



PRESS RELEASE 2020

**NATIONAL THEATRE
OF SCOTLAND'S
2020 SEASON**

nationaltheatrescotland.com

10 PRODUCTIONS

**THREE LARGE-SCALE COMMUNITY
PARTICIPATORY PROJECTS**

A BALL

A POP-UP FESTIVAL

A DIGITAL AUGMENTED REALITY APP

**TWO YEAR-LONG PROGRAMMES OF
WORK:**

**THEATRE IN SCHOOLS SCOTLAND
ENGINE ROOM (ARTIST DEVELOPMENT
PROGRAMME)**

**... TAKING PLACE IN OVER 50 LOCATIONS,
IN SCOTLAND AND BEYOND.**

**NATIONAL THEATRE
OF SCOTLAND'S
2020 SEASON**

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“We believe that theatre matters now more than ever. We take great pride and reassurance in looking to a nation of artists who can reflect the times in which we are living back at us, and help us imagine new possibilities for society.

We remain committed to the people, places and passions that are unique to Scotland and enable us as a nation to celebrate the diversity and strength of our culture, despite the wider uncertainties we face.

Our 2020 programme features a line-up of heroic and sometimes villainous characters, real and imagined, through whose eyes we can view Scotland's complex past and present. We celebrate the unique talent of Scotland's artists and their ability to use new and ancient myths and stories to comment on our future.”

CAROLINE NEWALL
ACTING ARTISTIC DIRECTOR OF THE NATIONAL THEATRE OF SCOTLAND

WORLD PREMIERES AND NEW PRODUCTIONS INCLUDE:

The Enemy, a provocative and timely new adaptation of Henrik Ibsen's classic stage play *An Enemy of the People* from writer **Kieran Hurley** and director **Finn den Hertog**. Transporting the setting to a once-proud industrial town, the production will tour town halls and civic spaces across west and central Scotland.

Medea, Liz Lochhead's thrilling Scots-language adaptation of the timeless Greek tragedy, returns to the stage at the 2020 Edinburgh International Festival, directed by **Michael Boyd** and with **Adura Onashile** taking on the eponymous role.

Enough of Him, a new co-production with Pitlochry Festival Theatre, focussing on the remarkable true story of Joseph Knight, an African man brought to Scotland as a slave by plantation owner John Wedderburn, who later challenged his status as a slave in court. The production opens at Pitlochry Festival Theatre before touring to Perth and Edinburgh. Written by May Sumbwanyambe, and directed by Justin Audibert.

Ferry Tales, a charming celebration of the waters surrounding Scotland's western isles and the voyages over them made by thousands of locals, workers and visitors each year. The production, written by **Isobel McArthur**, directed by **Lu Kemp**, and featuring music from folk singer **Josie Duncan**, will pop-up on three of Scotland's ferry routes in April 2020. Supported by EventScotland's Year of Coasts and Waters 2020 Events Fund, and created with the support of Caledonian MacBrayne & their ferries.

Ghosts, a brand-new multimedia project from **Adura Onashile**, taking the form of an emotional guided tour through a free augmented reality app. Audience phones will become a window into Glasgow's often unspoken history with the slave trade, allowing them to meet the ghosts of the city's painful past and its effects on the present.

Hamlet, an innovative new take on the Shakespeare classic from **Stewart Laing** which brings the play's youthful voices to the fore, exploring the language of Shakespeare and questioning who really has ownership over it. A co-production with the Tron Theatre, where the production will premiere in Autumn 2020.

Who Killed Katie? Multi-talented theatre-maker **Rob Drummond** returns to the Edinburgh Festival Fringe with a new one-man show about a mysterious murder in a Scottish town. A murder that remains unsolved... Directed by **Orla O'Loughlin**, the production will take aim at our enduring fascination with true crime stories.

Absolutely, Awesome, Affirmative sees National Theatre of Scotland's Artist-in-Residence **Nic Green** unveil an intriguing meditation on truth that is part TED talk, part shopping channel special, and part showbiz hypnotism. Full of opulent theatricality and visual flair, the production opens as part of Take Me Somewhere festival in May 2020.

SPECIAL PROJECTS

The monthly **LGBTI+ Elders Social Dance Club** events continue throughout the first half of 2020 in Glasgow and Inverness, with pop-up social dance clubs also appearing in Perth, Edinburgh, Stornoway, Ayr, Lyth and Rothesay.

The Coming Back Out Conversation sees the National Theatre of Scotland, All The Queen's Men, Eden Court and Luminare and LGBT Health and Wellbeing working alongside agencies and organisations in Scotland to hold the country's first national forum about LGBTI+ people and ageing, hosted at the National Theatre of Scotland's Rockvilla HQ.

The Coming Back Out Ball project culminates in a spectacular evening event at Glasgow's Old Fruitmarket in an event filled with extravagance, powerful performances, drag queens, live music, and special guests, all hosted by the fabulous **Karen Dunbar**. Featuring performances from **Horse McDonald, Jo Clifford** and **Dean Atta**. A National Theatre of Scotland and All The Queens Men co-production, presented in partnership with Eden Court and Luminare, in association with Glasgow City Council.

NEW PARTICIPATORY INITIATIVES AND FESTIVALS

Award-winning participatory youth project **The Agency**, from Battersea Arts Centre and Contact Theatre, arrives in Scotland for the first time, with engagement beginning in the National Theatre of Scotland's North-Glasgow neighbourhood from Summer 2020.

Paisley People's Theatre Project is a new participatory project for 2021, and will see the story of Paisley's momentous past at the heart of a new collaboration between the National Theatre of Scotland, Slung Low, Renfrewshire Leisure and the people of the historic town. Produced as part of Renfrewshire Council's Future Paisley Programme, which follows the legacy of Paisley's bid to become the UK City of Culture for 2021, engagement for the production will begin in Summer 2020.

Just Start Here, the National Theatre of Scotland's pop-up festival of Scottish artists and collaborative performance, returns for its third year in 2020. Taking place in Dumfries on 28 and 29 February, the festival will be presented in collaboration with high street venue and pioneering artistic community organisation The Stove Network.

RETURNING PRODUCTIONS

The Cheviot, the Stag, and the Black Black Oil returns for a new Scottish tour in 2020. Beginning with a visit to Glasgow's Pavilion Theatre, a first for the National Theatre of Scotland. Director **Joe Douglas's** production of **John McGrath's** legendary play will then embark on a rousing and rollicking rural tour across the highlands and islands. A National Theatre of Scotland production in association with Dundee Rep Theatre and Live Theatre.

Thank You Very Much, Claire Cunningham's witty and glitzy dance production, a co-production with Manchester International Festival, travels to London for performances as part of the Dance Umbrella Festival, where Claire and her ensemble of leading disabled performers invite audiences to join them as they pull back the curtain on the glittering and mysterious world of the tribute artist.

The Korean-language adaptation of **Let The Right One In, John Tiffany** and **Jack Thorne's** hit stage adaptation, first seen in 2016 returns for new performances in Seoul, South Korea, from April 2020. A Seensee Company presentation, with Bill Kenwright and Marla Rubin Productions Ltd.



THE YEAR IN BRIEF:

FEBRUARY

Just Start Here, the National Theatre of Scotland's annual festival celebrating emerging artists and collaborative performance, arrives in Dumfries for two days of exhilarating live performance, music, food and drink, and performative happenings across the town on 28 and 29 February. Presented in collaboration with The Stove Network.

APRIL

Ferry Tales: enchanting musical stories celebrating the waters surrounding Scotland's western isles, and the voyages made over them, set sail on three of Scotland's major ferry routes from 07 to 25 April. Written by Isobel McArthur, directed by Lu Kemp with music and lyrics by Josie Duncan. A community programme in Caignure, Stornoway and Rothesay runs alongside. Supported by EventScotland's Year of Coasts and Waters 2020 Events Fund, with the support of Caledonian MacBrayne & their ferries

The Enemy, a provocative and timely Scottish adaptation of Henrik Ibsen's *An Enemy of the People* from award-winning writer Kieran Hurley and director Finn den Hertog, begins a Scottish tour of town halls and civic spaces from 25 April to 09 May.

John McGrath's rousing **The Cheviot, the Stag, and the Black Black Oil** returns for a new tour in 2020, following the sell-out success of its 2019 revival. The production will open at Glasgow's famous Pavilion Theatre before embarking on a rural Scottish tour. A National Theatre of Scotland, in association with Dundee Rep Theatre and Live Theatre. Touring from 30 April through to June 2020.

Let The Right One In, the thrilling stage adaptation from director John Tiffany, returns to South Korea with a re-staging of the ambitious Korean-language adaptation first seen in 2016. The restaging will be presented in Seoul from 30 April to 05 June. A Seensee Company presentation, with Bill Kenwright and Marla Rubin Productions Ltd

MAY

Absolutely, Awesome, Affirmative the radical new project written and directed by the National Theatre of Scotland's Artist-in-Residence Nic Green, will premiere as part of Take Me Somewhere Festival in Glasgow on 15 & 16 May.

JUNE

The Coming Back Out Conversation sees the National Theatre of Scotland and All The Queen's Men, Eden Court, Luminare and LGBT Health and Wellbeing, working alongside agencies and organisations in Scotland to hold the first national forum about LGBTI+ people and ageing, taking place at Rockvilla on 11 June

The Coming Back Out Ball project culminates in a spectacular final event, an evening of extravagance, music, spoken word, speeches, drag queens and performances by special guests taking place at Glasgow's Old Fruitmarket on 13 June. A National Theatre of Scotland and All The Queens Men co-production, in partnership with Eden Court and Luminare, in association with Glasgow City Council.

JULY

Engagement begins for the **Paisley People's Theatre Project**, a new initiative marking the legacy of Paisley's UK City of Culture bid, which will result in a large-scale community production in the town in 2021. A co-production between National Theatre of Scotland, Slung Low and Renfrewshire Leisure through Renfrewshire Council's Future Paisley programme.

AUGUST

Liz Lohead's fierce and powerful **Medea** returns to the stage in an all-new production. Directed by Michael Boyd and featuring Adura Onashile in the title role, **Medea** will open at The Hub as part of the Edinburgh International Festival in August.

Rob Drummond returns to the Edinburgh Festival Fringe with **Who Killed Katie?**, a twisting investigation into a forgotten murder case which aims to confront our enduring fascination with true-crime stories.



SEPTEMBER

Hamlet, an innovative new take on the timeless Shakespeare play from National Theatre of Scotland Associate Director Stewart Laing, opens at the Tron Theatre, Glasgow. A National Theatre of Scotland, Tron Theatre, and Untitled Projects co- production, supported by Creative Scotland.

The Agency, the award-winning project developed by Battersea Arts Centre and Contact Theatre arrives with National Theatre of Scotland, and begins engagement with local young people in North Glasgow.

OCTOBER

Enough of Him, the new production from writer May Sumbwanyambe and director Justin Audibert, opens as part of Black History Month, telling the remarkable true story of Joseph Knight. A co-production with Pitlochry Festival Theatre, it opens there before visiting Perth Theatre, and the Traverse Theatre from 16 October to 14 November.

Thank You Very Much, the critically-acclaimed project from choreographer and performer Claire Cunningham, returns for new performances as part of London's Dance Umbrella Festival. Commissioned by Manchester International Festival, National Theatre of Scotland, and Perth Festival and co-commissioned by Dance Umbrella and tanzhaus nrw. Produced by Manchester International Festival and National Theatre of Scotland.

NOVEMBER

Ghosts, an immersive new digital project and walking tour from Acura Onashile, will take place in Glasgow's Merchant City, bringing the area's dark history to life through a specially developed free app.

