Advance Program Notes

The TEAM
National Theatre of Scotland
Anything That Gives Off Light
Friday, March 1, and Saturday, March 2, 2019, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

The TEAM
National Theatre of Scotland
Anything That Gives Off Light

North American Premiere

A co-production by the TEAM, the National Theatre of Scotland, and Edinburgh International Festival
Written by Jessica Almasy, Davey Anderson, Fraser Ayres, Rachel Chavkin, Brian Ferguson, and Sandy Grierson
Created in collaboration with Matt Hubbs, Nick Vaughan, Brian Hastert, and Libby King
Music and lyrics by the Bengsons
Directed by Rachel Chavkin with Associate Director Davey Anderson

Cast
Red: Jessica Almasy
Brian: Reuben Joseph
Iain: Martin Donaghy

Musicians
Jessie Linden
Maya Sharpe
Katrina Yaukey

Director: Rachel Chavkin
Associate Director: Davey Anderson
Composers: Shaun Bengson and Abigail Nessen-Bengson
Designer: Nick Vaughan
Lighting Designer: Ted Boyce-Smith
Sound Designer and Technical Director: Matt Hubbs
Music Director: Ellen Winter
Costume Associate: Heather McDevitt Barton
Assistant Director: Paul Brotherston
Casting Director: Laura Donnelly, CDG
Production Stage Manager: Ben Freedman
TEAM Producing Director: Alexandra Lalonde
The TEAM wishes to thank everyone at the National Theatre of Scotland, past and present, especially Jackie Wylie, Brenna Hobson, Caroline Newall, Anna Hodgart, Neil Murray, Laurie Sansom, Graham McLaren, and George Aza-Selinger; the many people who shared their stories, meals, and music with us in Virginia and West Virginia, including Bob Leonard, Patricia Raun, Ruth Waalkes, Jon Catherwood-Ginn, Danielle Laurin, Emily Satterwhite, Jean Haskell, Elizabeth Fine, Anita Puckett, Karl Precoda, Jim Glanville, Dylan Locke, Pat Sharkey, Lydeana Martin, Grace Edwards, Bud Jeffries, Fritz Streff, Anna Barry-Jester, John Lavelle, the Reverend Horace Douty and everyone at Oxford Presbyterian Church, Roanoke Valley Presbyterian Church, Judy Neily, Charles Taylor, Donna Porterfield, Ron Short and everyone from Roadside Theater, Appalshop, Ryan Henderson and the students at River View High School in Bradshaw, Anna LoMascolo, Jack and Wendy Beck, John White, Joe Guthrie, Megan Atkinson, Ryan Martin, Lindsay Baker, Miles Gheesling, Thomas Morris, Megan Dillon, Nell Fields, Logan Beveridge, Tyler French, and Will Jennings; Lorne Campbell; Ben Power; Vicky Featherstone; John Tiffany; Annie Grace; Cat Myers; and Ema Zivkovic.

Additionally, the TEAM wishes to thank its board of directors: Jaime King, Brian Hastert, Ryan West, Jill Frutkin, Daniella Amedeo, Kerryann Cook, Alice Griffiths, Matt Hubbs, Sarah Jane Johnson, Jason Kemper, Libby King, Carolyn Miller, Thor Perplies, Susan Rose, Matt Ross, and Kristen Sieh.

The TEAM is Jessica Almasy, Frank Boyd, Rachel Chavkin, Stephanie Douglass, Jill Frutkin, Amber Gray, Brian Hastert, Jake Heinrichs, Matt Hubbs, Libby King, Ian Lassiter, Jake Margolin, Dave Polato, Kristen Sieh, and Nick Vaughan.

The actors and stage managers employed in this production are members of Actors’ Equity Association (AEA), the Union of Professional Actors and Stage Managers in the United States.

Actors’ Equity Association was founded in 1913 as the first of the American actor unions. AEA’s mission is to advance, promote, and foster the art of live theatre as an essential component of our society. Today, AEA represents more than 40,000 actors, singers, dancers, and stage managers working in hundreds of theatres across the United States. AEA members are dedicated to working in the theatre as a profession, upholding the highest artistic standards.

