

VANISHING
POINT

[NATIONAL
THEATRE
OF SCOTLAND]

THE BEAUTIFUL
COSMOS OF
IVOR
CUTLER



THE BEAUTIFUL COSMOS OF IVOR CUTLER

Presented by Vanishing Point and the National Theatre of Scotland in association with Eden Court
Created by James Fortune, Sandy Grierson and Matthew Lenton, with the company.

Conceived and directed by Matthew Lenton
Text by Sandy Grierson and the Company
Music by James Fortune and the band
Based on songs, poems and stories by Ivor Cutler,
with additional material by Phyllis King
Set and lighting design by Kai Fischer
Sound design by Mark Melville
Costume design by Jessica Brettle

PERFORMERS AND MUSICIANS

Jo Apps	Bass, Jupiter 4, Vocals
Elicia Daly	
James Fortune	Piano, flute, harmonium, toy piano, vocals
Ed Gaughan	Acoustic guitar, electric guitar, vocals
Sandy Grierson	
Magnus Mehta	Drums, percussion, vocals
Nick Pynn	Acoustic guitar, bass pedals, dulcimer, fiddle, live looping, mandocello, saw, ukulele, vocals

PRODUCTION TEAM

Mickey Graham	Company Stage Manager
Lee Davis	Company Stage Manager
Rachel Godding	Deputy Stage Manager
James Gardner	Lighting Supervisor
Andrew Kirkby	Sound Supervisor
JJ McGregor	Production Carpenter
Aileen Sherry	Wardrobe Supervisor
Kylie Langford	Wardrobe Technician
Eleanor Scott	Projects Manager
Fiona Fraser	Production Manager
Severine Wyper	Producer

THE COMPANY WOULD LIKE TO THANK

Phyllis King	David Jones
Jeremy Cutler	Hannah Ringham
Piers Plowright	Mic Clarke
John Mullen (BBC)	Laurie Tallack
Tony Ward (Arc Publishing)	Donald Shaw & Jade Hewat
Martin Honeysett	at Celtic Connections
Katrina Lithgow	Robert Wyatt
John Knutas	Liz Heaney
Andy Kershaw	Julie Johnstone at the
Glen Baxter	Scottish Poetry Library

All the music and vocals in this production are created live.

A LONG FINE
It is arrogant of roses to have
thorns, as I care neither for their
appearance nor their smell. You
don't see a thorn on a harebell,
yet it gets along fine, and
inspires respect as well as
deep affectation for its
strength and subtlety.
Ivor Cutler © 1994

DEVELOPMENT TEAM

Chris Branch, James Bryce, Ailie Cohen,
Jenny Hulse, Robert Jack, Phil Wilkinson

Playwrights' Studio, Scotland
Unicorn Theatre
The Tron Theatre
Jesse Godocphin
Ruth Sullivan
Mrs G. Cowan
The RCS
Nick Manning

COCKADOODLEDOO, OR COCKADOODLEDON'T?



By Matthew Lenton

In 2007 Vanishing Point created a show called *Subway*, which told the story of a young man's reconciliation with his father, in a futuristic Edinburgh. The cast was made up of seven musicians from Kosovo and two Scottish actors. When we were improvising, the musicians would start playing music and the actors would begin to tell a story in rhythm with the music until, musicians and actors working seamlessly together, the words, story and music would become one. Sometimes, to get us started, we played a song called *Going in a Field* by this bloke called 'Ivor Cutler'. 'I'm going in a field to lie down... Green grass all around me...' As a warm-up exercise we would improvise new lyrics and build a story on the melody of the song. It helped us understand the technique that we would use to create that show, which went on to

become the dystopian odyssey of Scraggs, a young man returning from exile in England on a mission to find his missing father. *Subway* imagined Edinburgh in a future when inequality has reached desperate levels, when the gap between rich and poor has grown massive, when medicine and health-care have been completely privatised and is run by corporations at the huge expense of a new poor class, when climate change has caused flooding on an unprecedented scale, when the meager pleasures of people without money have been priced beyond