THROUGHOUT 2020

Ahead of the ***Coming Back Out Ball***, the massively successful monthly ***Social Dance Clubs*** continue in both Inverness and Glasgow, along with pop-up clubs at other locations offering the LGBTI+ elder community the chance to meet new people and celebrate community across Scotland.

Theatre in Schools Scotland returns following the huge success of its initial three- year pilot, continuing to tour world-class childrens' theatre and dance performance to Scotland's schools and nurseries throughout 2020. Produced by the National Theatre of Scotland and Imagineate, and supported by the Scottish Salmon Company.

The National Theatre of Scotland's year round programme for artist development, ***Engine Room*** offers up a new menu of discussions, drop-in's, sector conversations, workshops and artist opportunities at Rockvillage and across Scotland.

**THE FULL
2020
PROGRAMME**

NATIONAL THEATRE OF SCOTLAND PRESENTS

THE ENEMY



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

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

The Enemy is a provocative and timely drama about corruption, a changing media landscape, and what it means to hold power to account in a post-truth political world. Featuring a brooding original soundtrack and startling live video, **The Enemy** is a uniquely Scottish take on Ibsen's timeless work.

The production will embark on an evocative tour of towns across west and central Scotland, including stops in Lanark, Clydebank, Darvel, Dunoon, and Dumfries, where it will perform exclusively in town halls and civic spaces. This will mark the first time that a version of the classic play has been staged in Scotland for over forty years.

By **Kieran Hurley** after Henrik Ibsen's '*An Enemy of the People*'

Directed by **Finn den Hertog**, AV design by **Lewis den Hertog**, design by **Rosanna Vize**, music composed by **Kim Moore**, lighting design by **Lizzie Powell**, sound design by **Matt Padden**
Cast includes **Gabriel Quigley**

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

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

Touring to Lanark Memorial Hall (25 April);
Clydebank Town Hall (28-29 April); **Darvel Town Hall** (01-02 May); **Queen's Hall, Dunoon** (05-06 May); **Eastbrook Hall, Dumfries** (08-09 May)
Opening performance at Clydebank Town Hall on 29 April 2020

Join the conversation: **#THEENEMY**

NATIONAL THEATRE OF SCOTLAND PRESENTS

MEDEA



Nearly twenty years from its original tour, Liz Lochhead's fierce and powerful adaptation of *Medea*, the classic Greek tragedy, returns in a new staging from the National Theatre of Scotland. The production will premiere as part of the Edinburgh International Festival in August 2020.

A tale of horror and the breaking of the ultimate taboo- or the snuffing out of the future- *Medea* is undoubtedly *the* classic drama of the elemental, eternal war of the sexes. Of hold- your-breath heartbreak and revenge.

Refugees in Corinth, Medea and Jason, clinging together, have struggled to bring up their beloved offspring in this alien and unsympathetic society. Now Jason has a plan to better integrate himself. Unfortunately, this involves abandoning his wife, the mother of his children... Spurned, destitute, desperate, Medea is forced to exact her terrible retribution.

Former Scots Makar Liz Lochhead brings a modern, feminist edge to the timeless Euripides play, in a contemporary Scots-language re-telling packed with lyrical intensity and poetic flair.

Adapted by **Liz Lochhead** after Euripides Directed by **Michael Boyd**

Cast includes **Adura Onashile**

The title role will be played by award-winning performer **Adura Onashile**, while the production will be directed by **Michael Boyd**, former Artistic Director of the Royal Shakespeare Company. This production marks his homecoming to Scotland's stages, where he began his career as the founding Artistic Director of the Tron Theatre in Glasgow.

Former Scots Makar Liz Lochhead's *Medea* was first staged in Glasgow in 2000 by Theatre Babel, directed by Graham McLaren and with Maureen Beattie in the starring role. The production went on to tour nationally, as well as visiting the Edinburgh Festival Fringe in both 2000 and 2001, where it played to critical and audience acclaim.

The National Theatre of Scotland previously visited The Hub with its upscaled re-staging of David Greig's warm-hearted romance *Midsummer*, which was presented in co-production with the Edinburgh International Festival in 2018. Most recently the Company presented *Red Dust Road* and *Total Immediate Collective Imminent Terrestrial Salvation* as part of the 2019 festival programme.

At The Hub throughout the Edinburgh International Festival in August 2020

Join the conversation: **#MEDEA2020**

THE NATIONAL THEATRE OF SCOTLAND AND
PITLOCHRY FESTIVAL THEATRE PRESENT

ENOUGH OF HIM



Part of the Coalition for Racial Equality and Rights
Black History Month 2020 programme.

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

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

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

Written by May Sumbwanyambe, and directed by Justin Audibert, this compelling domestic drama focuses on the power dynamics at play between slaves and free men, servants and masters, and husbands and wives.

Joseph Knight became a notable figure in a landmark legal battle that saw him successfully bring a freedom suit against his former master, challenging his status as a slave in the Scottish courts. The victory saw Knight become a free man, and a judgement that effectively established that Scots law could not uphold the institution of slavery, a ruling that would have profound consequences on Scotland's historical ties with slave-owning. May Sumbwanyambe previously wrote *The Trial of Joseph Knight*, a drama focussing on the trial and its case, which was broadcast as a radio play on BBC Radio 4 in 2018.

By **May Sumbwanyambe**, directed by **Justin Audibert**

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

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

Enough of Him will premiere at the Pitlochry Festival Theatre and sees the National Theatre of Scotland collaborate with the award-winning venue for the first time. Following this the production will tour to Perth Theatre and Edinburgh's Traverse Theatre, as part of a special tour marking Black History Month.

Touring to Pitlochry Festival Theatre (16 Oct – 01 Nov); **Perth Theatre** (04 – 07 Nov); **Traverse Theatre, Edinburgh** (10 – 14 November)
Opening performance at Pitlochry Festival Theatre on 17 October 2020

Join the conversation: **#ENOUGHOFHIM**

NATIONAL THEATRE OF SCOTLAND PRESENTS

FERRY TALES



Supported by EventScotland's Year of Coasts and Waters 2020 Events Fund, with the support of Caledonian MacBrayne & their ferries.

Ferry Tales celebrates the waters surrounding Scotland's western isles and the voyages over them made by thousands of locals, workers and visitors each year.

With the help of local communities and world class artists, **Ferry Tales** will bring an enchanting musical tale, told using English, Gaelic, and BSL (British Sign Language), to three of Scotland's major ferry routes: Wemyss Bay - Rothesay, Ullapool – Stornoway and Oban – Craginure.

Written by Isobel McArthur and directed by Lu Kemp, and featuring songs by Scottish folk singer Josie Duncan, **Ferry Tales** will draw inspiration from real community stories and experiences to create the short, immersive tales, told through storytelling and song by an ensemble of talented actors.

Upon the ferries audiences will find a world all its own, a 'journey time' where all bets are off and anything can happen. A world within worlds where, in amongst the red plastic chairs and bolted-down tables, they can discover pop-up performances and chance encounters, each designed to delight old and young alike.

At the end of the voyage they will be welcomed and immersed in inspiring local tales, where the ordinary becomes fantastical and the truth is funnier than fiction. Fusing magical music, words and song, the beautiful, bespoke stories featured in **Ferry Tales** will find meaning in the mundane and romance in everyday life, reflecting the warm heart of Scotland's coastal communities.

By **Isobel McArthur**

Directed by **Lu Kemp**, music and lyrics by **Josie Duncan**

Ferry Tales forms part of Scotland's Year of Coasts and Waters 2020, a year-long programme of events, activities and ideas all shining a spotlight on the impact our waters have had on Scotland, from the formation of beautiful natural features to the creation of our national drink – whisky.

On selected CalMac ferry routes Wemyss Bay to Rothesay, Ullapool to Stornoway, Oban to Craginure from **07 to 24 April 2020**

Performance schedule on the ferries to be announced.

Join the conversation: **#FERRYTALES**

NATIONAL THEATRE OF SCOTLAND PRESENTS

GHOSTS



A new, immersive digital experience through Glasgow's Merchant City in November 2020

On the run, with his freedom and perhaps even his life at stake, a young boy in 18th Century Glasgow flees through the streets of The Merchant City, evading the watchful eyes of those who want to capture him.

Ghosts is an innovative and immersive new project from Adura Onashile, alongside her creative team, taking the form of an emotional guided tour through a free augmented reality app. Audience phones will become a window into Glasgow's often unspoken history with the slave trade, allowing them to meet the ghosts of the city's painful past and its effects on the present.

Audiences will be invited to download the app, plug in their headphones, and immerse themselves in this haunting AR experience exploring Scotland's collective amnesia of slavery and wealth, empire and identity, and of being lost in space and time. **Ghosts** will take audiences on a physical and emotional journey, walking through the heart of modern Glasgow, and bringing to virtual life the lingering echoes of Scotland's slave trading past.

Lead artist Adura Onashile has worked with visual artist Adebusola Ramsay, composer Niroshini Thambar, and developers at immersive design outfit Brightside Studios to explore the legacies of Glasgow's past through augmented reality combined with stunning projection mapping to tell a fascinating digital story about the city.

The story at the heart of **Ghosts** is based on the University of Glasgow's Runaway Slave project, which has seen the creation of a searchable archive of hundreds of real newspaper advertisements that were published by the city's slave-owners seeking,

and often rewarding, the capture and return of the enslaved people who had escaped their service.

Glasgow, despite its historical connections, has also begun to play a lead role in acknowledging its former ties to the slave trade. The University of Glasgow recently became one of the first educational institutions in the United Kingdom to attempt to openly atone for its historical links to the slave trade, announcing that it would pay £20 million as part of a restorative justice scheme.

Writer and Director **Adura Onashile** Digital Artists **Brightside Studios**, Sound Designer and Composer **Niroshini Thambar**, Visual Artist **Busola Ramsay**

Adura Onashile 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 is currently the National Theatre of Scotland's Artist-in-Residence and will also appear in the Company's 2020 production of **Medea**, which premieres at the Edinburgh International Festival in August.

Ghosts will be available to download for free in November 2020

Join the conversation: **#NTSGHOSTS**

A NATIONAL THEATRE OF SCOTLAND TRON THEATRE,
AND UNTITLED PROJECTS CO-PRODUCTION

HAMLET



“What are we to do in our information-saturated age?
Do we know too much to be able to act?
Have we all become Hamlet in the tragedy of modern
life?”

Jamieson Webster & Simon Critchley,
The Hamlet Doctrine, 2013

Ophelia, Horatio, Laertes and Hamlet are alienated
from the older generation, feeling powerless to
change things and disillusioned with life. Yet their
souls remain alive with rebellion.

Adapted by the National Theatre of Scotland’s
Associate Director Stewart Laing, **Hamlet** is an
innovative new production that brings the play’s
youthful voices to the fore, magnifying their feelings
as they navigate their lives in a world where the
corruption of politics surrounds them and the future
often feels hopeless.

This is **Hamlet** for a new generation, one that will
recognise the challenges faced by these young
people and the toll it takes on their mental health. The
piece will explore the language of Shakespeare, who
has ownership of it, who has the right to speak it, and
what constitutes speaking it “properly”. This **Hamlet**
will challenge the received wisdom that Shakespeare
can only be delivered by those with entitlement, and
ask vital questions of class and access to education.

By **William Shakespeare**

Adapted and directed by **Stewart Laing**

Hamlet is Stewart’s second project in his role as
Associate Director with the National Theatre of
Scotland, following the success of 2019’s dynamic
performance event **Them!**. He has previously
worked with the Company on the ambitious meta-
theatrical event show **Paul Bright’s Confessions
of a Justified Sinner**. **Hamlet** will be presented in
co-production with the Tron Theatre and Stewart’s
company Untitled Projects with support from Creative
Scotland.

