of Speed of Light, a signature contribution to the Cultural Programme for the 2012 Olympics. For 10 years NVA worked on the rescue of St Peter's seminary, the infamous modernist ruin.

Anita Vettesse – John Mather Trust Writer-in-Residence

Anita has been an actor for over 25 years and only began writing five years ago. Her written theatre work includes: Ringroad which was nominated for best new play at The Critics Theatre Awards and due to be performed again in Spring 2018. Happy Hour and From The Air all for Oran Mor. Melvin Bragg Made me do it, for Paines Plough Theatre Company; News Just In/Hostage Taker for Random Accomplice; Eddie and The Slumber Sisters for Catherine Wheels/National Theatre of Scotland and she has recently co-written a new musical, Bingo, for Stellar Quines /Grid Iron theatre Company which toured in Spring 2018. Other work includes: Falling for BBC Radio Drama and You Really Got Me Going as part of The Break, Series III for BBC Three. She has recently begun writing sketches for The Comedy Unit's new pilot, The State of It. She also writes for BBC's River City. Anita is delighted to become writer in residence at National Theatre of Scotland as part of the John Mather Trust award.

Brian Ferguson- Co-writer on *Anything That Gives Off Light*

After graduating from The Royal Conservatoire (then The Royal Academy of Music and Drama), Glasgow, in 2001, Brian began performing throughout Scotland in theatres such as The Citizens, The Tron, The Arches, Perth Rep and The Traverse. In its inaugural year, Brian performed in the National Theatre of Scotland productions Falling and Black Watch. Other productions with the National Theatre of Scotland include Cyrano de Bergerac, Anything That Gives Off Light, Rupture and Snuff. He was an Artistic Associate with the company between 2008-09. Brian spent several years as a Company Associate with Poorboy, the

Arbroath based theatre company specialising in site-specific and promenade performance. In addition to his work in Scotland, Brian has performed at The Royal Court, The Bush, The Almeida and National Theatre in London. He has also worked extensively with The Royal Shakespeare Company and The Globe.

Claire Cunningham- Creator and performer on *Thank You Very Much*

Claire Cunningham is a performer and creator of multi-disciplinary performance based in Glasgow, Scotland and a current Factory Artist with Tanzhaus nrw in Düsseldorf, Germany and Associate Artist in The Place, London. One of the UK's most acclaimed and internationally renowned disabled artists, Cunningham's work is often rooted in the study and use/misuse of her crutches and the exploration of the potential of her own specific physicality with a conscious rejection of traditional dance techniques (developed for non-disabled bodies). This runs alongside a deep interest in the lived experience of disability and its implications not only as a choreographer but also in terms of societal notions of knowledge, value, connection and interdependence. A self-identifying disabled artist, Cunningham's work combines multiple art forms and ranges from the intimate solo show *ME (Mobile/Evolution)* (2009), to the large ensemble work *12* made for Candoco Dance Company. In 2014 she created a new solo: *Give Me a Reason to Live*, inspired by the work of Dutch medieval painter Hieronymus Bosch and the role of beggars/cripples in his work, and the full length show *Guide Gods*, looking at the perspectives of the major Faith traditions towards the issue of disability. She is a former Artist-in-Residence at the Women of the World Festival at the Southbank, London and of the Ulster Bank Belfast Festival at Queens. In 2016 she was Artist in Residence with Perth International Arts Festival, Australia and Associate Artist at Tramway, Glasgow. Claire is currently touring *The Way You Look (at me) Tonight*, a duet with Jess Curtis.

Cora Bissett- Director of *Adam and Interference*

Cora Bissett is a director/actor/songwriter and Associate Director at The National Theatre of Scotland. Cora is passionate about creating innovative cross-form work rooted in collaboration, and frequently seeks out 'real life' stories which feel urgent and untold. Her work with NTS includes *Adam*, a real life story centring on a young Egyptian trans man who lives in Glasgow. Written by Frances Poet, it won a Fringe First, Herald Angel and Sottish Arts Club Award on its launch at the Edinburgh festival in 2017; *Rites*, a verbatim production co-created with Yusra Warsama exploring the complex practice of FGM, which was co-produced by the National Theatre of Scotland and Contact Manchester and which toured across the UK in 2015; *The popular Political Musical Glasgow Girls*, which she co-created with David Greig and directed, which won the Best New Musical in the Off West End Awards 2016 and subsequently The Amnesty Freedom of Expression Award in an independent remount in 2016; *Room*, the stage adaptation of Emma Donoghue's worldwide bestseller, which Cora directed and co-composed with Kathryn Joseph. The production premiered at theatre Royal Stratford East and played a month at the Abbey in Dublin. After graduating from the RCS in 1997 Cora worked as an actor for 14 years before launching her Production Company Pachamama with the flagship Production *Roadkill*. Amongst numerous awards, *Roadkill* was awarded an Olivier in 2012 for Outstanding Production in an Affiliate Theatre (with Theatre Royal Stratford East and the Barbican) Other work for Pachamama includes *Grit-The Martyn Bennett Story* (written by Kieran Hurley) and *Janis Joplin-Full Tilt* (by Peter Arnott). Cora made a return to the stage after 8 years in her autobiographical play *What Girls Are Made Of*. It opened at the Traverse during the Edinburgh Festival 2018 directed by the Traverse Artistic Director Orla O'Loughlin. (*Traverse Theatre/Raw Material*) *Playing* sold out houses through the summer, it will tour across Scotland and internationally through 2019.

Davey Anderson- Associate Director of ATGOL and co-writer of *First Snow/Première neige*

Davey Anderson is a writer and director. Previous work (as Associate Director) with the National Theatre of Scotland includes: *Black Watch*, *Architecting*, *Enquirer*, *To Begin* and *Anything That Gives Off Light* (with The TEAM and Edinburgh International Festival). He was also one of the co-writers of *First Snow/Première neige* (with Théâtre PÀP and Hôtel Motel). Davey adapted and directed the world premiere of *Thieves and Boy* by Hao Jingfang and *The War Hasn't Started Yet* by Mikhail Durnenkov (with Oran Mor). His plays as writer and director for National Theatre of Scotland include *Snuff* (with The Arches) and *Rupture* (with the Traverse). Other directing work includes: *From the Air* by Anita Vettesse (Oran Mor, Traverse and Lemon Tree). Other plays include: *Wired* (Oran Mor), *Liar* (Citizens Theatre), *Blackout* (National Theatre of Great Britain), *Clutter Keeps Company* (Birds of Paradise, translated as *Dadesodemquenãoandasó* and produced by Cia Artera de Teatro in São Paulo), *Playback* (Ankur), *Scavengers* (Royal Conservatoire of Scotland and Cia Artera), *The Static* (ThickSkin), *True or False* (Theatre Uncut), *Police State* (DOT Theatre, Istanbul), *North Haven* (Royal Conservatoire of Scotland) and *The Abode* for Pepperdine University, California, which premiered this year at the Edinburgh Fringe Festival.