their means. It was a world away from *Going in a Field*, but it stayed with us, that beautiful, haunting song by Ivor Cutler. So we found out more about his work, starting off with the album *Ludo*, progressing onto other albums and the stories of *Life in a Scotch Sitting Room* and *Gruts*. What we discovered was the unique world and the unique world-view of a man who lived by very modest means, who needed and wanted very little but who was very much alive, a man who found profundity in the minutiae of life, who was a member of CND and the Noise Abatement Society. We listened to his radio plays, his John Peel Sessions, watched his performance as Buster Bloodvessel in The Beatles' *Magical Mystery Tour*. The first associations I made were with absurdist Russian writers like Daniil Kharms, whose writings often consist of strange and resonant fragments, and Gogol, but now I think that to compare him to anyone else is to undermine his complete distinction and originality – there was, is and will be, no-one like him. He was a true Scottish absurdist. His works are strange, funny, witty and embody the courage of a true visionary. I conceived the idea of a new show, a kind of anti-*Mamma Mia!* that would weave together Cutler's various works at the same time as reflecting the story of his life. Sandy Grierson, a voice of encouragement pushing me to pursue the idea, accepted the return challenge to work on the backbone of text that was the starting point for the show. James Fortune began to work on musical ideas. Together, in the rehearsal room, we threw ourselves into Cutler's world, which began in earnest many decades ago in a beautifully grim Scotch sitting room.

But then, to claim Cutler as Scottish is, to some extent, questionable. His heritage was Russian Jewish and when he moved away from Scotland, he described that as the beginning of his life. All his creative work happened in London, which was his home until he died. But to say any more about Cutler as a person is to

jump the gun, for the show should speak for itself. What's fascinating, in the year of a referendum for Scottish Independence, is why he went south and what he left behind. Is Scotland a country the curious or ambitious among us still want to leave for London, the well-trodden path of so many brilliant, ambitious artists? If so, how can that ever change? It makes me wonder whether Scotland can really flourish in a United Kingdom increasingly alienated by the political and cultural introspection of London. As an Englishman who travelled in the opposite direction from Ivor Cutler, I know what so many of the English who live in England don't – that Scotland is a profoundly *different* country. Social justice runs through its veins and while the constraining dourness, and pure dead brilliant clichés, that Cutler fled still persist, they can be inspired to change. There is a whole new generation of people living in Scotland who want to look outwards, not at London, but at the world. They want to talk to the world and they want the world to talk to a more confident Scotland. Directly.

Thinking think back to where *The Beautiful Cosmos of Ivor Cutler* started, in the rehearsal room of *Subway*, I imagine two alternative Scotlands of the future. One in which the gap between the rich and the poor has become unbridgeable, where the NHS has been privatised, where the voice of the population isn't heard, or valued enough by the government to influence it.

And the other... who knows? I certainly can't claim that Ivor Cutler would advocate independence. Possibly, he'd advocate something even more radical: Women of the World, Take Over?

This article was written by Matthew Lenton. The thoughts and views written here are his own and not necessarily those of the National Theatre of Scotland and Vanishing Point.

The Grass is Greener

A man went into a field and just stood there.
A woman, who lived in another country, went and did exactly the same without either of them knowing what the other had done. An aviator who knew them both happened to be passing overhead. As soon as he landed, he phoned them and told them what he had seen. So they got married, but decided (quite wisely, don't you think?) To live separately.