Hamlet sees the National Theatre of Scotland and
the Tron Theatre collaborate for the first time since the
2018 production **Ma, Pa, & the Little Mouths**, by
playwright Martin McCormick, which was presented
as part of the Tron’s Mayfesto festival before touring
to Edinburgh’s Traverse Theatre. The show was
developed as part of a new partnership conceived to
create more opportunities to put new plays on stage,
which also saw the staging of Frances Poet’s award-
winning production **Gut**.

At the Tron Theatre, Glasgow, in Autumn 2020

Join the conversation: **#HAMLET2020**

A NATIONAL THEATRE OF SCOTLAND PRODUCTION

WHO KILLED KATIE?

In December of 2015, a gruesome crime took place in a small Scottish town. After the investigation faltered the event quickly faded from many people's memories, but when Rob Drummond stumbled upon the reports years later, he couldn't help but be drawn into the case.

Inspired by our enduring fascination with true crime stories, multi-talented theatre-maker Rob Drummond turns investigative journalist for this new one-man show about a mysterious murder in a Scottish town. A murder that remains unsolved.

Using detailed reconstruction, court transcripts, witness statements and interviews, this multi-media performance will leave no stone unturned in the quest to find out, once and for all, what really happened to Katie on that December night.

Probing at why we've all become obsessed with true-crime tales, Rob Drummond asks the audience to look again at this tragedy. The case that has perplexed police for years may very well be cracked at last.

Written and Performed by **Rob Drummond**
Directed by **Orla O'Loughlin**

Rob Drummond is an award-winning theatre-maker and performer. His hands-on approach to projects has seen him previously take to the stage as a wrestler, a magician, and a dating guru. His wide-ranging work has included previous Edinburgh Festival Fringe hits *In Fidelity* and *Bullet Catch*, as well as *The Majority* (National Theatre), *Grain in the Blood* (Traverse), and the first stage version of beloved Scottish comic strip *The Broons* (Selladour).

Alongside fellow 2020 artists Claire Cunningham, Kieran Hurley, and Nic Green, Rob was also previously part of the National Theatre of Scotland's Auteurs Project, which aimed to develop new work from a group of exciting young Scottish theatre-makers, before presenting their projects as part of The Arches' Behaviour Festival in 2013. His other National Theatre of Scotland projects have included *Mr Write* and *Dear Scotland*.

At the Edinburgh Festival Fringe in August 2020

Join the conversation: **#WHOKILLEDKATIE?**

A NATIONAL THEATRE OF SCOTLAND PRODUCTION

ABSOLUTELY, AWESOME, AFFIRMATIVE



Absolutely, Awesome, Affirmative is a radical new project from Nic Green, exploring how we believe – in fact, in nature, in truth, and in ourselves – and how that belief can be targeted, twisted, and shaped into whatever we want it to be.

Step into a world of constant self-refinement. Two performers engage in a continuous verbal scuffle, bringing streams of empty promises into a gradually saturated space. Filled with voices and bodies, everything slowly crumbles into a non-place, stripped of meaning, of truth.

Part TED talk, part shopping channel special, part showbiz hypnotism, the stage becomes a post-truth world of opulent theatricality, visual flair, and driving soundscapes.

In a world drowning in a flow of news, expert opinions, and more-or-less believable facts, is there any real meaning left? Or does everything stand completely void, lone symbols of the things they once signified?

Written and Directed by **Nic Green**, designed by **Rachel O'Neill**, sound design by **Yas Clarke**, video design by **Kim Beveridge**
Cast is **Rosana Cade** and **Laura Bradshaw**

Absolutely, Awesome, Affirmative will premiere as part of Take Me Somewhere, Glasgow's festival of contemporary performance. In 2018 the National Theatre of Scotland brought two productions to the city as part of the festival programme: ***As Far As My Fingers Will Take Me***, and ***Unexploded Ordnances (UXO)***. The Company also supports the Adrian Howells Award for Intimate Performance, an opportunity for a UK artist to develop and present an early staging of a new performance-based project as part of the Take Me Somewhere festival programme.

Nic Green is currently the National Theatre of Scotland's Artist in Residence. Her 2019 project ***LIKE FLYING*** saw her work with teenagers from two Scottish schools, alongside artists from All or Nothing Aerial Dance Theatre, to present an interactive promenade theatre piece, staged in the school's corridors and performed by the teenagers themselves. The production was created in partnership with **SAMH (Scottish Association for Mental Health)** and was created in response to the growing levels of anxiety in teenagers across Scotland

At Tramway, Glasgow on 15 and 16 May 2020 as part of Take Me Somewhere festival
Opening performance at 7.30pm on 16 May 2020

Join the conversation:

#ABSOLUTELYAWESOMEAFFIRMATIVE

THE NATIONAL THEATRE OF SCOTLAND, IN
ASSOCIATION WITH DUNDEE REP THEATRE AND LIVE
THEATRE, NEWCASTLE PRESENTS

THE CHEVIOT, THE STAG, AND THE BLACK, BLACK OIL



Following the sold-out success of its 2019 tour, John McGrath's legendary ***The Cheviot, The Stag, and the Black, Black Oil*** returns for a new Scottish tour in 2020.

One of the country's most iconic and influential plays, ***The Cheviot, The Stag, and the Black, Black Oil*** was first staged by the 7:84 Theatre Company in the 1970s, becoming a cornerstone of contemporary Scottish theatre. Successfully restaged by director Joe Douglas in 2015, the show was produced by the National Theatre of Scotland in 2019, visiting art centres and rural communities across Scotland before the play's English premiere at Newcastle's LiveTheatre.

The 2020 tour will open in Glasgow with a two-week engagement at the city's famous Pavilion Theatre, marking the first time that a National Theatre of Scotland production has visited the historic venue.

The show will then embark on a rural tour, visiting venues in Achiltibuie, Rogart, St Andrews, Musselburgh, Peebles, and Dumfries, as well as returning to Dundee Rep Theatre, where director Joe Douglas's revived production broke box office records in 2015. Further tour dates for the production will also be announced at a later date.

More than forty-five years on from its original tour, John McGrath's pivotal political play has lost none of its vitality and relevance. A multi-talented ensemble cast of actor/musicians chart a rousing and rollicking course through Scotland's history, expertly weaving, songs, poems, scenes and sketches into a piece of theatre with the feel of 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 the people that work on them 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.

"a quintessentially Scottish piece of theatre"
The Guardian

"arguably the single most important show in the history of Scottish theatre" The Scotsman

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**.

Opening at the **Pavilion, Glasgow** (30 April to 09 May); **Coigach Hall, Achiltibuie** (12 May); **Pittentrail Hall, Rogart** (14 May); **The Byre, St Andrews** (16 May); **Brunton Theatre, Musselburgh** (19 May); **Eastgate Theatre, Peebles** (20 May); **Dumfries & Galloway Arts Festival** (22 – 23 May) and **Dundee Rep Theatre** (26 to 29 May).

Opening performance at the Pavilion Theatre, Glasgow on 01 May 2020

Full tour dates and booking info:
nationaltheatrescotland.com

Join the conversation: **#CHEVIOT**

MANCHESTER INTERNATIONAL FESTIVAL AND
NATIONAL THEATRE OF SCOTLAND PRESENT

THANK YOU VERY MUCH



★★★★

“compelling and illuminating.”

THE GUARDIAN

Thank You Very Much, Claire Cunningham’s ambitious and powerful meditation on identity and performance, returns to the stage in 2020. The production will tour to London as part of the Dance Umbrella Festival in October.

The production is a first-time collaboration between the National Theatre of Scotland and Manchester International Festival, where it premiered to critical acclaim in July 2019 before touring to Dusseldorf and Glasgow later in the year.

Thank You Very Much sees Claire Cunningham and her ensemble of leading disabled performers invite audiences to join them as they pull back the curtain on the glittering and mysterious world of the tribute artist. ***Thank You Very Much*** takes to the floor with wit, glitz and a pulsating soundtrack. A performance that navigates up, down and all around society’s ideas of normality, and shakes up the myth of how bodies should be. The dancers pull on their sparkling costumes and ask: Who have we been trying to be all our lives? Has it ever been our choice? And what really is “the wonder of you”?

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 by **Manchester International Festival, National Theatre of Scotland, and Perth Festival** and co-commissioned by **Dance Umbrella** and **tanzhaus nrw**. Produced by **Manchester International Festival** and **National Theatre of Scotland**.

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 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-disabledbodies).

Thank You Very Much is commissioned by Manchester International Festival, National Theatre of Scotland and Perth Festival, and co-commissioned by Dance Umbrella and tanzhaus nrw. Produced by Manchester International Festival and National Theatre of Scotland.

At Dance Umbrella Festival, London, in October 2020

Join the conversation: **#TYVM**



SEENSEE COMPANY PRESENTS, WITH BILL
KENWRIGHT AND MARLA RUBIN PRODUCTIONS LTD,
THE NATIONAL THEATRE OF SCOTLAND PRODUCTION OF

LET THE RIGHT ONE IN

Let The Right One In returns to Seoul with a re-staging of the ambitious Korean adaptation first seen in 2016. The restaging will be performed entirely in Korean, with a new Korean cast taking on the roles, and will be presented at Seoul Art Centre's CJ Towol Theatre.

Let the Right One In is a stage adaptation of the hit Swedish novel and film, a brutal and tender vampire myth told through the turbulence of a coming-of-age romance. Oskar, a lonely boy from a broken home, is bullied at school and longing for friendship. Eli, the young girl who moves in next door, doesn't attend school and rarely leaves home. When a series of mysterious killings plagues the neighbourhood, these two young misfits, sensing in each other a kindred spirit, forge a deep connection. But the shocking truth about one of them tests their young friendship and love beyond all imaginable limits.

First presented in Scotland in 2013, the production is directed by Tony and Olivier award-winning director John Tiffany (*Black Watch, Once*), and adapted for the stage by Jack Thorne following the international success of the original Swedish movie and the subsequent Hollywood film, based on John Ajvide Lindqvist's hitnovel.

A stage adaptation by **Jack Thorne** based on the Swedish novel and screenplay of the film by **John Ajvide Lindqvist**,
Directed by **John Tiffany**, Associate Director **Luke Kernaghan**, Movement Director – **Steve Hoggett**, Associate Movement Director – **Jennifer Rooney**, Designer **Christine Jones**, Associate Designer- **Bret Banakis**; Lighting Designer- **Chahine Yavroyan**; Sound Designer- **Gareth Fry**; Associate Costume Designer- **Aileen Sherry**; Special Effects Designer- **Jeremy Chernick**, Associate Special Effects Designer- **Niamh O'Meara**;

The creative team also includes Olivier Award-winning associate director Steven Hoggett (*Black Watch, Beautiful Burnout, American Idiot*), music by Icelandic composer by Ólafur Arnalds, set design by Tony award-winner Christine Jones, lighting design by Chahine Yavroyan, sound design by Gareth Fry and special effects design by Jeremy Chernick. The production enjoyed a critically acclaimed run at Dundee Rep Theatre before touring to London's Royal Court Theatre, and Apollo Theatre, London, as well as St Ann's Warehouse in New York. In 2014 it won the South Bank Sky Arts Award for Best Theatre.

This Korean-language adaptation was first staged in 2016. It followed on from a Japanese production of National Theatre of Scotland's one-man production of *Macbeth* in 2015, with celebrated actor Kuranosuke Sasaki inheriting the role played by Alan Cumming in 2012.