Dawn Walton- Director of *Red Dust Road*

Dawn Walton is Artistic Director & Chief Executive of Eclipse Theatre Company, the UK's principal Black-led national production company. With more than 20 years in the industry Dawn began her directing career at the Royal Court Theatre. Recent Productions include - for Eclipse Theatre: *Princess & The Hustler*, *Black Men Walking*, *A Raisin in the Sun*, (UK Theatre Best touring production nomination) *One Monkey Don't Stop No Show*, *The Hounding Of David Oluwale* (TMA: Best Director nomination) *Salt* (Selina Thompson Productions). For Royal Court Theatre: *Oxford Street* (Olivier Awards Nomination); *93.2fm*. For Young Vic Theatre: *Winners*; *The Blacks*. Also Lyrikal Fearta (Sadlers Wells) Dawn has also produced and Directed *10by10*, a series of 10 short original film dramas now a featured collection on Digital Theatre Plus. For Radio - *The Last Flag* (BBC Radio 4 Afternoon Drama), *White Open Spaces* (6 Audio dramas). Dawn was a recipient at the inaugural Tonic Awards and was recently nominated for Inspiring Change Award at the WOW Women in Creative Industries Awards

Debbie Hannan- Director of *The Panopticon*

Debbie trained at the Royal Conservatoire of Scotland and as Trainee Director at the Royal Court. She directs new writing and makes devised theatre. Recent credits include: *Girl Meets Boy* (developed with National Theatre of Scotland and The Yard); *Latir* (Compañia Nacional de Teatro, Mexico); *The Wonderful World of Dissocia*, *The Angry Brigade* (Royal Conservatoire of Scotland); *Pandora* (Etch, Pleasance); *Killer Joe*, *Conspiracy* (Royal Welsh College, the Gate); *The Session* (Soho Theatre); *The Five Steps*, *Primetime*, *Who Cares*, *Spaghetti Ocean* (Royal Court); *Lot and His God*, *Notes from the Underground* (Citizens Theatre); *Recreation* (Arcola); *CauseWay*, *Woman of the Year* (Oran Mor); *liberty, equality, fraternity* (Tron/Traverse); *Sucker* (Old Vic New Voices); *PANORAMA*, *Roses Are Dead* (Arches). Credits as assistant include: *How to Hold Your Breath*, *Birdland*, *Teh Internet is Serious Business* (Royal Court); *The Maids*, *Sleeping Beauty* (Citizens); *A Doll's House*, *Enquirer* (National Theatre of Scotland). As associate, credits include: *Our Ladies of Perpetual Succour* (National Theatre of Scotland); *A Pacifist's Guide to the War on Cancer* (Complicité); *Constellations* (Royal Court - UK Tour); *Little on the Inside* (Clean Break).

Hannah Khalil- Writer of *Interference*

Hannah's theatre work includes Plan D, Bitterenders and The Scar Test. Her play, Scenes from 68* Years, was produced by Arcola Theatre to critical acclaim, with the Daily Telegraph writing that 'this new work by Palestinian/Irish playwright Hannah Khalil confirms her as a dramatist of compelling potential'. She is currently under commission to Shakespeare's Globe and the Royal Shakespeare Company. Her work for radio includes The Deportation Room and Last of the Pearl Fishers, both for BBC Radio 4, and Hollyoaks for television. Hannah was named winner of the Arab British Centre's Cultural Award 2017, and her work is published by Methuen Drama.

Hannah Lavery- Writer and Performer of *The Drift*

Hannah Lavery is a writer and performer experienced in delivering creative writing and poetry workshops. The Drift, her spoken word theatre show, previewed at the Tron theatre in October 2018, as part of Black History Month, produced by The National Theatre of Scotland. She has been part of many spoken word nights including, Flint and Pitch, Sonnet Youth, Chill Habibi and has also performed at Electric Fields, CoastWord, the Gutter Magazine Party, Solas and Dumfries and Galloway Arts Festival. She has also written two long form spoken word shows for the Edinburgh Fringe as well as having two of her plays performed as rehearsed readings at Words, Words, Words at the Traverse Theatre. She has had writing commissions from The Lyceum Theatre, North Light Arts, Edinburgh University and Greater Glasgow NHS and was awarded a Tom McGrath Playwriting Grant in 2015, a Megaphone Residency from The Workers' Theatre in 2017 and was part of National Theatre of Scotland's Just Start Here festival in January 2018.

Jackie Kay- Author of *Red Dust Road*

Jackie Kay was born and brought up in Scotland. The Adoption Papers (Bloodaxe) won the Forward Prize, a Saltire prize and a Scottish Arts Council Prize. Fiere was shortlisted for the Costa award and her novel Trumpet won the Guardian Fiction Award and was shortlisted for the IMPAC award. Red Dust Road (Picador) won the Scottish Book of the Year Award, and the London Book Award, and was shortlisted for the JR Ackerley prize. Her third collection of short stories, Reality, Reality, was praised by The Guardian as 'rank[ing] among the best of the genre'. She was awarded an MBE in 2006, and made a fellow of the Royal Society of Literature in 2002. Her book of stories Wish I Was Here won the Decibel British Book Award. Jackie Kay also writes for children and her book Red Cherry Red (Bloomsbury) won the Clype award. She has written extensively for stage and television. Her plays, Manchester Lines (produced by Manchester Library Theatre) and The New Maw Broon Monologues (produced by Glasgay), were a great success. Her most recent collection, Bantam, was published in 2017 to critical acclaim. She is Chancellor of the University of Salford and Professor of Creative Writing at Newcastle University. Jackie Kay was named Scots Makar—the National Poet for Scotland—in March 2016.

Jenni Fagan- Author of *The Panopticon*

Jenni Fagan's debut novel, The Panopticon, received worldwide critical acclaim. It has been published in nine languages and is being adapted for film, for which she has written the screenplay. In 2013 Jenni was the only Scottish writer to be on Granta's Best of Young British Novelists list, a once-in-a-decade accolade. She is a prize-winning poet and has twice been nominated for The Pushcart Prize and has been on lists for The Sunday Times Short Story Award, The Dublin Impac Prize, The James Tait Black Prize, The Desmond Elliott Prize, The Encore Award, The BBC International Short Story Prize and was named as one of the Waterstones 11 best worldwide debuts in 2012. Jenni has written for The New York Times, The Independent and Marie Claire among others as well as collaborations with many charities and groups

including Norfolk Blind Association, Scottish PEN, Amnesty, Lewisham Hospital neonatal unit, young offenders, women in prison in the UK and the US and with women at risk. Jenni is a member of Liberty, an organisation which has fought for human rights since 1934. Jenni has been Writer in Residence at The University of Edinburgh and her second novel, *The Sunlight Pilgrims*, was published in 2015 in the UK, US, France, Italy, and Czech. The Sunday Herald Culture Awards selected Jenni as the Scottish Author Of The Year in 2016. *The Dead Queen of Bohemia* (New & Collected poems) was published in 2016. Jenni's most recent poetry collection *There's A Witch in the Word Machine* was published in 2018.