MATTHEW LENTON, Director

Matthew founded Vanishing Point in 1999 and has directed all of the Company's productions. Current and recent work includes *Tomorrow* a co-production with Brighton Festival, *Cena Contemporânea Brasília*, *Stanislavsky Festival Moscow* and *Tramway* (opening in May 2014), *Wonderland* (Napoli Teatro Festival/Edinburgh International Festival/Tramway, Glasgow), *Saturday Night* (Teatro Nacional Sao Joao, Porto/Teatro Sao Luis, Lisbon/Centro Cultural Vila Flor, Guimaraes/Tramway, Glasgow), *The Beggar's Opera*, (the Royal Lyceum, Edinburgh/Tramway/Belgrade Coventry), *Interiors* (Napoli Teatro Festival Italia, Traverse, Edinburgh/Lyric Hammersmith, London) and *Little Otik* (an adaptation of the film by Jan Svankmajer with the National Theatre of Scotland). Recent work outside Vanishing Point includes *Home* (National Theatre of Scotland), *Mister Holgado* (Unicorn Theatre London) and *A Midsummer Night's Dream* (Lyceum, Edinburgh). Matthew's work has been performed in 16 countries. In 2010, he was chosen to be the first British director of the Ecole des Maitres, a European theatre laboratory led by leading European artists and directors. In 2010, Matthew directed his first film, *Boy*, for Touchpaper Television and Channel 4. He is currently developing a new film with Vanishing Point.

SANDY GRIERSON, Associate Artist/Performer

Sandy Grierson is a Creative Associate of Vanishing Point and has performed in *Invisible Man*, *Stars Beneath the Sea*, *Lost Ones*, *Mancub*, *Subway*, *Little Otik*, *The Beggar's Opera* and *Saturday Night*. He trained under David W.W. Johnstone of Lazzi (*Mr. Pinocchio*, *Witkacy Idiota*, *Oresteia*), and Zofia Kalinska of Ariel Teatr (*The Night of the Great Season*, *A Little Requiem for Kantor*, *Dybuk*.) His work with the National Theatre of Scotland includes *Home*, *Little Otik*, *Dunsinane*. Other theatre work includes *The Tempest*, *A Comedy of Errors*, *Twelfth Night* (Royal Shakespeare Company), *Arabian Nights* (Tricycle), *Tonight Sandy Grierson Will Lecture, Dance, and Box, Rhetoric, My Arm, A Prayer* (Greyscale), *A Midsummer Night's Dream* (Headlong), *Zorro* (Traverse/Visible Fictions), *Gagarin Way* (Theatre Royal Bath), *Cherry Blossom* (Traverse/Teatr Polski), *Fergus Lamont* (Communicado).

JAMES FORTUNE, Music Director

James is a composer, vocal arranger and musician. He recently worked with Filter Theatre in their production of *A Midsummer Night's Dream* and with Fuel on their production of *The Victorian in the Wall*. He has also recently worked with the Lyric, Hammersmith on their Secret Theatre project and was the composer for their recent production of *Jack and the Beanstalk*. James is currently working on the boxing musical *Journeyman* and developing *Lord of the Darts*, the second piece in his sporting musical trilogy. James composed the music for *A Short History of the Royal Court* by Richard Bean and *Coffee* by Glyn Cannon, and was Musical Director for *In the Republic of Happiness* (Royal Court) and *Posh* (Royal Court and West End). James recently composed and sound designed *Our Big Land* for The Romany Theatre Company. As a singer and flautist he has worked with, amongst others, Tom Jones, Barry Adamson, Kate Nash and Blondie. James is a founder member of, and arranger/song-writer for, award-winning vocal harmony band The Magnets. They have appeared on The Review Show, Comic Relief, Parkinson, GMTV, BBC Proms in the Park and Blue Peter as well as sessions for Radio 1 and 2.