At the CJ Towol Theater, Seoul Art Centre, South Korea, from 30 April to 05 June 2020

Join the Conversation: **#LTROI**

NATIONAL THEATRE OF SCOTLAND AND THE STOVE
NETWORK PRESENT

JUST START HERE

A festival of new work and Scottish artists
Part of the National Theatre of Scotland's **Engine Room** programme

Just Start Here, the National Theatre of Scotland's pop-up festival of Scottish artists and collaborative performance, returns for its third year in 2020. Taking place in Dumfries on 28 and 29 February, the festival will be presented in collaboration with high street venue and pioneering artistic community organisation The Stove Network.

The two-day festival will feature contributions and new work-in-progress theatre and performance from Dumfries-based Scottish talent, along with live music, discussions, food and drink, and creative happenings throughout the town.

Micro-festival **Behavin'?** will take over the streets of Dumfries, with artistic happenings in locations throughout the centre and beyond to invite audiences to peer beneath the belly of the town and experience a new kind of experiment with public space.

As well as pop-up performance out on the high street, **Just Start Here** will take over three spaces in the town: disused shop-front turned gallery space The Oven, local social and working men's club The Railway Club, and Stove Network HQ The Stove. There will be pop-up performances of **Lone Wolves**, a new project from artist Katherina Radeva of multi-award-winning theatre company Two Destination Language, as well as a new solo work from award-winning choreographer and performer Mele Broomes. Dumfriesshire-based musician Stuart Macpherson, filmmaker Emma Dove, and sound recordist Pete Smith present the latest iteration of their Solway to Svalbard project exploring the links between Dumfries and Galloway and the High Arctic.

Just Start Here will also see contributions from

artists and groups such as Ashanti Harris, Sue Zuki, //BUZZCUT//, as well as live music performances, provocative talks, discussions and debates led by Nic Green and Stewart Laing on the arts' relationship to place and community, and how artists can successfully navigate the "gig economy" of the sector.

Just Start Here is a playground for Scottish artists: a space to share and generate ideas, art and provocations, and to spark new collaborations across art-forms as well as offering a curated and supported platform for bold, vital work to find its feet in front of an audience. The festival was first staged in Glasgow in January 2018, and last year took place in Aberdeen in partnership with Citymoves.

Just Start Here is part of Engine Room, the National Theatre of Scotland's nation-wide programme of artistic development opportunities. Engine Room aims to bring artists together to develop skills, networks and create new work at the greatest reach of their imaginations and ambitions. Engine Room and **Just Start Here** are supported by the Esmée Fairbairn Foundation.

At The Oven, The Stove Network, and The Railway Club, Dumfries, on 28 & 29 February 2020

Join the conversation: **#JUSTSTARTHERE**





A NATIONAL THEATRE OF SCOTLAND AND ALL THE QUEENS MEN CO-PRODUCTION, IN PARTNERSHIP WITH EDEN COURT AND LUMINATE, IN ASSOCIATION WITH GLASGOW CITY COUNCIL.

SOCIAL DANCE CLUB

The Coming Back Out Ball is a year-long, multi-event celebration of lesbian, gay bisexual, trans and gender diverse and intersex elders in Scotland. A group who have lived through times when being LGBTI+ could result in imprisonment, loss of employment and rejection by family or friends.

The project originated and has been pioneered in Australia by arts company All The Queens Men as a way to celebrate a generation discriminated against for years and who, according to recent findings, fear having to 'return to the closet' as they get older.

This is the first time that this community committed project has been created and shared outside of Australia.

The project started, and continues, with a series of LGBTI+ Elders **Social Dance Clubs** for LGBTI+ Elders and allies to meet new people and celebrate community. These successful Social Dance Clubs are running monthly in Glasgow and Inverness with pop up dance clubs appearing in Perth, Edinburgh, Stornoway, Ayr, Rothesay and Lyth in the first half of 2020. The Glasgow LGBTI+ Social Dance Club events are led by creative practitioners Emma Jayne Park, Fraser MacLeod and Chris Wilson, while the Inverness clubs are led by Amy Watt and Lou Brodie.

The year of events and LGBTI+ community engagement culminates in **The Coming Back Out Ball** in June 2020, a spectacular celebration of Lesbian, Gay, Bisexual, Trans and Gender Diverse, and Intersex elders.

The National Theatre of Scotland Creative Lead on the project is **Lewis Hetherington** and for All The Queens Men, Artistic Directors **Tristan Meecham** and **Bec Reid**.

1 Dec at the National Theatre of Scotland, Rockvila
12 Jan, 16 Feb, 1 Mar, 19 April, 10 May; 2-4pm at the Tron Theatre Vic Bar, Glasgow
8 Dec, 12 Jan, 9 Feb, 8 Mar, 12 April, 10 May; 2-4pm at **Eden Court**, Inverness
18 Jan; 2-4pm at Perth Theatre, Perth **1 Feb;** 3-5pm at Lifecare, Edinburgh
21 March; 2-4pm at An Lanntair, Stornoway 5 April; 2-4pm at Cameron's Bar, Ayr
Date tbc; Lyth Arts Centre, Lyth
Date & venue tbc; Rothesay (in partnership with Pop Up Pavilion)
All LGBTI+ Elders Social Dance Club sessions are free and on a drop in basis.

Booking: nationaltheatrescotland.com

Join the conversation: **#COMINGBACKOUTBALL**

comingbackoutball.com

A NATIONAL THEATRE OF SCOTLAND AND ALL THE QUEENS MEN CO-PRODUCTION, IN PARTNERSHIP WITH EDEN COURT AND LUMINATE, IN ASSOCIATION WITH GLASGOW CITY COUNCIL.

THE COMING BACK OUT CONVERSATION



The Coming Back Out Ball Conversation – is a one day event discussing ageing and aged care with those living the experience and those who work in relevant organisations.

The National Theatre of Scotland, All The Queens Men, Eden Court and Luminare and LGBT Health and Wellbeing are delighted to be working alongside agencies and organisations in Scotland to hold the first national forum about LGBTI+ people and ageing.

The Coming Back Out Conversation, to take place in the lead up to the Ball, will be a one- day event opening up a vital discussion between a wide range of attendees, offering the chance to hear from LGBTI+ people about their experiences of getting older in everyday life, in care services and health provision, and anything else which emerges from consultations in the lead up to the event.

Learning will be shared from and with Australian partners, All The Queens Men, to find out about the progress that has been made in the state of Victoria in terms of legislation and social change for LGBTI+ elders.

Working alongside Scottish Care, Scottish Trans Alliance and LGBT Youth Scotland, this conversation event promises to be a dynamic encounter between LGBTI+ Elders with lived experience and those who have the power to implement real change.

Thursday 11 June from 1pm – 5pm at Rockvilla, Glasgow

Tickets: Free but ticketed

Join the conversation: **#COMINGBACKOUTBALL**

comingbackoutball.com

A NATIONAL THEATRE OF SCOTLAND AND ALL THE QUEENS MEN CO-PRODUCTION, IN PARTNERSHIP WITH EDEN COURT AND LUMINATE, IN ASSOCIATION WITH GLASGOW CITY COUNCIL.

THE COMING BACK OUT BALL



The Coming Back Out Ball is a year-long, multi-event celebration of lesbian, gay bisexual, trans and gender diverse and intersex elders in Scotland. A group who have lived through times when being LGBTI+ could result in imprisonment, loss of employment and rejection by family or friends.

The project originated and has been pioneered in Australia by arts company All The Queens Men as a way to celebrate a generation discriminated against for years and who, according to recent findings, fear having to 'return to the closet' as they get older.

This is the first time that this community committed project has been created and shared outside of Australia.

LGBTI+ Elders Social Dance Club monthly events continue in 2020 in Glasgow and Inverness, with pop-up social dance clubs in Perth, Edinburgh, Stornoway, Ayr, Lyth and Rothesay.

The LGBTI+ Elders Social Dance Clubs will come to a fabulous climax with the spectacular **Coming Back Out Ball**. The Ball, hosted by Karen Dunbar will be a night of celebration for those who have taken part in the LGBTI+ Elders Social Dance Clubs, friends, family and those in the wider community.

A night of celebration, special guests, performances, food, drink and dancing featuring performances from iconic singer songwriter Horse Macdonald, the legendary Jo Clifford and Dean Atta - the sensational performance poet. With more acts to be confirmed.

The National Theatre of Scotland Creative Lead on the project is **Lewis Hetherington** and for All The Queens Men, Artistic Directors **Tristan Meecham** and **Bec Reid**.

13 June 2020 at The Old Fruitmarket, Glasgow from 7pm-midnight

Tickets: £50; pay what you can for Social Dance Club members

Join the conversation: **#COMINGBACKOUTBALL**

comingbackoutball.com

NATIONAL THEATRE OF SCOTLAND:

PARTICIPATORY PROJECTS FOR 2020

The National Theatre of Scotland is delighted to announce two ambitious new participatory projects for 2020/21. Taking place in Glasgow and Paisley, the two projects will aim to open up a new set of experiences to local communities in both cities.



A BATTERSEA ARTS CENTRE, CONTACT THEATRE AND NATIONAL THEATRE OF SCOTLAND COLLABORATION, IN PARTNERSHIP WITH PEOPLE'S PALACE PROJECTS

THE AGENCY

The Agency is an award-winning UK project, developed by Battersea Arts Centre and Contact Theatre, which celebrates the difference that young people, the arts and social entrepreneurship can make in local communities.

Developed in the favelas in Rio de Janeiro, the project has since successfully rolled out in London, Manchester, Belfast, and Cardiff. Now, in partnership with the National Theatre of Scotland, it is set to arrive in Glasgow.

An inspiring youth enterprise project, **The Agency** is where young people can turn their passion into a reality. The National Theatre of Scotland will provide professional training, support, funding and advice to help young people aged 15-26 create projects that promote positive change within their communities.

The project will be led by facilitator Jack Tully, who will begin reaching out to young people in the National Theatre of Scotland's local North Glasgow neighbourhood from Summer 2020, aiming to develop ideas that can be the spark to inspire the change they want to see in the area.

Jack was formerly a contributor to the Company's Futureproof Festival, which marked Scotland's Year of Young People in 2018. **The Agency** represents the National Theatre of Scotland's continuing commitment to supporting projects by and for young people following Futureproof.

The programme is supported until 2020 in London, Manchester, Belfast and Cardiff by the National Lottery Community Fund and is currently running in Waltham Forest as part of the Mayor's London Borough of Culture 2019. London Borough of Culture is a Mayor of London initiative, supported by the City of London Corporation's charity, City Bridge Trust and Airbnb.

The Agency UK is a Battersea Arts Centre and Contact programme devised in partnership with People's Palace Projects. The UK pilot (2013-15) was funded by the CalousteGulbenkian Foundation. Current partners include: National Theatre Wales, Fablab Belfast, Blackhorse Workshop and Kiln Theatre. The Agency is based on a successful approach created by Marcus Faustini for favelas in Rio de Janeiro, Brazil.



A NATIONAL THEATRE OF SCOTLAND, SLUNG
LOW AND RENFREWSHIRE LEISURE THROUGH
RENFREWSHIRE COUNCIL'S FUTURE PAISLEY
PROGRAMME CO-PRODUCTION

PAISLEY PEOPLE'S THEATRE PROJECT

In 2021 the story of Paisley's momentous past will be the heart of a new collaboration between the National Theatre of Scotland, Slung Low, Renfrewshire Leisure and the people of this historic town.