Jessica Almasy- Co-Writer of *Anything That Gives Off Light*

Jessica Almasy w Ann Marie Dorr is cofounder and coproducer of American AF, an urgent pop up festival centering black brown queer trans indigenous and radical voices (americanAF.org). Select NYC credits: Uncommon Sense (Tectonic), ... Great Lakes (Kate Benson / New Georges / Women's Project), Small Mouth Sounds (Ars Nova / Signature), Danger Signals (Built For Collapse), Enjoy (Okada / Play Company), WarLesbian (Harunalee), Architecting (TEAM / Under the Radar); tiger tiger (on the nature of violence) writer / dir (Dixon Place), Le Balcon writer / dir (JACK). Jess is the narrator of over 250 audiobooks proudly written predominantly by women. Film, Television, Radio, "Advertisements." Cofounder / Board Member the TEAM (www.theteamplays.org). New Writing: *The Woman Destroyed or, How to Get Punched in the Face*. Upcoming Performance: William Burke's Flag Project, at the Brick, w her 4 year old son, Benjamin. MFA, Playwrighting, Brooklyn College, alum + former acting teacher NYU Tisch.

Joe Douglas- Director of *The Cheviot, The Stag, and the Black, Black Oil*

Joe has been Artistic Director of Live Theatre since April 2018, where he recently directed *Clear White Light*, a play by Paul Sirett with the songs of Alan Hull of Lindisfarne. Previously he was Associate Artistic Director at Dundee Rep, where he directed *Death of Salesman*, *Spoiling*, *The BFG*, *George's Marvellous Medicine*, *The Resistable Rise of Arturo Ui* and John McGrath's *The Cheviot, the Stag and the Black, Black Oil*. He was also Co-Artistic Director of touring company Utter, where he directed *Stand By*, *Bloody Trams* and wrote and performed *Educating Ronnie*. Other work includes: *Our Teacher's a Troll*, *The Last Polar Bears*, *Dear Scotland* (National theatre of Scotland), *The Red Shed*, *Showtime from the Frontline* (Mark Thomas), *Arabian Nights* (Lyceum), *Letters Home* (Grid Iron), *Dr Stirlingshire's Discovery* (Lung Ha/Grid Iron) and many productions for *A Play, A Pie & a Pint*. His production of *Death of a Salesman* won Best Production, Best Actor and Best Ensemble at The Cats Awards 2017. His work has won four Fringe First Awards for *Educating Ronnie* (2012), *Letters Home* (2014), *The Red Shed* (2016) and *Stand By* (2017). Joe was Trainee Director at the National Theatre of Scotland 2007-8, under the Regional Theatre Young Director Scheme.

John McGrath- Writer of *The Cheviot, The Stag, and the Black, Black Oil*

The late John McGrath (1935-2002) was a playwright and theatre theorist. He made his name as a playwright, television writer and director, founding theatre company 7:84, as well as writing the hit TV series *Z-Cars*. He wrote over 50 plays for theatre and numerous feature film screenplays, and ran his own film production company, *Freeway Films*. He was Visiting Fellow in Theatre at the University of Cambridge, and Visiting Professor in Media Studies at Royal Holloway, University of London.

Karl James – Co-Director of *Total Immediate Collective Imminent Terrestrial Salvation*

Karl has co-directed Tim Crouch's *My Arm, An Oak Tree*, ENGLAND, *The Author*, *What Happens To Hope At The End of The Evening* and *Adler & Gibb*. Most of Karl's time is spent as director of The Dialogue Project, with a focus on enabling people to have conversations when the stakes are high. Audio is Karl's passion with his own podcast series: *2+2=5* and audio work featured on BBC's radio series *Short Cuts*, in *A Different Kind of Justice* for BBC Radio 4, at Latitude Festival and in Third Coast's Filmless Festival in Chicago. Karl's book 'Say It and Solve It' was published in 2013.

Leonie Rae Gasson- *Dear Europe* artist

Leonie makes transmedia art and experience based theatre. She co- runs digital theatre company Produced Moon who are associate artists at Platform, their work ranges from immersive installations to digital choose your own adventure stories co-created with teenage boys. Leonie's first 360 dance film, a collaboration with all female dance collective Stasis, is touring film festivals around Europe and the trailer reached over 15,000 views online. Her 360 creative documentary exploring the history of queer women in Glasgow is supported by Google's Daydream Impact programme.

Lewis Hetherington- Creative Lead on the *Coming Back Out Ball*

Lewis is a Glasgow-based playwright, director and performance maker. His work is rooted in collaboration and the possibility of art creating space for positive social change. He is currently Artist in Residence with Creative Carbon Scotland and Associate Playwright for Playwrights' Studio Scotland. Recent work includes *Rocket Post* (National Theatre Scotland), *BOYS* (The Pappy Show), and *common ground* (A Moment's Peace). As an associate of Analogue he has won two Fringe Firsts and the Arches Brick Award for his work with the company on *Mile End* and *Beachy Head* and *2401 Objects* (with Oldenburg Staatstheater) and *Stowaway*. Other credits include collaborations with Ailie Cohen Puppet Maker, *The Secret Life of Suitcases* (Unicorn) and *Cloud Man* which continue to tour internationally. Also *Leaving Planet Earth* (Grid Iron/EIF), *Tin Forest South West* (National Theatre of Scotland), *Cèilidh* (Theatre Gu Leor), *A Perfect Child* (Oran Mor), *Friends Electric* (Visible Fictions). Lewis' work has been presented throughout Scotland and the rest of the world including performances in Australia, China, Japan, Saudi Arabia, Dubai, Germany, USA and Japan.

Linda McLean- Co-Writer of *First Snow/Première Neige*

Linda McLean is a Scottish playwright based in Glasgow. Her plays include the award winning *Every Five Minutes*; *Any Given Day*; *Sex & God*; *strangers, babies*; *Shimmer*; *Riddance*; and *One Good Beating*. In 2016 Linda was the first playwright given permission to adapt Alice Munro's work: *The View from Castle Rock*, for Stellar Quines and the EIBF. In 2017 *Thingummy Bob*, written for Lung Ha was remounted for a Scottish tour. She wrote *Glory on Earth* for David Greig's opening season at the Lyceum, Edinburgh. She was Chairwoman of the Playwrights' Studio, Scotland from 2008-15 and is an artistic associate of Magic Theatre, San Francisco. An anthology of her work, in French, was published in 2015 by Actes Sud-Papiers. Her play *What Love Is* will play at the Avignon Festival in 2019. Linda ran a series of workshops for the British Council in São Paula in September 2017. She has previously worked for the BC in Mexico City, Teluca and Bogota. In 2009 she delivered the keynote speech to the Playwrights' Guild of Canada. Linda was the Creative Fellow at Edinburgh University's Institute of Advanced Studies in Humanities in 2011. Most recently she co-wrote *First Snow/Première Neige*, a collaboration between Scotland and Quebec which won a Fringe First at the Edinburgh Festival in 2018. Her plays, *Sex & God* and *Any Given Day* are opening in Brazil in the coming year.