AEA negotiates wages and working conditions and provides a wide range of benefits, including health and pension plans for its members. Through its agreement with AEA, this theatre has committed to the fair treatment of the actors and stage managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, please visit actorsequity.org.
Program Notes

It started, as many good things do, over a wee dram of whisky. The TEAM had just opened their play Mission Drift in Edinburgh and I was having a congratulatory drink with Rachel. I’d been lucky enough to work with the company on Architecting—which had opened my eyes, not only to a new way of co-writing plays, but also to how stories about the past subconsciously shape our national identities. Ever since then I’d been dreaming about a transatlantic collaboration. Now here we were blethering about the difference between Scottish and American movies, when someone joked that if Karate Kid was made in Scotland it would end when Daniel-san breaks his leg.

It made us laugh because it touched a raw nerve. Americans (despite their country’s superpower status) do tend to cast themselves as the underdog, triumphing against the odds, whereas Scottish people seem to wallow in tragic failure. Just listen to any Border ballad, Gaelic lament, or romantic tale about the “lost cause” of the Jacobite Rebellion! At the same time, Scottish emigrants boast about how our Enlightenment figures, such as Adam Smith, helped shape the American Dream. So how exactly are our nations connected? And why do we have such different mythologies?

We got a chance to explore these questions in 2014, with support from the National Theatre of Scotland, presenting an early work-in-progress at the Edinburgh Fringe Festival. It was a month before the referendum on Scottish independence and the atmosphere was electric as millions of Scots dared to imagine themselves in the early days of a better nation. In retrospect, it looks like classic Scottish idealism before the fall. When we returned to the piece in 2016, the national mood had changed completely. We were facing an exit from the European Union and a turn towards the kind of nationalism that wants to build hard borders and deport immigrants.

We knew the next part of our collaboration had to dig deeper into our overlapping histories if the play was to reflect these new political realities. Thankfully, we got the chance to develop our ideas with the School of Performing Arts at Virginia Tech, which introduced us to some incredible farmers, fiddlers, preachers, poets, activists, and local historians. Appalachia, we discovered, has a lot in common with Scotland—not just beautiful mountains, but also the scars of heavy industry, negative stereotypes, and remoteness from centres of political power—as well as many folk who can trace their ancestral line back to the “Scotch-Irish” migrants of the 18th century.

The story of how we’re connected, and the different ways we mythologise our past, turned out to be far more complex and fascinating than we’d first imagined. I can’t wait for you to join us on our slightly wild, hallucinatory road trip. I hope it sparks lots of good conversations about the places we call home, what it means to leave for another land, what it’s like to drift apart, or to live with competing beliefs about who we are, as we try to keep a light shining from one generation to the next.

—Davey Anderson, Associate Director
Biographies

**JESSICA ALMASY, Red and writer**

Jessica Almasy is an actress, writer, teacher, director, producer, and waitress. In 2017, with Ann Marie Dorr, Almasy cofounded, co-curated, and co-produced American AF, an urgent pop-up festival centering black, brown, queer, trans, indigenous, alternately able-bodied, and politically radical voices. Her select New York City theatre credits include *Uncommon Sense* (Tectonic), *Great Lakes* (Kate Benson/New Georges/Women's Project), *Small Mouth Sounds* (Ars Nova/Signature), *Danger Signals* (Built For Collapse), *Enjoy* (Okada/Play Company), *WarLesbian and Memory Retrograde* (Harunalee/BAX/Under the Radar), and *Untitled American Flag Project*, a collaboration with her son, Benjamin, and writer William Burke (*The Brick*). She is a co-founding member of the TEAM and has performed with the company since 2004. Select New York playwriting and directing credits include *tiger tiger (on the nature of violence)* (Dixon Place, commission); *Le Balcon* (JACK); and new works at Little Theatre, New York University, Brooklyn College, and the Bushwick Starr Reading Series. Almasy is the narrator of over 250 audiobooks written predominantly by women and has appeared in independent cinema, television, radio, and commercials. She is currently lead artist and director on *The Woman Destroyed, or, How to Get Punched in the Face*, part memoir/part alien feminist seance, loosely based on the writings and relationship of Jean Paul Sartre and Simone de Beauvoir. Logistically focused on establishing a new precedent for working class mothers, single mothers, and their children to receive supported, process-oriented access to work inclusive of both their artistry and families, *The Woman Destroyed* will be as much an art event as it is a proposal for comprehensive female-centered reform in theatre practice. Almasy is also the director of Jill Frutkin’s infrared conversation play, *An Exit Ticket*, in the inaugural season of Petri Projects, the development of new independent works led by individual artists within the TEAM. A series of her landscape stories will be interpreted and staged by artist Andrew Ondrejcak, premiering in New Orleans this spring.