KAI FISCHER, Set and Lighting Designer

Kai has been an Artistic Associate of Vanishing Point since 1999. His recent set and lighting design credits include *Wonderland*, *Saturday Night*, *Interiors*, *Subway*, *Lost Ones* (Vanishing Point), *Somersaults*, *Mancub*, *Home Caithness* (National Theatre of Scotland), *Little Otik* (National Theatre of Scotland and Vanishing Point), *A Midsummer Night's Dream*, *Wondrous Flitting* (Royal Lyceum Edinburgh), *Mister Holgado* (Unicorn London), *Heer Ranjha*, *Fewer Emergencies* (Ankur) and *One Night Stand* (Nick Underwood). Recent work as a lighting designer includes the London West End production of *Great Expectations* (Beckman Unicorn) as well as *The Riot of Spring*, *Pink Mist*, *Julie*, *Gobbo* (National Theatre of Scotland), *Mwana* (Ankur), *Medea's Children* (Lung Ha's), *One Million Tiny Plays About Britain*, *Othello*, *Museum of Dreams* (Citizens, Glasgow), *Pinocchio* (Perth Theatre), *The Mystery of Irma Vep* (Royal Lyceum Edinburgh), *The Indian Wants The Bronx* (Young Vic London), *Macbeth* (Theatre Babel at Hong Kong Cultural Centre), *4.48 Psychosis* (Sweetscar) and *The Pearlfisher* (Traverse, Edinburgh). Kai recently created *Entartet*, an installation and performance project, which opened at the CCA in Glasgow and has subsequently toured to Edinburgh, Inverness and Shetland.

MARK MELVILLE, Sound Designer

Mark is a composer and sound designer for theatre, dance and film. He trained at Leeds College of Music. His composition and sound design work has been exhibited as part of the Prague Quadrennial Theatre Design Festival in 2011 and at the Victoria & Albert Museum in 2012. Recent work with Vanishing Point includes *Saturday Night* (with Teatro Nacional Sao Joao, Porto/Teatro Sao Luis, Lisbon/Centro Cultural Vila Flor, Guimaraes/Tramway, Glasgow), *Wonderland* (with Napoli Teatro Festival Italia/Edinburgh International Festival/Tramway) and *The Beggars Opera* (with the Royal Lyceum, Edinburgh/Tramway/ Belgrade Coventry).

Recent work with the National Theatre of Scotland includes *Dragon* (with Vox Motus/Tianjin People's Art Theatre, China), *My Shrinking Life*, *Empty*, *Knives In Hens* and *Miracle Man*. Other recent projects include *Swallows & Amazons* (Theatre by the Lake), *Pride and Prejudice* (Two Bit Classics), *Mister Holgado* (The Unicorn Theatre), *In a Deep Dark Wood* (Gobbledegook/Moko Dance/Sadlers Wells), *A Midsummer Night's Dream* (Royal Lyceum, Edinburgh), *Mwana* (Ankur/Tron, Glasgow), *My Star! iPhone Game* (Mobile Pie/Orange), *Grimm Tales* (Theatre by the Lake), *Best Friends* (M6 Theatre/Ludus Dance), *What Happened Was This*, *One Night Stand*, *Naked Neighbour Twitching Blind* (Never Did Nothing Theatre). Mark is an Associate Artist of The Dukes Playhouse working as composer and sound designer on a number of their productions including: *Your Country Needs You (but I don't need my country)*, *No Fat Juliets*, *Robin Hood*, *Hamlet*, *Pierrepoint*, *The Unsociables*, *The BFG*, *Two*, *Merlin*, *Quicksand*, *The Snow Queen*, *Peter Pan*, *Children of Killers*, *Of Mice and Men*, *Jason & The Argonauts*.



DIALOGUE
I: Gosh. Growing up is quite difficult, isn't it?
P: Yes. I don't recommend it.
WOR CUTLER © 1994