Lucy Cash- Co-Creator of *How The Earth Must See Itself*

Lucy is a UK based artist, writer and filmmaker whose work propels the familiar into the poetic and unexpected. It often involves social exchange and unconventional collaborations and has taken place in galleries, museums, libraries, housing estates, on water and in the air. Her work moves out from the body as a site of lived experience and agency. Her moving image work has been shown on television - Ch4, Filmfour, BBC4 and BBC2 and internationally in both galleries and at film festivals. She works with expanded ideas of dance and choreography and has curated several 'choreographed exhibitions' for amongst others, Dance Umbrella and Siobhan Davies Studios. In 2009 she was awarded a fellowship from South East Dance for her work creating choreographies for the screen. In 2012 - 2013 she was artist in residence for Whitechapel Gallery, London and in 2014 she was the first research artist at The Foundling Museum. Originally from a background in performance and choreography, Lucy has created both single screen moving image works as well as multi-channel installations. She has led workshops in her embodied approach to filmmaking for both dancers and visual artists at a range of institutions in the UK and abroad including: Tate Modern; University of the Arts London; Trinity Laban Conservatoire of Music and Dance; London Contemporary Dance School; University of the Arts, Berlin; School of the Art Institute of Chicago and Opera Estate Bassano, Italy.

Morna Pearson- Writer of *Interference*

Morna Pearson is an Elgin-born Edinburgh-based playwright and screenwriter. She has been a recipient of the Channel 4 Playwright Scheme and the Meyer-Whitworth Award. Her first short film, *I Was Here*, was a BAFTA Scotland and an EIFF nominee for Best Short Film. Current projects include a pilot sitcom script for BBC Studios. Theatre productions include: *Let's Inherit the Earth* (Dogstar/Profilteatern); *How to Disappear* (Traverse); *Dr Stirlingshire's Discovery* (Lung Ha/Grid Iron); *Walking On Walls* (Traverse/A Play, A Pie & A Pint); *Bin Heid* (Traverse Breakfast Play); *Lost At Sea* (text, Catherine Wheels); *The Library* (text, Frozen Charlotte); *The Strange Case of Jekyll & Hyde* (Lung Ha); *Ailie & The Alien* (National Theatre Connections); *Un Petit Moliere* (adaptation, Lung Ha); *The Artist Man and the Mother Woman* (Traverse); *The Company Will Overlook a Moment of Madness* (adaptation, National Theatre of Scotland/A Play, A Pie & A Pint); *Elf Analysis* (A Play, A Pie & A Pint); *Distracted* (Traverse).

Nan Shepherd- Author of *The Living Mountain*

Nan Shepherd was born on 11 February 1893 at East Peterculter, and died in Aberdeen on 27 February 1981. She taught English Literature at Aberdeen Training Centre for Teachers, (later the College of Education) until her retirement in 1956. After retirement, she edited the Aberdeen University Review from 1957 until 1963; in 1964 the University awarded her an honorary doctorate. Shepherd's first novel, *The Quarry Wood*, was published in 1928, with two more following in the 1930s. All three are set in the North-East with the country communities and harsh landscape as background. Her book *The Living Mountain*, a work of poetic prose exploring her close relationship with the hills, was written in the 1940s, though not published until 1977. Hill-walking was Shepherd's great love; her single collection of poetry *In the Cairngorms* (1934) expresses an intensity of deep kinship with nature. Nan Shepherd's novels were re-published in the late 1980s. *In the Cairngorms* was recently reprinted by Galileo Publishing, with a foreword by Robert Macfarlane. She is represented in anthologies of Scottish women poets, and books of mountain poetry. She joined those Scottish writers already honoured in Edinburgh's Makars' Court when a stone dedicated to her was placed there in 2000.

Nic Green- *Dear Europe* artist and Creative Lead on LIKE FLYING

Nic Green is an award-winning performance maker based in Glasgow, Scotland. Her work is varied in style and method, with forms often 'found' through collaborative and relational practices with people, place and material. Her work has received several awards, commissions and recognitions including A Herald Angel, 'Best Production' at Dublin Fringe, The Adrian Howells Award for Intimate Performance, and a Total Theatre Award for Best Physical/Visual Theatre Edinburgh Fringe. She is the recipient of the Inaugural Forced Entertainment Award, in memory of Huw Chadbourn, 2018, and this year she was one of four artists nominated for the ANTI Festival International Prize For Live Art. She is thrilled to be Artist in Residence at National Theatre Scotland.

Nima Séne - *Dear Europe* artist

Nima Séne is a Berliner/Glasgow-based performance maker BANNER award (Arts Admin & Live Art Development Agency, London) 2016/17 recipient and NTS Engine Room Starter Artist 2017/18, who studied at Goldsmiths University of London and the Royal Conservatoire of Scotland, they collaborate chiefly with filmmaker Daniel Hughes with whom they made their first studio show *Beige B*tch* commissioned by Contact Theater Manchester and Live Art UK & Diverse Actions which premiered in October 2018 at STUN. The Scottish premier will be at Take Me Somewhere in May 2019. They received an FST bursary to work as assistant director with Stewart Laing's Untitled Projects production *The End of Eddy* written by Pamela Carter based on the book by Édouard Louis (EIF 2018 and UK tour). Currently they are working with Adura Onashile on the National Theatre of Scotland's project *Dear Europe* (March 2019).

Pamela Carter- *Writer of Them!*

Pamela is a playwright and dramaturg. Her plays include: *Lines* (Yard Theatre); *Fast Ganz Nah/Almost Near* (Theater Dresden); *Skåne* (Hampstead Theatre; winner of the New Writing Commission at the Berliner Festspiele Stückemarkt in 2012); *What We Know* (Traverse Theatre); *Wildlife* (Magnetic North Theatre Co). Her work with Stewart Laing includes: *The End of Eddy*, *Slope*, *Paul Bright's Confessions of a Justified Sinner*, and *An Argument About Sex (After Marivaux)*. Since 2010 she has written for the internationally renowned Swedish artists Goldin+Senneby. She also writes for dance and opera, and has recently adapted a Don DeLillo short story for composer Liam Paterson and Scottish Opera, and is currently writing a music theatre piece based on the true story of a group of London schoolboys lost in the Black Forest in 1936, for Theater Freiburg in Germany. As dramaturg and writer with Vanishing Point Theatre, she has made the award-winning *Interiors*, *Saturday Night*, and *Tomorrow*. She has also made work for the National Theatre of Scotland, Scottish Dance Theatre, Traverse Theatre, Tramway, LIFT, the Young Vic, Hampstead Theatre, and Malmö Opera House amongst others.

Patrice Dubois- *Director of First Snow/Première Neige*

In almost twenty-five years of business, Patrice Dubois has participated in the implementation of projects that, while relying on formal research, engage in social or political thought. He has written several theatre texts, often in collaboration, in processes that span long periods of gestation. The following were born in this manner: *Everybody's Welles* for all and *Laforêt* brothers. From 1995 to 2006, Patrice worked with the Audubon Group troupe, who produced choral works based on the texts of Vian or Handke. In 2008 he joined Theatre PàP as co-artistic director. For six years he worked with Claude Poissant, to develop texts with authors eager to talk about the world in which we live. Since August 2014, he has been sole artistic director. In the tradition of the company, he directs projects in their entirety, from dramaturgical research to production, to national and international touring. *The Decline of the American Empire* based on the

screenplay by Denys Arcand (2017), Porcupine by David Paquet (2010 Governor General's Award), Dissidents by Philippe Ducros (finalist for the Michel-Tremblay Award 2012), Benevolence by Fanny Britt (2013 Governor General's Award) or Samuel Archibald's Saint-André-de l'Épouvante are compelling examples of the spirit with which he works within this company. Patrice has also starred in twenty television series and has participated in the dubbing of several feature films, as well as directing work for other theatre companies.