Paisley is a town with a vivid history of community spirit, solidarity and radical politics. This large-scale participatory arts project, created by and with the National Theatre of Scotland's largest ever community cast, will harness the revolutionary spirit of the town and unleash it for the 21st century.

The project is part of Future Paisley, supported by Renfrewshire Council, which builds from Paisley's bid to become the UK City of Culture for 2021, and is continuing to use culture and heritage to galvanize regeneration in Paisley and across Renfrewshire

A year-long engagement programme, starting summer 2020, will look to develop extensive reach into the local community through months of in-depth workshops and rehearsals with professional actors and creatives.

The town will also be visited by Slung Low's mobile Cultural Community College, a double-decker bus which has been refitted and transformed into mobile classrooms in order to offer classes and courses for locals that are free at the point of use.

The final production in 2021 will draw inspiration from Paisley's radical past as a town which has often been at the forefront of politically urgent acts. A town in which the infamous Riot Act was read more than anywhere else in Scotland. The end result will encourage us all to, in the words of 19th century Prime Minister Benjamin Disraeli, '*Keep your eye on Paisley*'

Slung Low is an award-winning theatre company specialising in making epic productions in non-theatre spaces, often with large community performance companies at their heart.

Future Paisley is an ambitious approach to cultural regeneration that harnesses the power of culture to support positive social change.

THEATRE IN SCHOOLS SCOTLAND 2020

A programme of world-class theatre and dance performances touring to schools and nurseries across Scotland.

Building on the success of its initial three-year pilot project, Theatre in Schools Scotland continues to tour world-class theatre and dance performances to Scotland's schools and nurseries in 2020.

Produced by the National Theatre of Scotland and Imagine, Theatre in Schools Scotland creates opportunities for schools to host live theatre and dance performances in their school halls. Bookings are subsidised and an annual programme of shows tours throughout Scotland, with accompanying resources for teachers and children.

From 2016 - 2019 Theatre in Schools Scotland toured 14 shows, bringing 652 performances to 52,754 children in schools from Shetland to Stranraer, reaching 19% of all Scottish primary schools, sponsored by The Scottish Salmon Company.

The pioneering initiative was nominated for an Excellence in Touring Award at the UK Theatre Awards 2019 for its work supporting touring companies, creating partnerships and reaching new audiences. In 2020 Theatre in Schools Scotland looks forward to consolidating existing relationships with theatres and arts organisations, developing new partnerships across Scotland and working with teachers and schools to bring brilliant touring live performances to more children in our schools and nurseries.

The 2020 Theatre in Schools Scotland year-round programme includes: *Lifeboat* presented by Catherine Wheels Theatre Company, *Cloud Man* presented by Ailie Cohen Puppet Maker, *Chalk About* presented by Curious Seed and *Potato Needs a Bath* presented by Shona Reppe.

Full programme details to be announced in early 2020.

Theatre in Schools Scotland was initially developed as a three year pilot project by Imagine and National Theatre of Scotland in partnership with Catherine Wheels Theatre Company, Starcatchers and Visible Fictions.

theatreinschoolsscotland.co.uk

LIFEBOAT

presented by Catherine Wheels Theatre Company

Writer, Nicola McCartney; Director, Gill Robertson; Composer, Dave Trouton; Designer & Costume Designer, Karen Tennent. Cast: Lois Mackie (Bess), Amy McGregor (Beth).

For P5 – P7. Touring from January – March 2020

Lifeboat is the extraordinary true story of Bess Walder and Beth Cummings. Set in World War II, it is a story of courage, a story of survival and a story of enduring friendship.

On Friday 13 September 1940, a ship, The City of Benares, set sail from Liverpool for Canada. On board were 90 evacuees escaping the relentless bombing and dangers of war- torn Britain. Four days into the crossing, the ship was torpedoed and sank. Only eleven of the evacuees survived.

Two fifteen-year-old girls, Bess Walder and Beth Cummings, spent 19 terrifying hours in the water on an upturned lifeboat. They willed each other to survive. *Lifeboat* tells their story.

Lifeboat has been performed all over the world including the Sydney Opera House, New York and Los Angeles.

CLOUD MAN

presented by Ailie Cohen Puppet Maker

Co-created by Ailie Cohen and Lewis Hetherington; Directed by Alasdair Satchel; Original Soundtrack by Niroshini Thambar and Nik Paget-Tomlinson.; Set and Puppets by Ailie Cohen. Performed by Samuel Jameson.

For P1 - P3. Touring Spring 2020

Claude loves clouds, and he dreams one day of seeing a Cloud Man. Cloud Men are very rare, very shy and very, very hard to find. Sitting on little cloud cushions, the audience watch Claude as he follows clues which lead him to the top of Cloud Mountain, where they will find a big surprise!

A cleverly staged show with puppets, storytelling and lots of clouds, the show explores the ways we try and make sense of the world and encourages the audience to notice the beauty and wonder to be found in everyday life. 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.

CHALK ABOUT

presented by Curious Seed

Concept and original choreography by Christine Devaney and Leandro Kees (Performing Group, DE). Production designer, Karen Tennent; Sound Composer, Martin Rascher; Dramaturgical Advisor, Moos van den Broek; Costume Maker, Alison Brown. Performed by Hendrik Lebon and Holly Irving.

Suitable for P5 - P7. Touring Autumn 2020

Chalk About is a playful, funny and sometimes moving look at how we see ourselves and others featuring dance, chalk, chat and one perfect scene containing everything you could wish for...

Turning the stage into a gigantic chalkboard, *Chalk About* explores the nature of identity and asks some BIG questions: What makes us who we are? Is it where we are from? How we talk? Our pasts or our futures? Or is it the way we dance?

Come on a journey to see how two performers find new and inventive ways to share their stories in this joyous and thought-provoking show that has been enjoyed across the globe by children and adults alike. A Curious Seed production of *Chalk About*, originally

created by Christine Devaney and Leandro Kees (Performing Group, DE). Commissioned by Imagineate.

POTATO NEEDS A BATH

presented by Shona Reppe

Created by Shona Reppe and Andy Manley; Performed and designed by Shona Reppe; Music composed and arranged by Dave Trouton; Technical Manager Tamlin Wiltshire; Costume designed and made by Alison Brown; Set built by Alistair McIntosh of Joint Design, Glenrothes; Produced by Louise Gilmour Wills, Catherine Wheels Theatre Company.

Suitable for Nursery - P1. Touring Autumn 2020

Potato has mud on his face.

Potato has mud in his ears.

Potato needs a bath (just don't get soap in his eyes!)

There is going to be a party and everyone is ready - *except Potato.*

Onion is practicing his guitar, Aubergine is wearing her new necklace and Peach is bouncing on the bed with excitement. Potato needs a bath - but he has other ideas - because Potato loves mud!

A gentle and light-hearted show featuring fruit, vegetables and original music. The production has toured extensively throughout Scotland and the UK and has been performed in New York, Belgium, France and Canada.



ENGINE ROOM

A nation-wide, year-long programme of unique artist, sector and art-form development opportunities.

Engine Room is the National Theatre of Scotland's artist development programme and comprises a series of workshops, events and gatherings for Scottish artists across the country as well as cross-art-form festival of new works-in-progress **Just Start Here**, and the Starter Programme: a set of eight funded research and development residencies for artists.

Throughout 2020 **Engine Room** will partner with venues and organisations across the country, bringing activity to local artists based in locations including Dumfries, the Borders, Ayr and Ayrshire, and the Highlands as well as activities run at the National Theatre of Scotland's base, Rockvilla, on the banks of Glasgow's Forth and Clyde Canal. Partners will include The Stove Network (Dumfries), Live Borders, and Ayr Gaiety.

Following the success of their collaboration last year, **Engine Room** will continue to work in partnership with //BUZZCUT// to expand and develop live art networks outside of the central belt. This will include partnering on one of the National Theatre of Scotland's Starter residency places, as well as collaborating on a workshop opportunity exploring collective and ensemble methods of working.

In 2020 **Engine Room** will offer open-call, paid research and development residencies for creatives including artists of colour, d/Deaf artists, artists based in Ayrshire, artists with experimental practice working in remote rural locations (in partnership with //BUZZCUT//), artists interested in making work about climate crisis and playwrights – as part of the Starter programme.

Engine Room will continue to host communal working spaces for artists as well as opening up access to rehearsal and development processes. National Theatre of Scotland staff will offer one-on-one and group sessions focusing on career, skills and development. In 2020 Engine Room will offer

two open call opportunities called **Artists! Organise!** for artists to gather as communities, with a budget of £500 and in-kind support, to talk and learn about the things they think are most important right now – whether that's an art-form focused workshop, a discussion or open space event.

In 2020 Engine Room will hold space for key discussions and gatherings including **Artists' Survival Kit**; a session in partnership with Workers Theatre as part of their February festival **Something Has To Happen** led by Julia Taudevin, offering a facilitated space for finding solidarity in the struggle and sharing tools for survival as an artist under capitalism; **CHARTING**, a performative installation and series of gatherings led by Nazli Tabatabai-Khatamabakhsh inviting artists and cultural workers to map their journeys in the sector and reflect on the complexity of borders and barriers navigated, experimented with, drawn and erased; **IGETREALLYEXCITEDWHENITHINKABOUTART**, a coming together to connect with and rediscover the joy of making, the first iteration of which will be led by Laurie Brown and Geraldine Heaney and will invite artists to share what excites them about art and use the resources of Rockvilla to make something together in one day.

Mini festival **Just Start Here** pops up on 28 and 29 February in Dumfries, presented in partnership with The Stove Network.

On sale info: Engine Room is available to book at nationaltheatrescotland.com

Forthcoming sessions and opportunities will be announced later in 2020. Join the conversation:

#NTSENGINEROOM

Engine Room is supported by the Esmée Fairbairn Foundation

ARTISTS AND COMPANY IN RESIDENCE

MARTIN O'CONNOR WRITER-IN-RESIDENCE

As a national performing arts company, the National Theatre of Scotland is passionate about representing Scotland's many voices and stories across our work, and are committed to the inclusion and presentation of work in Scotland's official minority languages: Gaelic, Scots and British Sign Language (BSL).

2019 marks the United Nations International Year of Indigenous Languages and also the centenary of the birth of Scotland's great collector of Scots/Gaelic oral traditions, Hamish Scott Henderson. We are continuing into 2020 a renewed focus on minoritised languages across the year. The Company are delighted to announce that **Martin O'Connor** is taking up a role as the Company's new **Writer-in-Residence**.

Martin will explore Scotland's special relationship to Gaelic, Scots and BSL (British Sign Language), beginning by curating conversations between speakers and users of these languages and resulting in the creation of short pieces of tri-lingual work.

SUPERFAN COMPANY IN RESIDENCE

SUPERFAN is a new contemporary performance company, whose work blends theatre, performance art, circus and choreography to create new work for adult and young audiences. Ellie Dubois, Peter Lannon and Kim Donohoe together make compelling, thought-provoking work that takes a playful approach to exploring complex ideas.

SUPERFAN are the Company in Residence at Rockvilla, where they will share the Company's space and resources.

PUTTING IT TOGETHER WITH THE NATIONAL THEATRE OF SCOTLAND

The National Theatre of Scotland is delighted to announce the launch of their first monthly podcast, created in partnership with **Brian O'Sullivan's** hugely popular **Putting It Together**.

An episode of **Putting It Together with the National Theatre of Scotland** will be available monthly from January, and will see Brian interviewing artists featured in the 2020 programme, recorded at the Company's Rockvilla HQ in Glasgow.

ACCESS



The National Theatre of Scotland has made a commitment to open up experiences to audiences breaking barriers to access and participation. In 2019 disabled audiences for the Company increased from 12 to 20 percent.