**DAVEY ANDERSON, associate director and writer**

Davey Anderson is a writer, director, and musician. Anderson’s previous work as associate director with the National Theatre of Scotland includes *Black Watch, Architecting* (with The TEAM), *Enquirer, To Begin, and Anything That Gives Off Light* (with The TEAM and Edinburgh International Festival). He was also one the co-writers of *First Snow/Première neige* (with Théâtre PAP and Hôtel Motel). Anderson adapted and directed the world premiere of *Thieves and Boy* by Hao Jingfang and *The War Hasn’t Started Yet* by Mikhail Durnenkov (with Oran Mor). His plays as writer and director for National Theatre of Scotland include *Snuff* (with The Arches) and *Rupture* (with The Traverse). Anderson’s other directing work includes *From the Air* by Anita Vettesse (Oran Mor, Traverse, and Lemon Tree), and other plays include *Wired* (Oran Mor); *Liar* (Citizens Theatre); *Blackout* (National Theatre of Great Britain); *Clutter Keeps Company* (Birds of Paradise, translated as Dadesodemquenãandásó and produced by Cia Artera de Teatro in São Paulo); *Playback* (Ankur); *Scavengers* (Royal Conservatoire of Scotland and Cia Artera); *The Static* (ThickSkin); *True or False* (Theatre Uncut); *Police State* (DOT Theatre, Istanbul); *North Haven* (Royal Conservatoire of Scotland); and *The Abode* for Pepperdine University, California, which premiered at the Edinburgh Fringe Festival in 2018. *First Snow/Première neige* receives its North American debut this spring at Théâtre Quat’Sous in Montreal.

**FRASER AYRES, writer**

Fraser Ayres is an award-winning actor, writer, and director, as well as CEO and founder of the TriForce Creative Network, an organization set up in 2003 with a core ethos of inclusivity that promotes equal opportunities in the entertainment industry. Ayres’ acting career highlights include being named *The Guardian’s* Top Performer and *Time Out* Best Performer, several *The Stage* best actor nominations, and starring in *The Smoking Room, Midsomer Murders, BBC America’s Undercover, and NBC’s* international miniseries, AD. His movies include Patrice Chereau’s *Intimacy*, Alex Cox’s *Revengers Tragedy*, and Noel Clarke’s *AdultHood*. Ayres writes for BBC dramas and is currently writing Idris Elba’s *In the Long Run for Sky*, alongside several commissions, and is also executive producer for TriForce Productions, who created *Sorry, I Didn’t Know*, an all-inclusive comedy panel show focusing on black history. In his spare moments, Ayres studies “books that he really shouldn’t,” plays
with Lego, and also teaches a variety of one to one subjects, including yoga, reiki, meditation and mindful breathing, and many other weird and wonderful courses.