AMPLIFICATION
is the curse of
CIVILISATION
ivor cutler



JESSICA BRETTLER, Costume Designer

Jessica completed a post-graduate diploma in Theatre Design at Bristol Old Vic Theatre School in 2005. Design work includes *Cured* (Glasgay!/The Arches), *The Gates: Love, Liberation and Respect* (ConFAB), *A Man Came to a Woman* (Fittings Multimedia Arts/Sharmanka/ALEKO Theatre, St. Petersburg); *A Slow Air* (Traverse, Edinburgh/Tricycle Theatre, London/59e59, New York), *The Government Inspector* (Aberystwyth Arts Centre/UK Tour), *Mish Gorecki Goes Missing*, *Perfect Analysis Given by a Parrot*, *Suddenly Last Summer* and *Defender of the Faith* (Tron, Glasgow), *Federer V's Murray* (Communicado/Assembly Theatre/ Theater 59e59, New York), *The Threepenny Opera* (Royal Conservatoire Scotland), *Dracula* (Firefly Youth Theatre), *Falling/Flying* (Handover Heart Theatre Company), *Roadkill* (2012 Olivier Award Outstanding Achievement in an Affiliate Theatre/2011 CATS Award for Best Production), *Loves Times Beggar* (Ankur Productions), *Monaciello* (Napoli Festival), *The Lasses 'O'*, *Ragged Lion* (Rowan Tree), *Can We live Without You?* (Lung Ha's), *The Other*, *Martial Dance* (macrobert), *The Glass Menagerie* (Royal Lyceum, Edinburgh),

Costume design work includes *Black Watch* (National Theatre of Scotland (National and International Tour), *Aye Fond Kiss*, *Price Of A Fish Supper*, *Excuse My Dust* (Oran Mor, Glasgow), *Into The Woods*, *After Juliet*, *A Midsummer Night's Dream*, *The Chrysalids* (Lyceum Youth Theatre), *City Madame*, *The Front Page*, *Krapp's Last Tape* (Bristol Old Vic), *Fierce* (Grid Iron/Tour), *A Piece of Cake* (Wee Stories) and *Wizard of Oz* (macrobert).

BIOGRAPHIES

COUTLER

PREVENTIVE MEDICINE.
To drink from the gutter,
use a teaspoon so as not
to get a sore stomach
from the germs.
Wor Cutler © 1994



ELICIA DALY

Elicia trained at The Central School of Speech and Drama. Her theatre credits include *Purge* (Arcola), *Fen* (Finborough/National Theatre Studio), *MayFair* (Pentabus at Latitude), *Fanny and Faggot* (Finborough and Trafalgar Studios), *Her Naked Skin* (National Theatre), *Interiors* (Lyric, Hammersmith/Traverse Edinburgh/tour), *Olly's Prison* (Edward Bond Season at The Cock Tavern). Television and film includes *Eastenders*, *Holby City*, *Conspiracy of Silence*, *Cold Shoulder*.

ED GAUGHAN

Ed is a writer, actor, comedian, musician and voice over artist. In 2010, he starred in and contributed dialogue to longtime collaborator Nick Whitfield's debut film *Skeletons*, which was nominated for a BIFA and a BAFTA, and won The Michael Powell Award for Best British Feature at the Edinburgh International Film Festival. Ed was nominated for *The Peter Sellers Award For Comedy* at the London Evening Standard Awards 2011 for his work on the film. He can be seen live performing in a variety of guises alone, with collaborators Andrew Buckley and Will Adamsdale, and as part of the comedy/music/animations collective The London Snorkeling Team, and in the comedy sketch team Night of Stow. Ed was nominated for best actor at the Manchester Theatre Awards in 2013. Other theatre work includes *Radioplay* (Lyric, Hammersmith), *A Midsummer Night's Dream* (Royal Exchange), *Julian Barratt presents Jon Breeze* (Soho Theatre). Television work includes *Clone*, *Black Mirror*, *Badults*, *Spy* and *Stage Door Johnnies*. Film work includes *Skeletons*, *Hummingbird*, *Everything*, *One Chance*. Radio work includes *Weird Tales*, *Kneebone Bonanza* and *On the Rocks*.

JO APPS

Jo was awarded a scholarship to study voice at the Purcell School of Music, before going on to study electronic music at the Guildhall School of Music and Drama, and audio engineering at the SAE Institute. Her records as an electronic musician have been released on the labels Planet Mu and Metronomicon Audio, and her vocals can be heard on albums by Venetian Snares, Charlie Alex March, DMX Krew and Patrick Wolf. Her extensive touring experience, singing, playing keyboards, bass guitar and live electronics, includes appearances with the Big Pink and Capitol K, in addition to her solo performances. She has also worked with the artist Athanasios Argianas on a piece entitled *Music Sideways* for the Serpentine Gallery Pavilion. More recently, she was recently invited by Matthew Herbert to become a member of the New Radiophonic Workshop.