This is the Company's statement for intent for 2020.

In 2020, the company will ensure that all National Theatre of Scotland productions will offer integrated BSL interpreted performances and ensure that audio described and captioned performances with a touch tour will be available.

The National Theatre of Scotland's partnership with the National Autistic Society Scotland continues. Every performance will be autism friendly, with a relaxed performance offered for every production.

2020 also marks the final stage of Limitless, a partnership between the National Theatre of Scotland, the National Autistic Society Scotland and the Royal Conservatoire of Scotland exploring potential for creative autistic lives.

Hundreds of young people and debut theatre-goers will be invited to take part in their First Nights Programme, with free tickets, food, transport and a workshop being provided.

Additionally, National Theatre of Scotland continues to be strategic partners in Parents in the Performing Arts (PIPA) offering greater access to participation and employment for everyone with caring responsibilities.

A legacy from their Futureproof Festival which took place in 2018, the National Theatre of Scotland announces the introduction Theatre for a Fiver, a scheme for young people aged 14-26 to book tickets for all National Theatre of Scotland shows for five pounds.

2020 SEASON PRESS NIGHTS

8 APRIL

Ferry Tales. meet at Weymss Bay to travel to
Rothesay - timings to be confirmed (day)

29 APRIL

The Enemy at Clydebank Town Hall at 7.30pm

1 MAY

The Cheviot, The Stag and the Black Black Oil at the
The Pavilion, Glasgow at 7.30pm

16 MAY

Absolutely Awesome Affirmative - Take Me
Somewhere at the Tramway at 7.30pm

17 OCTOBER

Enough of Him at Pitlochry Theatre at 7.30pm Further
2020 press performances will be announced at a
later date

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Press Images: season launch images available via
dropbox

ARTISTS BIOGRAPHIES

ADURA ONASHILE

Actor and Artist (*Medea* and *Ghosts*)

Adura Onasile 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 feature film with 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 AR both as a writer and as a director with a particular focus on audience development and international cross art form collaborations.

BEC REID

Artistic Director at All the Queen's Men (*The Coming Back Out Ball*)

Bec Reid is an Australian based performer, producer, director, choreographer and engagement specialist. Bec encourages people to see their world in new ways through highly physical, participatory, practical, collaborative and celebratory actions. For 20+ years, Bec has passionately worked in the space where professional artists and communities of interest meet; collaborating with communities and artists nationally and internationally.

Together with Tristan Meecham, Bec leads All The Queens Men, is a founding member of Everybody Now! with Kate McDonald and Ian Pidd and regularly

collaborates with acclaimed artists Madeline Flynn and Tim Humphrey. In 2017-18, Bec is a Fellowship recipient from the Australia Council for the Arts. Bec has continually served on arts boards and regularly mentors young and emerging artists formally and informally.

CLAIRE CUNNINGHAM

Artist (*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 Düsseldorf, Germany as well as a Work Place Artist with 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 *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. Awarded one of the Unlimited Commissions in 2016 she created the duet *The Way You Look (at me)* Tonight with choreographer Jess Curtis. The piece has since toured world-wide, was selected for the 2018 Tanzplattform in Germany and was nominated for an Isadora Duncan Dance Award. Claire 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. In July. In 2019 Claire was also commissioned to do her first piece for gallery spaces, taking part in *Automatise Ambulatoire: Hysteria, Imitation*, curated by Amanda Cachia for Owen's Art Gallery, Sackville, Canada.

FINN DEN HERTOEG

Director (*The Enemy*)

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

ISOBEL MCARTHUR

Writer (*Ferry Tales*)

Isobel McArthur is a performer and playwright based in Glasgow. Her writing for theatre includes one-woman multi-media comedy *How to Sing it* (Tron Theatre), *Daphne Oram's Wonderful World of Sound* (Blood of the Young/Scottish Tour), *A Christmas Carol* (Pitlochry Festival Theatre) and the acclaimed *Pride & Prejudice* (*sort of)* which is currently touring the UK. As an actor, Isobel has worked with The Lyceum Theatre, The Citizens Theatre, Summerhall, Tramway and The National Theatre of Scotland, amongst others.

JACK THORNE

Writer (*Let The Right One In*)

Jack Thorne: Theatre includes: *A Christmas Carol* (The Old Vic/Broadway), *Sunday* (Atlantic Theatre), *The End of History* (The Royal Court), *King Kong* (Broadway), *Woyzeck* (The Old Vic), *Harry Potter and the Cursed Child* (West End/Broadway), *Mydidae* (Soho/West End), *Stacy* (Tron/Arcola/West End), *Let the Right One In* (West End/Dundee Rep/Royal Court), *Junkyard* (UK tour), *The Solid Life of Sugarwater* (Graeae/National Theatre/UK tour), *Hope* (Royal Court), *Bunny* (Nabokov/UK tour/New York), *Stuart: A Life Backwards* (Sheffield Crucible/UK tour). Television includes: *The Accident*, *His Dark Materials*, Philip K. Dick's *Electric Dreams*, *Kiri*, *National Treasure*, *The Last Panthers*, *Don't*

Take My Baby, This Is England, The Fades, Glue, Cast-Offs. Film includes: *The Aeronauts, Dirt Music, Radioactive, Wonder, War Book, A Long Way*

Down, The Scouting Book for Boys. Jack's work for television has won him five BAFTAs and an RTS Television Award.

JOE DOUGLAS

Director (*The Cheviot, The Stag, and the Black Black Oil*)

Joe Douglas 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 a 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 (*The Cheviot, The Stag, and the Black Black Oil*)

The late **John McGrath** (1935-2002) was a writer and director. 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. His theatre manifesto, *A Good Night Out*, is a classic text.

JOHN TIFFANY

Director (*Let The Right One In*)

John Tiffany was a founding Associate Director of the National Theatre of Scotland from 2005 - 2012. Recent credits include *Harry Potter and the Cursed Child* (Broadway, West End and International. Olivier and Tony Awards for Best Director); *The Glass Menagerie* (A.R.T., Broadway and West End); *The Ambassador* (BAM); *Pinocchio* (National Theatre); *Macbeth* (also Broadway), *Enquirer*, *The Missing*, *Peter Pan*, *The House of Bernarda Alba*, *The Bacchae*, *Black Watch* (Olivier Award for Best Director), *Elizabeth Gordon Quinn*, *Home: Glasgow* (all National Theatre of Scotland). As Associate Director at the Royal Court Theatre, productions include *the end of history...*, *Road*, *The Twits*, *Hope* and *The Pass*.

Education: University of Glasgow (M.A. in Theatre and Classics). John was a Radcliffe Fellow at Harvard University from 2010–2011.

JOSIE DUNCAN

music and lyrics (*Ferry Tales*)

Josie Duncan is a diverse young folk singer from the Outer Hebridean Isle of Lewis. Having been immersed in Glasgow's fast moving traditional music scene for the past few years where she studied at the Royal Conservatoire of Scotland, Josie's crystal clear voice is equally at home in Gaelic, Scots or English. In 2017, Josie was awarded BBC Radio 2's Young Folk Award alongside guitarist Pablo Lafuente. Following the release of the duo's debut album '*The Morning Tempest*', the pair have toured extensively across the UK and beyond. Josie's other projects include INYAL, an innovative 5 piece fusing mercurial tunes, ethereal Gaelic songs and intricate electronics. Josie Duncan and the Dusk, The Dusk (Innes White, Megan Macdonald and Duncan) seamlessly intertwine three part harmony with delicately crafted instrumentals, all in aid of the stories found in Josie Duncan's honest and charming self-penned songs. Whether performing alongside a band or as a soloist, Duncans approach to song offers many nods to the traditional but always feels modern, with a voice which is somehow delicately soft and yet rich and powerful at the same time. "Effortlessly pure, supple vocals. It felt like a fresh breeze." - The Scotsman.

JUSTIN AUDIBERT

Director (*Enough of Him*)

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

Justin co-wrote and co-presented the BBC LIVE LESSONS on Shakespeare for the Royal Shakespeare Company.

KIERAN HURLEY

Writer (*The Enemy*)

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

LU KEMP

Director (*Ferry Tales*)

Lu Kemp is a theatre director and dramaturg with a distinctive reputation for her work in new writing, physical theatre and dance. She has directed for the Citizens, Lyceum, National Theatre of Scotland, RSC, Artangel, and the BBC amongst others. She is an Associate Artist with the internationally renowned company Inspector Sands, for whom she created and directed *The Lounge*, *Mass Observation*, and *If That's All There Is*. As a dance dramaturg Lu has worked for Dance Xchange, Rambert, Sadler's Wells and The Place in the UK, and de Stille Dance in the NL. She began her career as the Scottish Arts Council Trainee Theatre Director at TAG, Citizens Theatre, and later trained on the LEM at Lecoq, Paris, and with Anne Bogart's SITI Company, New York. Lu is currently the Artistic Director of Perth Theatre for whom she has directed *Aladdin*, *Knives in Hens*, *Richard III*, *A Six Inch Layer of Topsoil and the Fact it Rains* and *Kes*.

LEWIS HETHERINGTON

Creative Lead (*The Coming Back Out Ball*)

Lewis Hetherington is a writer, director and theatre maker whose work is rooted in collaboration and storytelling. He has won two Fringe First Awards and an Adelaide Fringe Award. His work has been presented throughout the Scotland and the rest of the world including performances in Australia, China, Japan, Saudi Arabia, Dubai, Germany, USA and Japan amongst others. Theatre Credits Include: *How To Fix A Broken Wing* (2018 Catherine Wheels), *Rocket Post!* (2017 National Theatre of Scotland), *The Island* (2016 National Youth Theatre/Platform), *Friends Electric* (2015 Visible Fictions), *Tin Forest South West Glasgow* (2014 National Theatre of Scotland), *Khamsah* (2014 National Youth Theatre), *Leaving Planet Earth* (2013 Grid Iron), *Instructions For Butterfly Collectors* (2011 – Theatre adaptation for National Theatre of Scotland/Traverse/Oran Mor), *A Perfect Child* (2009 Glasgow Lunchtime Theatre)

LIZ LOCHHEAD

Writer (*Medea*)

Lanarkshire-born **Liz Lochhead** has lived mostly in Glasgow since studying Drawing & Painting at Glasgow School of Art in the late 60's. However, the first work to bring her to notice was *Memo for Spring*, a 5,000-copies poetry best-seller published in 1972 at a time when the Scottish poetry scene was largely

male-dominated. Subsequent collections include *Dreaming Frankenstein*, *The Colour of Black & White*, *Fugitive Colours* and *A Choosing, Selected Poems*. Lochhead became increasingly well-known as a playwright – for, amongst others, *Mary Queen of Scots Got her Head Chopped Off*, *Blood & Ice*, *Perfect Days*, *Quelques Fleurs*, *Good Things*, *What Goes Around*, *Thon Man Moliere* ('a theatrical biopic'); for her trio of rhyming-Scots Moliere adaptations, *Tartuffe*, *Miseryguts*, and *Educating Agnes*, as well as other versions of works as varied as *The York Mystery Plays*, *Chekhov's Three Sisters* and, from the Greeks, both Euripides' *Medea* and, the mainly-from- Sophocles trilogy *Thebans*. Since 1970 also a performance-poet and frequent broadcaster, the recently- made Honorary President of the Scottish Society of Playwrights Liz has been the proud and grateful recipient of too many honours here in her native land to list. But -- surely the crowning glories? -- in January 2011 she became the only the second Scottish Makar (a.k.a National Poet of Scotland) of modern times for a five-year term, and was awarded the Queen's Gold Medal for Poetry, 2015.