Philippe Ducros- Co-writer of *First Snow/Première Neige*

Philippe Ducros is an author and director. He has written and directed more than a dozen plays. Self-taught, his approach remains rooted in his wanderings around the world. Following a residency in Syria with Écritures Vagabondes, he wrote L'affiche (The Poster), about the occupation of Palestine, which he visited three times. In 2011, he wrote La porte du non-retour (The Door of No Return) on the role of Canadian mining in the conflict in the Democratic Republic of Congo, which killed 6 million people. The door of no-return was presented in Quebec, Canada and Europe, in addition to being the official programming of the 2013 Festival d'Avignon. This project is still running. Philippe was artistic director of Théâtre ESPACE LIBRE from 2010 to 2014 and is currently Artistic Director of HOTEL-MOTEL, which makes work that can take audiences out of their kitchens and living rooms, to take them on a journey of discovery into the lives of others, often those living through hardship across the world. He has also worked with companies such as Productions Porte Parole, for whom he is the director of Montreal's La Blanche, a documentary theater piece about Algerian immigration to Montreal, and Theatre PàP. His latest text La cartomancie du territoire (The Cartomancy of the Territory) on the Native Realities and Nature Reserves of Quebec was published by Atelier 10. He is a finalist for the SACD's Prix de la dramaturgie de langue française in France. The play was produced in March 2018, and is touring since.

Rachel Chavkin- Director of *Anything That Gives Off Light*

Rachel Chavkin is a director, writer and dramaturg, as well as the founding Artistic Director of Brooklyn-based company the TEAM (theteamplays.org) whose work has been seen all over London and the U.K. including the National Theatre, the Royal Court, and multiple collaborations with the National Theatre of Scotland and the Battersea Arts Centre. Selected freelance work includes Dave Malloy's Natasha, Pierre & the Great Comet of 1812 (Ars Nova, A.R.T., Broadway), Anaïs Mitchell's Hadestown (New York Theatre Workshop, Edmonton Citadel, London's National Theatre), Matt Gould and Carson Kreitzer's Lempicka (Williamstown), Caryl Churchill's Light Shining in Buckinghamshire (New York Theatre Workshop), Marco Ramirez's The Royale (Old Globe, Lincoln Center), Bess Wohl's Small Mouth Sounds (Ars Nova, Off-Broadway, national tour), Sarah Gancher's I'll Get You Back Again (Round House), and multiple collaborations with Taylor Mac including The Lily's Revenge, Act 2 (HERE); and with Chris Thorpe, including Confirmation and Status. Chavkin is a recipient of a Tony nomination for Best Direction, three Obie Awards, a Drama Desk Award, multiple Lortel nominations, two Doris Duke Impact Award nominations, and the 2017 Smithsonian Award for Ingenuity along with Dave Malloy.

Robert Softley Gale- Writer and Director of *My Left-Right Foot: The Musical*

Robert is the Artistic Director of Birds of Paradise (BOP), Scotland's touring theatre company that promotes the work of disabled artists in partnership with non-disabled artists and mainstream theatre venues and companies. Robert sits on the board of the National Theatre of Scotland and his previous work with the company includes Girl X (Traverse Theatre, Citizens Theatre, Dundee Rep Theatre, Eden Court Theatre). Other theatre works include If These Spasms Could Speak (Arches, toured to Brazil, Estonia,

Ireland, India and USA), Wendy Hoose (Birds of Paradise), Purposeless Movements (nominated for CATS Best Director award)

Sandy Grierson- Co-Writer of *Anything That Gives Off Light*

Sandy is an actor and writer. Previous work with the National Theatre of Scotland includes: Anything That Gives Off Light (The TEAM), The Beautiful Cosmos of Ivor Cutler (Vanishing Point) Dunsinane; Home. Other theatre work includes: As You Like It, Measure for Measure, Dido, Queen of Carthage; Doctor Faustus; What Country Friends: This Twelfth Night, Comedy of Errors, The Tempest, The 13 Midnight Challenges of Angelus Diablo (RSC), OthelloMacbeth (Lyric Hammersmith/HOME), Pity (Royal Court); Charlie Sonata (Edinburgh Lyceum Theatre), Lanark; (Citizens Theatre) Saturday Night; The Beggar's Opera; Subway; Lost Ones; Mancub; Stars Beneath the Sea; The Invisible Man (Vanishing Point), Grit (Pachamama), Mister Holgado (Unicorn Theatre), The Arabian Nights (Tricycle Theatre), Tonight Sandy Grierson Will Lecture, Box and Dance (Edinburgh Assembly Rooms/Greyscale); Theatre Brothel (Almeida/Greyscale), My Arm; A Prayer (Greyscale), Midsummer Night's Dream (Headlong), Zorro; Cherry Blossom (Traverse Theatre), Monsters (Arcola), Gagarin Way (Theatre Royal Bath), Oresteia; Witkacy: Idiota; Mr Pinocchio (Lazzi), Fergus Lamont (Communicado), Privately Personal Lives of Dorian Gray (Cumbernauld Theatre), The Soul of Chien-Nu Leaves Her Body (Young Vic Theatre), Dybuk; Little Requiem for Kantor, The Night of the Great Season (Ariel Teatr), Satire of the Four Estates (Wildcat). Film and TV include: Victoria and Abdul; Legit, Night People.

Simone Kenyon- Co-Creator of *How The Earth Must See Itself*

Simone is a UK based artist, dancer and producer. She creates works that encompass dance and somatic practices, environment, ecology, walking arts, participatory events and workshops for both urban and rural contexts. Her solo practice explores walking as a choreographic practice, sensory experiences and our perceptions of environments. She has a wide breadth of knowledge and skills informing how she creates work for and with specific places and people. This includes facilitating and running workshops for her research projects, Feldenkrais and walking workshops and for other artists and organizations. She often works in collaboration with other artists and specialists, including her work with dance artists Neil Callaghan. Their recent works have been shown at Fierce Festival, Birmingham, The Hayward Gallery and Sadlers Wells, London and has toured internationally in China with Forest Fringe. Simone studied Dance and Visual Arts at Nottingham Trent University. She spent a number of years working as a performer and maker for other dance and theatre companies including with Deer Park, Uninvited Guests, Girl Jonah/ Fiona Wright, Francisco Camacho (Portugal) amongst others.