MAGNUS MEHTA

Percussionist Magnus Mehta graduated from the RSAMD in 2001 and by that time was already working with most of the major ensembles in Scotland – including the BBC Scottish Symphony, Scottish Chamber Orchestra, Royal Scottish National Orchestra, Scottish Opera and Ballet. He has studied music and percussion instruments in Cuba, Turkey, Morocco and Kerala, South India. He has worked on over 20 theatre productions at the National Theatre, Shakespeare's Globe, the Royal Shakespeare Company, Ballet Rambert, Matthew Bourne's *New Adventures* and several West End productions including *Latin Fever*, *The Lion King* and *We Will Rock You*. As a session musician Magnus has contributed to various commercial records, films and television scores including: *The Hobbit: An Unexpected Journey*, *Jadoo*, *Yara'nYared*, *The Hollow Crown*, *Papadopoulos and Sons*, *He Who Said No*, *Down to Earth* and *Rock'n'Roll Circus* by Ayumi Hamasaki. Magnus also produces and leads his band *Penya* and also plays regularly in a duo with guitarist Dario Rossetti-Bonell, the Jazz/Afro/Punk band *Melt Yourself Down*, Sacha Silva's indo/flamenco band, *Orchestra Bombo*, Navha Graha Band and Stephen Warbeck's *The hKippers*.

NICK PYNN

Nick Pynn is an electro-acoustic 'player tunewriter' who performs original compositions on violin, mandocello, steel-string guitar, lap dulcimer, theremin, 5-string banjo and wine glasses, whilst live-looping and bass-peddalling with his feet. Nick has also performed as a multi-instrumentalist with many musicians and comedians over the years, including Stewart Lee, Arthur Brown, Boothby Graffoe, B*Witched, Steve Harley, Mike Heron (Incredible String Band), Beverley Martyn and Otis Lee Crenshaw (Rich Hall). Nick also plays with *Stomp's Lost and Found Orchestra*. Having won Edinburgh's 'Spirit of the Fringe' and Brighton's 'Star of the Festival' awards and co-winning the 'Three Weeks Editor's Award' with Jane Bom-Bane, last year Nick co-won the 'Best Music Event' category of the Brighton Latest award and a Herald Angel award with his regular touring partner Kate Daisy Grant for their show in the Brighton and Edinburgh Fringe Festivals.

VANISHING POINT

ABOUT VANISHING POINT

Vanishing Point is a theatre company based in Glasgow, Scotland. Established in 1999, Vanishing Point has developed an international reputation for creating bold and ambitious performances that are visceral, visual and entertaining/affecting. We explore our contemporary society through a unique lens of abstraction, imagery and text, creating worlds that resemble our own, but are magical and sometimes surreal. Collaborating with artists from many disciplines and cultures, we produce highly visual, multimedia theatre infused with haunting poetic visions.

'an international force' The Herald

In addition to theatres throughout the UK, our work has been performed at leading international festivals and venues including Edinburgh International Festival, Buenos Aires International Festival, Santiago A Mil, BOZAR Arts (Brussels), Theatre de la Ville (Paris), Stanislavsky Foundation Festival (Moscow), National Theatre of Portugal (Porto) & Brighton Festival.

Previous work includes *Wonderland* (2012); *Saturday Night* (2011); *The Beggar's Opera* (2009); *Interiors* (2009); *Little Otik* (2008); *Subway* (2007 and *Lost Ones* (2005 & 06).