MARTIN O'CONNOR

Writer in Residence

Martin has held the post of Writer in Residence with Firefly Arts and The Children's Hospice Association Scotland, and his work has been developed and supported by Playwright's Studio Scotland and a National Theatre of Scotland Writer's Attachment.

Current projects include *The Mark of the Beast* (Platform); *An Audience With...* (Janice Parker Projects); *Turntable* (Red Bridge Arts and MJ McCarthy, part of Made in Scotland at the Fringe 2017); and *Building a Nation* (Glasgow Life, Scottish Tour). Other writing, directing and performing projects include *Come to Where I'm From* (Paines Plough); *A Little Life* (Tron Theatre Mayfest); *Now I Am* (Visible Fictions); *Submarine Time Machine* (National Theatre of Scotland); *Sheep* and *Subject to Change* (Tron Theatre Young Company); *The Pokey Hat* (Grinagog/Culture 2014); *Theology* (The Arches); *Ch Ch Changes* (Glasgay); *Platypus in Boots*, *Pop-Up Theatre Royal*, *Anamchara: Songs of Friendship* (Scottish Opera).

MAY SUMBWANYAMBE

Writer (*Enough of Him*)

May Sumbwanyambe is a, librettist, radio dramatist, academic and award-winning playwright from Edinburgh. Previous productions include; *After Independence* (Arcola Theatre, Papatango Theatre) *The Parrot House* (The Royal Opera House, Guildhall School of Music and Drama) 'After Independence' and 'The Trial of Joseph Knight (BBC Radio 4)'

In 2016 May's debut play was the winner of the Alfred Fagon Award, he has also won the BBC PAF's £10k Legacy Award. He was the inaugural Papatango Resident Playwright and winner of the £10k BBC Performing Arts Fellowship. Other award recognition includes being shortlisted for the Channel 4/Oran Mor Comedy Drama Award (2012), the Papatango New Writing Prize (2012), the Alfred Fagon Award (2011, 2012, 2015), the BBC'S Alfred Bradley Award (2011) and OffWestEnd's Adopt a Playwright Award (2010 and 2009), The Old Vic 12 award (2016) Perfect Pitch £12k musical award (2016), IASH/Traverse Fellowship (2017,2018), Live Theatre/Northumbria University Writer in Residence (2018) and The Dr Gavin Wallace Fellowship (2018). He also reached the final round of Soho Theatre's Verity Bargate Award (2011) and won the BBC's inaugural Scriptroom competition (2012).

He is currently the recipient of a full studentship from the University of York, where he is writing his PhD 'Do black lives really matter?', exploring the relationships between critical race theory, theatre, performance and production in Scotland through plays about black people in history.

Outside of academia, May has worked as a new writing tutor for over 10 years. Companies he has worked with include: The West Yorkshire Playhouse, The Liverpool Everyman and Playhouse, Bolton Octagon, Hull Truck Theatre, Traverse Theatre, Tron Theatre, Royal Court Theatre, Royal Exchange Theatre, Hampstead Theatre, Papatango Theatre Company, Royal Opera House, Lyric Hammersmith Theatre, Scottish Opera, The National Theatre of Scotland, The Old Vic Theatre and more.

MICHAEL BOYD

Director (*Medea*)

Michael Boyd's career has taken him from training in Moscow to artistic directorships at the Tron Theatre Glasgow (1985-96), and the Royal Shakespeare Company(2002-12), where he commissioned and developed *Matilda the Musical*, produced the Complete Works and World Shakespeare Festivals, rebuilt the Royal Shakespeare Theatre, and directed the 8-play *History Cycle*, described by the Guardian as "one of the great moments of modern theatre". Recent work includes *Orfeo* with the Royal Opera House at the Roundhouse, London, *Tamburlaine* at Theater for a New Audience in Brooklyn, and at the RSC, Will Eno's *Open House* at The Ustinov and The Print Room, and *Cherry Orchard* at The Bristol Old Vic and Royal Exchange Manchester. He was Visiting Professor of Contemporary Theatre at the University of Oxford, and was knighted in 2012 for services to drama.

NIC GREEN

Artist and Director (*Absolute, Awesome, Affirmative*)

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.

ORLA O'LOUGHLIN

Director (*Who Killed Katie?*)

Orla O'Loughlin has directed an eclectic mix of award-winning and internationally acclaimed work at a range of theatres, festivals and non-conventional performance spaces including: The Young Vic, Royal Court, Traverse, Citizens, Tron, Tramway, Hampstead Theatre, Abbey Theatre, Project Theatre, Leeds Playhouse, Sherman Theatre, Theatre Royal Stratford East, B.A.C, 59E59 NYC, Edinburgh, Toronto, Sao Paulo, Spoleto, Melbourne and Dublin International Festivals and in the West End.

Recent directing credits include the multi-award winning productions *What Girls Are Made Of* (Traverse, Soho, Assembly, UK and international tour) and *Mouthpiece* (Traverse, Soho, international tour). Orla is former Artistic Director of the Traverse Theatre and Associate Director of the Royal Court and is currently Vice Principal and Director of Drama at Guildhall where she is developing a number of new projects in collaboration with the Barbican. She was listed in The Observer as one of the top 50 cultural leaders in the UK and made The List Top 20 Women in the Arts.

ROB DRUMMOND

Writer (*Who Killed Katie?*)

Rob Drummond is an award-winning playwright and performer who has worked with the most prestigious theatres in the UK. He is an associate artist at the Traverse Theatre, and his wide-ranging work includes *The Majority* (National Theatre); the multi award-winning *Bullet Catch* (The Arches), which enjoyed a long running world tour and saw Rob train as a magician; CATS award-winning *Quiz Show* (The Traverse); two CATS award-winning plays for young audiences, *Mr Write* (National Theatre of Scotland) and *Uncanny Valley* (Borderline Theatre and Edinburgh International Science Festival); *Rob Drummond: Wrestling* (The Arches), for which Rob trained as a professional wrestler, critically acclaimed thriller *Grain In The Blood* (The Traverse), *Our Fathers* (Magnetic North, the Traverse), dating show *In Fidelity* (HighTide), in which Rob helped audience members find love live on stage and *Flesh* (National Theatre Connections) as well as six plays for *A Play a Pie and a Pint* in Glasgow. Rob has already written the first ever stage version of beloved Scottish comic strip *The Broons* (Selladoor, Scottish tour).

Rob is currently under commission with The National Theatre of Scotland, the Traverse, Kiln Theatre,

The Royal Shakespeare Company, The Roald Dahl Theatre Company, A Play a Pie and a Pint and Birds of Paradise.

For TV, Rob has original series in development with Synchronicity Films, STV, Freedom Scripted and Two Rivers..

STEWART LAING

Director (*Hamlet*)

Stewart Laing is a Scottish theatre director is currently Associate Director with National Theatre of Scotland. 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), *Paul Bright's Confessions of a Justified Sinner* (2013), and *The Salon Project* (2011 + 2013). 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).

TRISTAN MEECHAM

Artistic Director at All the Queen's Men (*The Coming Back Out Ball*)

Tristan Meecham is an artist, performer and Director of All The Queens Men – an arts company that has become a leading creative voice within the LGBTI+ community nationally and internationally, most specifically for championing the rights of LGBTI+ elders. Tristan was Artistic Director of Give it up for Margaret: A month of philanthropic inspiration, a month long festival inspiring innovative arts philanthropy and Creative Lead for Going Nowhere, a sustainable international arts exchange at Arts House (2015 Green Room Award for Curatorial Contribution to Contemporary Performance). Tristan was an Artistic Associate and the Philanthropic Manager of Aphids.

NOTES TO EDITORS

Ailie Cohen Puppet Maker is the collaboration between Ailie Cohen and Playwright and Director Lewis Hetherington. Ailie is a puppeteer, performer, illustrator, designer and puppetry director creating emotionally rich and compelling theatrical experiences which highlight the beauty and surreal in the everyday. Ailie and Lewis bonded over a love of creating theatre that uses objects, puppets and pictures to tell beautiful original stories which engage with the world we live in, and are full of heart, fun and magic. They make work which is an invitation into fantastic and colourful story worlds which celebrates the extraordinary nature of the ordinary. Combining minimal, poetic text, a sumptuous handcrafted aesthetic and engaging characters they make work which lasts long in the imagination and memories of those who see it. Together they have created *Cloud Man* and *The Secret Life of Suitcases*. Both productions have been presented as part of the Made in Scotland showcase. Their work has travelled all over the world, delighting audiences in China, Dubai, Japan, America, Australia and extensively throughout the in the UK.

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.

allthequeensmen.net
comingbackoutball.com

Battersea Arts Centre is a public space where people come together to be creative, see a show, explore the local heritage, play or relax. The organisation's mission is to inspire people, to take creative risks, to shape the future.

Battersea Arts Centre encourages people to test and develop new ideas with members of the public – a process called scratch. Scratch is used by

artists to make theatre, by young people to develop entrepreneurial ideas and as a helpful process for anyone who wants to get creative.

The area of South West London and the old town hall in which Battersea Arts Centre is based, are rich in heritage. Since April 2016, the organisation has been custodian of the Wandsworth Collection, using creativity to explore the past and imagine the future.

Scratch has been adopted as far afield as Sydney and New York and shows and projects developed by people at Battersea Arts Centre travel across the UK and the world. The organisation has successfully sparked new approaches to creativity across the globe.

Each year Battersea Arts Centre

- Welcomes over 160,000 people to its building
- Inspires the local community to get creative including 3000 young people
- Works with over 400 artists to put on over 800 performances and tour at least 10 shows and projects

Bac.org.uk
@battersea_arts

Black History Month (BHM) has been co-ordinated by the Coalition for Racial Equality and Rights (CRER) every October in Glasgow since 2001. BHM brings together people to celebrate and acknowledge the contributions and achievements made by African, Caribbean and Asian people in Scotland.

During BHM, CRER aims to raise awareness of the role that African, Caribbean and Asian men and women have played in shaping Scotland's history. CRER, alongside various other groups, organise a diverse range of events, activities and workshops to help promote learning and understanding of Scotland's 'hidden' stories to inspire a greater knowledge of the contributions, sacrifices and achievements that have been made throughout the history of Black/Minority Ethnic people in Scotland. It is also an opportunity to apply lessons from the past to build a more inclusive Scotland.

Bright Side Studios deliver immersive experiential design which connects people with brands, stories and spaces. The studio work on ambitious projects for architects, interior designers, museums, galleries, broadcasters, brands and theatres.

Catherine Wheels Theatre Company is Scotland's most celebrated producer of work for children and young people, with 30 inspirational and original productions presented in 26 countries since the company was created by Artistic Director Gill Robertson in 1999.

Catherine Wheels is also Scotland's most well-travelled theatre company touring nationally and internationally taking productions to theatres, festivals and schools in communities and cities across Scotland, to London's Southbank and Barbican, and across the globe from Europe to New York, Canada, Mexico, Hong Kong, Macau, China, Taiwan, Singapore, Japan, New Zealand and Australia. Whether performing at home or abroad, the company is delighted to create and share its imaginative and inspirational stories with young people wherever they are.

catherinewheels.co.uk

tw: @CWheelsTheatre /

fb: @CatherineWheelsCompany

IG: @catherinewheelstheatre

Curious Seed: Award-winning performance company, Curious Seed, was formed in 2005 by Scottish choreographer, Christine Devaney. Based in Edinburgh, the company produces and presents compelling dance theatre work that questions the world we live in; work which touches and moves people, unlocking new ways of experiencing and feeling something different about the world. Curious Seed collaborates with exceptional artists - musicians, actors, dancers, designers and video makers – to create emotionally charged performances that reach across ages and art forms, and to bring something unique to the dance landscape of Scotland. Their work has been presented across the globe from Milan to Macao, New Zealand to Norway; appearing at prestigious international festivals and venues from Sadler's Wells to Sydney OperaHouse.