Stewart Laing- Co-Curator on *Dear Europe* and Director of *Them!*

Stewart has directed for the Royal Court Theatre, National Theatre of Scotland, Citizens Theatre, Lyceum Theatre, Dundee Rep, Traverse Theatre, Garsington Opera, Scottish Opera, Grange Park Opera, Norrlandsoperan, Malmö Opera and the Bavarian State Opera's Opera Studio. He originally trained as a theatre designer at Central School of Art and Design in London. He has worked extensively as a theatre designer throughout the UK and internationally. He has designed for the West End and Broadway, winning a Tony Award for his work on the musical Titanic. His most recent designs include the epic production of The Hairy Ape at The Park Avenue Armory in New York. Stewart is also Artistic Director of Untitled Projects, which he formed in 1998. Recent Untitled Projects include: The End of Eddy (2018): The first English language stage adaptation of Edouard Louis' best-selling French novel. Directed by Stewart Laing and adapted by Pamela Carter, the show was made with the Unicorn Theatre for young people. Paul Bright's Confessions of a Justified Sinner (2013): A co-production with National Theatre of Scotland,

Tramway and Summerhall, the production was part of the Dublin Theatre Festival 2014, Ystad Theatre Festival 2014 and the Edinburgh International Festival 2015. The Salon Project (2011 + 2013) was originally presented in a co-production with the Traverse Theatre in Edinburgh. A 2nd edition of The Salon Project was presented in 2013 at the Citizens Theatre and at the Barbican in London as part of SPILL Festival of Performance. Other productions for Untitled Projects include: J G Ballard Trilogy (2000); blind_sight (2004); Slope (2006); An Argument About Sex (2008); and Slope Redux (2014).

Tanika Gupta- Writer of *Red Dust Road*

Over the past 15 years Tanika has written over 20 stage plays that have been produced in major theatres across the UK and has written extensively for BBC Radio drama. Theatre credits include: Adaptation of A Short History of Tractors in Ukrainian (Hull Truck Theatre) Lions And Tigers (Globe Theatre) Midsummer Night's Dream (Globe Theatre –Dramaturg), Anita and Me (Birmingham Rep); Love N Stuff (Theatre Royal Stratford East); The Empress (Royal Shakespeare Company); Wah! Wah! Girls - A British Bollywood Musical (Sadler's Wells); Mindwalking (Bandbazi Theatre); Great Expectations (Watford Palace Theatre/English Touring Theatre); Meet The Mukherjees (Bolton Octagon Theatre); White Boy (National Youth Theatre/Soho Theatre); Sugar Mummies (Royal Court Theatre); Gladiator Games (Sheffield Crucible Theatre); Hobson's Choice (Young Vic); Fragile Land (Hampstead Theatre); Inside Out (Clean Break); Sanctuary, Brecht's The Good Woman Of Setzuan and The Waiting Room (National Theatre) ; Skeleton (Soho Theatre). A River Sutra (Indoza). Television credits include: Doctors, London Bridge, All About Me, EastEnders, Grange Hill, The Bill, Flight, Banglatown Banquet, Our Lives As Animals, The Fiancee and Bideshi. Radio credits include: Death of a Matriarch, The Home and The World, Emma (Adaptation of Jane Austen's novel), Writing The Century, Bindi Business, Song Of The Road, The God Of Small Things, Baby Farming and Ibsen's A Doll's House. Awards include: John Whiting Award for The Waiting Room, Asian Women of Achievement Award, BBC Audio Drama Award for 'Best Adaptation' for A Doll's House and Amnesty International Media Awards for radio play Chitra. She was nominated for an Outstanding Achievement Olivier Award. In 2008 she was awarded an MBE for Services to Drama and in 2016 was made a Fellow of the Royal Society of Literature. In November 2017 she received an honorary doctorate in the Arts from Chichester University, Asian Media Award in the category of Culture and in 2018 won the James Tait Black award for her play Lions & Tigers. She is an Honorary Fellow at Rose Bruford College and Central School for Speech and Drama.

Tim Crouch- Writer and performer on *Total Immediate Collective Imminent Terrestrial Salvation*

Tim is a playwright and theatre-maker. He was an actor before starting to write and he still performs in much of his work. His plays include My Arm, ENGLAND (a play for galleries), An Oak Tree, The Author, Adler & Gibb, Beginners, and (with Andy Smith) what happens to the hope at the end of the evening. Tim also writes for younger audiences. A series of plays inspired by Shakespeare's lesser characters includes I, Malvolio and I, Peaseblossom. For the RSC Tim has directed The Taming of the Shrew, King Lear and I, Cinna (the poet) – all for young audiences. Directing credits include Jeramee, Hartleby and Ooglemore for the Unicorn Theatre, London, and The Complete Deaths for Spymonkey. Tim created and co-wrote Don't Forget the Driver, a six-part series for BBC2 which airs in 2019. Awards include an Off-Broadway Obie special citation, a Prix Italia for Best Adapted Drama, an Edinburgh Fringe First, two Herald Angels, two Total Theatre awards, the 2007 Brian Way award for best children's play and he shared the 2010 John Whiting award. Tim is published by Oberon Books.

Vlad Butucea- Writer of *Interference*

Vlad Butucea is a Glasgow-based, Romanian-born playwright and theatre researcher. He is a former mentee of Playwrights' Studio Scotland and holds a Masters in Playwriting and Dramaturgy from the University of Glasgow. Vlad's writing explores the relationship between technology and society, while his research engages with questions of queerness, gender and technology in theatre. Vlad is currently working towards a PhD in Theatre Studies at the University of Glasgow, and towards the production of his first full length play, *Silkworm*, with Pearlfisher Theatre Company.

2019 Notes for 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

With over 30 years of combined experience in contemporary community engagement, **All The Queens Men** have presented leading large-scale community projects around the world including: Ansan Arts Festival (South Korea), ANTI Contemporary Arts Festival (Finland), Arts Centre Melbourne, Arts House (Melbourne), Bleach Festival (Gold Coast), City of Melbourne, Darwin Festival and Sydney Festival, amongst many others. **All The Queens Men** are committed to community collaboration and points of convergence. They think of their work as creative actions – cultural interventions that reframe people's experience of themselves in the world, often large communal gestures in public spaces. Their socially engaged arts projects build and support communities over long periods of time; culminating in celebration and hope for social transformation. www.allthequeensmen.net www.comingbackoutball.com

Arts & Business Scotland is supporting the January to March Theatre in Schools Scotland programme through the **Culture & Business Fund Scotland**, which provides match funding to encourage arts organisations and businesses to work together. Funded by the Scottish Government via Creative Scotland and Historic Environment Scotland and managed by Arts & Business Scotland, the Culture & Business Fund Scotland aims to:

- encourage businesses to sponsor arts and heritage activity within Scotland for the first time;
- entice back businesses that have not sponsored the arts or heritage in Scotland within the previous two years.
- support arts and heritage organisations in building new business sector partnerships;
- attract non-Scottish based companies to sponsor arts and heritage activities in Scotland; and
- encourage businesses to sponsor arts and heritage activity within Scotland with a two and three year commitment.