NEW WORK

Later this year, Vanishing Point will present another new work, *Tomorrow*. A major international co-production between Vanishing Point, Brighton Festival, Cena Contemporânea (Brasília) and Tramway, *Tomorrow* is a striking meditation on growing old, dementia, needing care and needing to care. Using its distinctive visual imagination, Vanishing Point explores this subject through the dreamlike scenario of a young man who suddenly finds himself in an alarmingly unfamiliar place. A place where everyone seems to know him and where strange rules apply. Where everyone seems to have his best interests at heart, but he is not at liberty to leave.

May, Brighton Festival – brightonfestival.org
August, Cena Contemporânea (Brasília) – cenacontemporanea.com.br
October, Tramway (Glasgow) – tramway.org
Further international performances will be announced soon.

Vanishing Point, CCA, 350 Sauchiehall Street, Glasgow, G2 3JD
0044 (0) 141 353 1315 / info@vanishing-point.org

Vanishing Point is a company limited by guarantee (No. 194127) and a charity registered in Scotland: No. SC 028765

Board of Directors: Audrey McIntosh (Chair), Faith Liddell, Gillian McCormack, Francis McKee, Judith Patrickson, Caroline Thompson & Mark Thomson



ABOUT THE NATIONAL THEATRE OF SCOTLAND

It is our ambition to make incredible theatre experiences for you, which will stay in your heart and mind long after you have gone home.

We tirelessly seek the stories which need to be told and retold, the voices which need to be heard and the sparks that need to be ignited. We do this with an ever-evolving community of play-makers, maverick thinkers and theatre crusaders. We try to be technically adventurous and fearlessly collaborative. We are what our artists, performers and participants make us. And with no stage of our own, we have the freedom to go where our audiences and stories take us. There is no limit to what we believe theatre can be, no limit to the stories we are able to tell, no limit to the possibilities of our imaginations.

All of Scotland is our stage, and from here we perform to the world. We are a theatre of the imagination: a Theatre Without Walls.

Artistic Director: Laurie Sansom
Chairperson: Seona Reid

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Find us on Facebook: [NationalTheatreScotland](https://www.facebook.com/NationalTheatreScotland)

BECOME A FRIEND OF THE NATIONAL THEATRE OF SCOTLAND

The National Theatre of Scotland has been creating unforgettable theatre for the people of Scotland since 2006. In this short time we have created over 190 new productions toured to over 200 locations and been seen by over one million people across four continents. We've helped nurture and develop the careers of hundreds of actors, playwrights, designers and directors and each year we work with over 10,000 young people from across Scotland on projects that build confidence and transform lives. We couldn't do this without you.

All the support from our friends goes directly into funding new work and developing new talent. As a Friend you'll get to the heart of our programme receiving special offers, invites to talks and receptions and receive updates on all the work we're creating with your help across the country.

For more information visit www.nationaltheatrescotland.com/friends

Or contact
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Director of Development
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THE BEAUTIFUL COSMOS OF IVOR CUTLER



TOUR DATES

EDEN COURT, INVERNESS
4 - 5 April 2014

CITIZENS, GLASGOW
9 - 19 April 2014

BEACON ARTS CENTRE,
GREENOCK
23 April 2014

macrobert, STIRLING
25 April 2014

TRAVERSE, EDINBURGH
29 April - 3 May 2014

its up to you
whether you read
this label — my advice
is just to ignore it.

and you can ignore
this label as well
while you are at it.

'the light at the
end of the tunnel
comes from the end
you went in it.' r.w.

silence & space —
the dark flowers
of creativity
Ivor Cutler

Dear Scotland...

Your note to our nation

*The National Theatre of Scotland invites you to share your thoughts
about Scotland in 2014.*

*Throughout the year, we'll collect your rants and regrets, your love letters or
break-up cards, your advice or your demands, your hopes and your dreams and
interlace them to create a living record of this momentous year. Take part your
way - write us a postcard, upload your film, join us online, or in person at events
across the country - and your note might even feature in a major National
Theatre of Scotland project later in the year.*

Find out more and get involved at www.dearscotland.net #dearscotland



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