Dance Umbrella's mission is to celebrate 21st century choreography. We do so enthusiastically and collaboratively through an annual, international London festival, through year-round creative learning opportunities for all ages, and by developing choreographic talent. Our aim is to entice audiences, nurture artists, innovate practice, and stimulate interest in the power of the body in motion. DU meets the need for an independent catalyst that can look, think and move differently. One that can shine a new light on the art form, and can play on an international stage by seeking out the most creative ideas, partners and locations to create extraordinary

art with exceptional artists and make it accessible and engaging to audiences.

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.

Eden Court Eden Court is the largest multi-arts venue in Scotland housing two theatres, two art-house cinemas, two dance studios, three visual art galleries and conference and meeting spaces. Eden Court's home, on the banks of the River Ness, is a nationally unique, grade-A listed building, spanning three centuries. It presents approximately 450 live performances and 2,000 film screenings every year as well as 60 community classes a week. This activity attracts an audience of over 300,000 people every year. Eden Court runs one of the largest creative learning programmes of any UK theatre. As well as the extensive programme of weekly classes it is also the only theatre in Scotland to offer Scottish

Qualifications Authority (SQA) courses in Drama and Dance. Pupils from across the Highlands have the opportunity to study at Eden Court for an SQA Higher or National 5 Dance or Drama qualification. Eden Court is also the Scottish Government's partner for Cashback for Creativity where seized criminal assets are redistributed to provide meaningful activity for young people at risk. Eden Court is a registered charity and is grateful to receive regular funding from Creative Scotland and the Highland Council.

Edinburgh International Festival is an unparalleled, city-wide, celebration of the performing arts for three weeks each August in Scotland's capital. Created in 1947 to celebrate the human spirit and bring people together through art, the International Festival remains dedicated to creative excellence and cultural exchange for a global audience exceeding 400,000 per year. It is curated by Festival Director Fergus Linehan and next year will take place 7-31 August 2020. The International Festival is a global celebration of the finest performers and ensembles from the worlds of dance, opera, music and theatre. It also connects with local artists and communities through a range of programmes year-round.

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.

imagine.org.uk

Live Theatre is dedicated to developing and producing new plays, by discovering, nurturing and championing new talent. It is the only English new writing theatre, outside London, to do this. For almost 50 years, Live Theatre has been creating compelling, award winning plays that speak to the people of the North East, with universal truths that appeal to a broad, national and international audience. Located

on Newcastle upon Tyne's Quayside, Live Theatre is based in a carefully restored complex of five Grade II listed buildings, combining state-of-the-art facilities in a unique historical setting with a flexible and welcoming theatre space, studio, rehearsal room and writers' rooms. Live Theatre draws on a broad portfolio of income streams and is recognised as a national leader in developing new strategies for increasing income and assets to support its work. Live Theatre, Broad Chare, Quayside, Newcastle, NE1 3DQ. Live Theatre is the trading name of North East Theatre Trust, a registered charity number 513771. For more information see **live.org.uk**.

Twitter & Facebook: @LiveTheatre
Instagram @LiveTheatreNewcastle

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 the creation of a film entitled *Return to the Closet?* that explores older LGBTI+ people's views and experiences of care services in Scotland.

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. 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.

Pitlochry Festival Theatre (PFT)

- Theatre for Everyone. Theatre for aLifetime
- Our mission is to create, nurture and inspire
- We actively seek to embody our values (empathy, respect, integrity, creativity, collaboration, inspiration) in all encounters and communications
- We are proud to grow three things. Plays, Plants and People
- Established 1951, PFT offers a unique theatrical experience, operating a daily repertoire system in the summer which means that audiences and visitors can enjoy six different productions (all performed by a resident acting company) in six days.
- PFT is supported by Creative Scotland and Perth & Kinross Council
- The BOP/Whetstone Feasibility Study of PFT (2012/13), commissioned jointly by Creative Scotland, Perth & Kinross Council and Scottish Enterprise, confirmed the conclusions of the 2007/8 Economic Impact Study of PFT carried

out by Scottish Economic Research: PFT makes an annual contribution to Scotland's economy of between £13m and £20m, whilst every public pound invested in PFT produces a return of between £17 and £20

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 UK's first salmon producer to be awarded a 3-star 'Best Aquaculture Practice' (BAP) certification. Internationally recognised, 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 600 people. The main office is in Edinburgh.

Shona Reppe studied Theatre, History of Art and English at Glasgow University (graduated '91) and Stage Design at the Welsh College of Drama in Cardiff (1992) before establishing Shona Reppe Puppets in 1996 (now simply Shona Reppe). She has performed extensively all over the world including US, Canada, Japan, Belgium, France, Netherlands, Australia, Estonia, Slovenia, Poland and Israel with her shows *Cinderella* (2002 - present), *The Curious Scrapbook of Josephine Bean* (2011 - present), *Potato Needs a Bath* (2008 - present), *Olga Volt* (2007) and *Magic Sho* (2015). She has won numerous awards for her work including a Total Theatre Award 2002, Ipay's Victory Award Montreal 2003, a Tron Award for best childrens production 2003 and a TMA (Theatre UK) Award for best childrens theatre show 2012. Collaborative and design work includes designing the show *White* in 2011 with Andy Manley and Catherine Wheels which has won numerous awards including a CAT Award for Design 2011. *HUFF*, an art installation for children based on The Three Little Pigs - a collaboration with Andy Manley (produced by Catherine Wheels Theatre Company) that opened at The National Galleries of Scotland in September 2013 and won a Herald Angel and a Critics Award for Theatre Award 2014. In December 2016 she co-created and designed *Black Beauty* with Andy Manley and Andy Cannon which was produced by Red Bridge

Arts/Traverse Theatre. In May 2018 she worked on BABA YAGA a collaboration between Windmill Theatre and Chrstine Johnson commissioned by Imagineate. This year she returns to France to create a new show with Charlot Lemoine of Velo Theatre that will premiere in Scotland in Autumn 2019.

SLUNG LOW Founded in 2000 Slung Low is an award-winning theatre company specialising in making epic productions in non-theatre spaces, often with large community performance companies at their heart. Most recently Slung Low created *Flood* by James Phillips, a year-long epic for Hull UK City of Culture told online, live in Hull and on BBC2. Over a half million people saw a part of *Flood* and the show won a Royal Television Society Yorkshire Award for excellence. In 2016 Slung Low built a camp of artists who lived for a week in the grounds of the RSC working with visiting public to create a ceremony that attempted to open the portal to the fairy world. Recent work – on an epic scale using cityscapes as backdrops - includes *Mapping The City* (with iMove Yorkshire Cultural Olympiad in Hull), *Blood and Chocolate*, (York Theatre Royal & Pilot Theatre), *The*

White Whale (Leeds Inspired) and *Camelot: The Shining City* (Sheffield Theatres and Sheffield Peoples' Theatre).

The company recently relocated to The Holbeck in Leeds: the oldest working men's club in Britain. They run the bar as a traditional members' bar and the rest of the building as an open development space for artists and a place where Slung Low invite other companies to present their work that otherwise might not get to be seen in Leeds. All work presented at The Holbeck is Pay What You Decide. The equipment and vehicles of the company are lent to those who have need. It is a useful place that shares its resources with those artists who need them. In Autumn 2018 Slung Low launched a Cultural Community College based in Holbeck; a place where adults come to learn new cultural skills - from stargazing to South Indian cooking, from carpentry to singing in a choir – and all workshops, supported by Paul Hamlyn Foundation, are provided on a Pay What You Decide basis. We believe that access to culture is a fundamental part of a happy life. We believe that actions, however small, can have a big impact. We believe that culture can change our world for the better. We are uncompromising in our beliefs.

The Stove Network aims to use the arts to engage and mobilise people as agents of change for themselves and the society and places they live in.

They run premises at 100 High Street, Dumfries as a fully accessible public arts space/facility/resource for the population of the town and the wider region. They Support a network that creates opportunities and connections for the creative community and integrates with their local economy and wider society.

They also work with artists, young people, local people and groups to make public art events and activities in Dumfries and help build national and international connections for the arts in South West Scotland.

SUPERFAN is a new contemporary performance company comprising of Ellie Dubois, Peter Lannon and Kim Donohoe. This Scotland-based company makes compelling, thought- provoking work that takes a playful approach to exploring complex ideas. They recent won the Oxford Samuel Beckett Theatre Trust award to present a new create and present a new show Nosedive at The Barbican in 2019. Nosedive is performed by three adult circus performers and two ten year old children. For us this performance is a way of asking the question: 'if this is all we have, how do we prepare for an unknown future together?' We wanted to create a space to see things magnified - a place where all the performers have is each other, where we can see their different bodies and relationships in close-up. Current productions include: Like Animals and Stuntman which will both tour Scotland in 2020, as well as Little Top - a circus show for babies 0-18 months and their adults (in association with Starcatchers) which will also tour in 2020. Work in development includes FEELS, a performance for ages 10+ about identity, dancing, and school discos, and Salt of the Earth, a circus show made in collaboration with Scottish folk musician Sarah Hays created to tour around village halls in Argyll.

Take Me Somewhere is Glasgow's festival of contemporary international performance. The festival builds on the legacy of the Arches arts venue, following its closure in 2015. Take Me Somewhere provides a crucial support structure and platform for Scotland's most vital artists, combined with some of the world's most cutting-edge contemporary performance makers. The festival's presence pulsates across the city with inspirational work igniting the city's main stages, arts venues, nightclubs and gardens, and is inspired by the talent, energy and voracity of the city's arts community. The 2017, 2018 & 2019 festivals were a huge success with both critics and audiences. The festival is led by Artistic Director LJ Findlay- Walsh and Executive Producer Caroline Winn.

Take Me Somewhere was founded in 2017 by Jackie Wylie, now Artistic Director of the National Theatre of Scotland.

Theatre in Schools Scotland: set up in 2016, initially as a three-year pilot project, **Theatre in Schools Scotland** was developed with the ultimate aim of bringing high quality Scottish theatre to every school child in Scotland.

Recognising the world-class standard of Scotland's children's theatre and dance sector, the National Theatre of Scotland and Imagineate worked to ensure that school-age children across Scotland, from nursery to S1, would have access to exceptional theatre for children and young people within their school communities. Bookings are subsidised, and each year a programme of shows tailored for school halls tours throughout Scotland, with accompanying resources for teachers and children.

Theatre in Schools Scotland was initially developed as a three year pilot project by Imagineate and National Theatre of Scotland in partnership with Catherine Wheels Theatre Company, Starcatchers and Visible Fictions.

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

amongst people of all ages, race, ability, and gender. Tron Theatre Company is under the artistic leadership of Andy Arnold, who took up the position of Artistic Director and Chief Executive in 2008. Recent Tron Theatre Company productions include Gary McNair's *The Alchemist*, Jo Clifford's adaptation of *The Taming of the Shrew*, Enda Walsh's *Ballyturk, Ma, Pa and the Little Mouths* by Martin McCormick, Peter Arnott's *Shall Roger Casement Hang?*, Martin McDonagh's *The Lonesome West* and Isobel McArthur's *Pride and Prejudice* (*sort of)* which had its premiere at the venue in 2018 and is now touring nationally.

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

#YCW2020

THANK YOU TO OUR PARTNERS