Birds of Paradise Theatre was set up in 1993, becoming Scotland's first touring theatre company employing disabled and non-disabled actors. In 2018 they celebrated their 25th Anniversary with the first outing of *My Left-Right Foot: The Musical* - a large-scale co-production with National Theatre of Scotland - and a programme of project and development work that included working in Rwanda. In 2012 the company became disability-led through the appointment its first disabled Artistic Directors. BOP's artistic vision is of a culture where disabled artists are recognised for the excellence of their work, celebrated for

the stories that they bring to the stage and are a vital part of the artistic landscape of Scotland. BOP consists of Artistic Director Robert Softley Gale, Executive Producer, Mairi Taylor, Producer Michelle Rolfe and Projects Officer, Callum Madge. In 2013 the company was awarded Projects and Programmes funding from Creative Scotland as well as receiving ongoing Projects Funding from Glasgow City Council and in 2015 became a Regularly Funded Organisation - a status retained in 2018. BOP's place access at the heart of the creative and design process and every one of their performances has elements designed to be accessible to deaf, deafened, hard of hearing, blind and visually impaired audience members.

Dundee Rep and Scottish Dance Theatre Limited is the charity behind Dundee Rep Theatre and Scottish Dance Theatre. The organisation's mission is to create unmissable experiences which engage, support and take risks. Dundee Rep and Scottish Dance Theatre sit at the cultural heart of Scotland and the City of Dundee. Founded in 1939, the Rep is a centre of creative energy, a space for engagement with a wide range of art forms, whilst also playing a lead role in arts education and engagement across the city and beyond. Proud of its Scottish roots, the organisation looks outwards, creating and delivering work for a local audience, as well as on a national and international scale, for and with a diverse audience. At the heart of the Dundee Rep and Scottish Dance Theatre vision is the belief that artistic and creative experience of the highest quality should be open and available to all. Dundee Rep Ensemble was established in 1999 with the mission of bringing together a permanent full-time company of actors, the only company of its kind in Scotland. Dundee Rep Ensemble has created a number of award-winning productions, including *Death of a Salesman*, *Further than the Furthest Thing*, *Elephant Man*, *Who's Afraid of Virginia Woolf* and many more; establishing a reputation as one of the UK's foremost theatre companies. Scottish Dance Theatre is Scotland's principal contemporary dance company and is fast becoming one of the foremost contemporary dance companies in Europe. The company is a research engine for dance and commissions the most exciting choreographers to make and bring original and exclusive works to Scotland and the world. The company is made up of an international team of dancers and staff who live and work in Dundee and tour extensively.

The Edinburgh International Festival is an unparalleled celebration of the performing arts and an annual meeting point for peoples of all nations. Committed to virtuosity and originality, it presents some of the finest performers and ensembles from the worlds of dance, opera, music and theatre for three weeks each August. The International Festival continues to attract people both locally and from across the globe, with audiences from 80 nations attending this year's cultural celebration in Edinburgh.

HOME is Manchester's centre for international contemporary culture. Since opening in 2015, HOME has welcomed over two million visitors to its two theatres, five cinemas, art gallery, book shop and restaurants. HOME works with international and UK artists to produce extraordinary theatrical experiences, producing an exciting mix of thought-provoking drama, dance and festivals, with a strong focus on international work, new commissions and talent development. Recent HOME productions and festivals include Anton Chekhov's *Uncle Vanya* directed by Walter Meierjohann; Annie Baker's *Circle Mirror Transformation* directed by Bijan Sheibani; Orbit Festival, which brings together innovative work from international theatre makers; the critically acclaimed world premiere of *The Fishermen*, a New Perspectives Theatre production in association with HOME directed by Jack McNamara; *OthelloMacbeth* presented by HOME & the Lyric Hammersmith, directed by Jude Christian; *Future Bodies*, a HOME & Unlimited Theatre co-production in collaboration with RashDash; and Jean Genet's *The Maids*, directed by Lily Sykes. HOME's ambition is to push the boundaries of form and technology, to experiment, have fun, take risks and share great new art with the widest possible audience. The patrons of HOME are Danny Boyle, former National Theatre Artistic Director Nicholas Hytner, actress Suranne Jones, playwright and poet Jackie Kay MBE, artists Rosa Barba and Phil Collins, filmmaker Asif Kapadia, and actress and author Meera Syal CBE. www.homemcr.org | @HOME_mcr | Facebook HOME_mcr

HÔTEL-MOTEL productions wants audiences to cross borders towards one another, allowing them to see themselves as communicating vessels of the same world. After looking at Bosnia, Palestine and the Democratic Republic of Congo, HÔTEL-MOTEL are now turning their gaze inwards, looking at the Québec people's ability to master their own destiny.

Imagine is the national organisation in Scotland, which promotes, develops and celebrates theatre and dance for children and young people. Imagine aims for more children in Scotland to experience work that is deeply engaging, innovative and inspiring. The organisation believes that all children have the right to explore their creativity, emotional intelligence and enjoy the best childhood possible. To ensure more high quality children's work is made in Scotland, it supports artists with a year-round programme of creative development. This includes a mix of events, training, residencies, mentoring and special projects. Imagine celebrates the best of children's theatre and dance from around the world by producing the Edinburgh International Children's Festival which showcases performances that delight and inspire the young and young-at-heart. The festival is also one of the best places for programmers from all over the world to see work of the very highest standard. www.imagine.org.uk

Live Theatre is recognised as one of the great new writing theatres on the international stage. Based in Newcastle upon Tyne it is deeply rooted in its local community and produces work as varied and diverse as the audiences it engages with. As well as championing the art of writing for stage by producing and presenting new plays, Live Theatre finds, nurtures and trains creative talent and uses theatre to unlock the potential of young people. The theatre is a beautifully restored and refurbished complex of five Grade II listed buildings with state-of-the-art facilities in a unique historical setting including both cabaret style theatre and studio theatres. In 2016 Live Garden, an outdoor performance space, and Live Tales, a centre for children and young people's creative story writing, were added. Founded in 1973, Live Theatre is a national leader in developing new strategies for increasing income and assets for the charity. To sustain and extend its artistic programme it has diversified its income streams to include Live Works, the purchase and development of commercial property for rental income; an award winning gastro pub, The Broad Chare; and The Schoolhouse, a hub for creative businesses.

Luminate is Scotland's creative ageing organisation, which was established in 2012 and aims to ensure that older people in Scotland have the opportunity to take part in high quality arts and creative activities, whatever their background and circumstances and wherever they live. The organisation supports older people as artists, participants and audiences; nurtures skills development in artists of all ages who wish to work with older people; researches, develops and tests new models of creative practice; and challenges stereotypes of ageing through their public facing work. They are leaders in the field of creative ageing, advocating for the place of older people in Scotland's cultural life and sharing good practice nationally and internationally. Luminate's work with LGBTI elders - in collaboration with LGBT Health & Wellbeing - has led to successful cabaret events in Glasgow and Edinburgh in 2017, and a current film-making project which will culminate in a premiere during Luminate's nationwide festival in May 2019.

Manchester International Festival (MIF) is the world's first festival of original, new work and special events, staged every two years in Manchester, UK. MIF launched in 2007 as an artist-led festival presenting new work from across the spectrum of performing arts, visual arts and popular culture. The next Festival takes place from 4 – 21 July 2019 and the full programme is due to be announced on 7 March 2019. Already announced for MIF19, ahead of the full programme reveal, are: Yoko Ono's *BELLS FOR PEACE* (4 July 2019) which invites the people of Manchester to gather in Cathedral Gardens and send a message of peace to the world for MIF19's opening event; *Tree* (4-10 July 2019), created by Idris Elba and Kwame Kwei-Armah - a dynamic stage show which will take audiences on a thrilling journey in search of the soul and the spirit of contemporary South Africa; and Skepta's *DYSTOPIA987* (17-19 July 2019), a series of intimate and immersive experiences in a secret city-centre location from one of the most significant British artists in music today. MIF Artistic Director and CEO John McGrath said: "*We're really pleased to be working with National Theatre of Scotland to be premiering Claire Cunningham's new work as part of MIF19.*" MIF has commissioned, produced and presented world premieres by artists including Marina Abramović, Damon Albarn, Björk, Boris Charmatz, Jeremy Deller, Elbow, FKA twigs, Massive Attack, Wayne McGregor, Steve McQueen, Sharmeen Obaid-Chinoy, Thomas Ostermeier, Maxine Peake, Punchdrunk, The xx, Robert Wilson and Zaha Hadid Architects. MIF works closely with venues, festivals and other cultural organisations around the world, whose financial and creative input helps to make many of these projects possible and ensures that work made at MIF goes on to be seen around the world. The Festival also works widely within Manchester with My Festival – a community of creative people from all

backgrounds, ages and corners of the city, who are forging closer connections with MIF. In 2017, MIF was confirmed as the operator of The Factory, a new world-class cultural space being developed in the heart of Manchester, which will build on the city's strengths as a centre for culture and creativity. Open year round, The Factory will commission and present the world's most exciting artists, attracting up to 850,000 visitors a year, drawn from across the city, as well as nationally and internationally. At 13,300 square metres, the building will be highly flexible, enabling artistic work of immense scale and ambition. The Factory will add 1,500 full time jobs and up to £1.1 billion to Manchester's economy over a decade and offer a programme of backstage training and skills, benefiting people living across Manchester and aimed at creating the next generation of talent in the city. <http://mif.co.uk>

The National Autistic Society is the leading charity for autistic people and their families. It provides information, support and pioneering services, and campaigns for a better world for autistic people. • To find out more about autism or the National Autistic Society Scotland, please visit (autism.org.uk/scotland).
• Follow the National Autistic Society on Twitter (@Autism) or Facebook (www.facebook.com/autismscotland).

SAMH is the Scottish Association for Mental Health, a charity working across Scotland Visit www.samh.org.uk or follow @SAMHTweets on Twitter for more information

The Scottish Salmon Company is sponsoring the January to March Theatre in Schools Scotland programme. **The Scottish Salmon Company** is the leading producer of premium salmon with operations only in Scotland. The company is engaged in all stages of the value chain from smolt production through freshwater and marine farming to harvesting and processing, as well as sales and marketing activity. It is dedicated to producing the highest quality Scottish salmon. All of the Scottish Salmon Company's Farms and processing facilities are audited and approved by the internationally acclaimed GLOBALGAP accreditation scheme, which includes excellence in fish husbandry and animal welfare. The Scottish Salmon Company is the first salmon producer in Scotland to be awarded 'Best Aquaculture Practice' (BAP) certification for every one of its marine sites. Internationally recognized, BAP is the world's most comprehensive third-party aquaculture certification programme. The Scottish Salmon Company supports the development of sport in the local communities where its staff work and live. The company's total staff number over 500 people. The main office is in Edinburgh. www.scottishsalmon.com

Scottish Sculpture Workshop (SSW) - sww.org.uk SSW is an internationally renowned site of learning, exchange and production, based within the rural village of Lumsden, Aberdeenshire in North East Scotland. The facilities on site, surrounding landscape and programme of residencies and projects support artistic ambition on multiple levels and provides the necessary conditions to develop making in its plurality. SSW believes everyone is a producer of culture and that their voices, skills and knowledges are vital to encourage diverse and inclusive forms of art to emerge.

Once described by The Guardian as "theatrical excavators of American culture, American dreams and the American psyche," **the TEAM** is a Brooklyn-based ensemble of 15 core members and a continually expanding group of associate artists. The company creates all of its work collaboratively, drawing inspiration from the news, under-examined histories, YouTube videos and pop culture, and on-the-ground research (including a month spent living in a foreclosed home in Las Vegas). This research becomes the jumping off point for original writing and staging. The company and its creative process were the subject of a 2013 feature-length documentary, *The TEAM Makes a Play*, directed by Emmy Award Winner Paulette Douglas. The TEAM is currently at work with *Reconstruction (Still Working but the Devil Might Be Inside)*, which wrestles with *Gone with the Wind* as a confederate monument still standing over the American landscape. In this American delirium of our past and present, ancient communities are meeting in the woods and the devil might need to be exorcised from our television. Featuring a radically expanded company of artists, *Reconstruction* will be a work that is full to the brim with the history, innovations, and revelations of a diverse team ranging in age from 23 to 94. The collaborating artists behind *Reconstruction* are: Brenda Abbandandolo, Jessica Almasy, Denée Benton, Jhanaë Bonnick, Frank Boyd, Vinie Burrows, Rachel Chavkin, André De Shields, Jerome Ellis, Jill Frutkin, Amber Gray, Jeremy O. Harris, Matt Hubbs,

Modesto “Flako” Jimenez, Libby King, Ian Lassiter, Zhailon Levingston, Jake Margolin, James Monaco, Kristen Sieh, and Nick Vaughan. The company presented Primer for a Failed Superpower, a two-night-only concert event featuring a multigenerational band of teenagers, TEAM performers, and Baby Boomers, in August 2017. Since its founding in 2004, the TEAM has created 11 original works including Roosevelvis and Mission Drift (Scotsman Fringe First Award, 2011 Edinburgh International Festival Fringe Prize, 2011 Herald Angel Award). Their work has been seen in New York at the Public Theater, PS122, Vineyard Theatre, Ohio Theatre, The Bushwick Starr, and New York Live Arts; nationally at ArtsEmerson, A.R.T., Walker Art Center, Playmakers Repertory Theatre, and the UMS/University of Michigan; and internationally at the National Theatre, Royal Court Theatre, Barbican, Almeida Theatre, and Battersea Arts Centre in London; the Edinburgh International Festival; Culturgest in Lisbon; the Salzburg Festival; Galway Festival; Perth International Arts Festival; and Hong Kong Arts Festival.

Théâtre PÀP's work always revolves around text, to sharpen the thinking of its artistic collaborators and audiences, and allow them to connect with the pulse of the world. The company focuses on the synergy between performers and designers during the artistic process, to create a holistic collaborative exchange and a distinct aesthetic. For over 40 years, the PÀP (Petit À Petit) has been promoting Quebec's francophone dramaturgy. Based in Montreal since 1978, the company has also toured throughout Canada and Europe.

THANK YOU TO OUR PARTNERS