**THE BENSONS, composers**

The Bengsons have appeared at such venues as Joe’s Pub (New York City); MASS MoCA (North Adams, Massachusetts); and the Market Theater (Johannesburg, South Africa). Their music has been featured on *So You Think You Can Dance* (FOX), and in *Hundred Days* (La Jolla Playhouse, New York Theatre Workshop, the Public Theater, Know Theater, Z Space, and a national tour); *The Lucky Ones* (Ars Nova); *Sundown, Yellow Moon* (Ars Nova/WP); *Hurricane Diane* (New York Theatre Workshop and Two River Theatre); *You’ll Still Call Me by Name* (New York Live Arts and Jacob’s Pillow); and *Iphigenia in Aulis* (Classic Stage Company). They have been nominated for the Drama Desk, Drama League, and Lucile Lortel awards. Abigail Nessen-Bengson has toured as a member of tUnE-yArDs, including an appearance on *Late Night with Jimmy Fallon*.

**TED BOYCE-SMITH, lighting designer**

Ted Boyce-Smith is a New York City-based lighting and projection designer for theatre, dance, opera, and events. Boyce-Smith’s recent credits include *Trouble in Mind* (American Academy of Dramatic Arts); *The Night It Rained* (New Stage, The HEAT Collective); *Dearest Charlotte* (Project 44 Dance/RWS Studios, New York City); *An Evening with Renée Fleming* (Michigan Opera Theater, Michigan); *Uncle Vanya* (The Cutting Ball Theater, San Francisco); *New Here* (Dixon Place, New York City); *No Artificial Preservatives* (Gibney Dance, New York City/Tinted Windows Dance); *Macbeth* (Connelly Theater, New York City); *The Luck of the Irish and We Love Each Other or We Don’t* (NYU/Tisch Graduate Acting/Design); *QED* (Indras Net Theater/Berkley City Club); *Eugene Onegin* (Michigan Opera Theatre, associate); *We Shall Not Be Moved* (Dutch National Opera, associate); *The Summer King* (Michigan Opera Theatre, associate); and the *Spongebob Squarepants Musical* (Palace Theater, Broadway, associate). Boyce-Smith holds a master of fine arts from NYU/Tisch School of the Arts and is a member of United Scenic Artists Local 829. For more information, please visit tedboycesmith.com.

**RACHEL CHAVKIN, director and writer**

Rachel Chavkin is a director, writer, and dramaturg, as well as the founding artistic director of the TEAM. Since its founding in 2004, Chavkin has directed/co-authored all of the TEAM’s work. Selected freelance work outside of the TEAM includes Dave Malloy’s *Natasha; Pierre and the Great Comet of 1812* (Ars Nova, Kazino, A.R.T., and Broadway); Anaïs Mitchell’s *Hadestown* (New York Theatre Workshop, Edmonton Citadel, London’s National Theatre, and upcoming on Broadway); *The American Clock* (Old Vic); Caryl Churchill’s *Light Shining in Buckinghamshire* (New York Theatre Workshop); *The Royale* (Old Globe and Lincoln Center); *Small Mouth Sounds* (Ars Nova, off-Broadway, and a national tour); *We Shall Not Be Moved* (Round House); and multiple collaborations with Taylor Mac, including *The Lily’s Revenge*, *Act 2* (HERE), and collaborations with Chris Thorpe, including *Confirmation* and *Status*. Chavkin is a recipient of a Tony nomination for Best Direction, three Obie Awards, a Drama Desk Award, multiple Lortel nominations, two Doris Duke Impact Award nominations, and the 2017 Smithsonian Award for Ingenuity along with Dave Malloy.

**MARTIN DONAGHY, lain**

Martin Donaghy trained at the Royal Conservatoire of Scotland. Donaghy’s theatre credits include *549: Scots of the Spanish Civil War* (Wonderfools/Glasgow Citizens Theatre); *Rudolph* (Platform Glasgow); *Faithful Ruslan, The Story of a Guard Dog* (Belgrade Coventry/Glasgow Citizens Theatre); *Anything That Gives Off Light* (National Theatre of Scotland/the TEAM); *Ring Road* (Traverse/Oran Mor); *Macbeth* (Southwark Playhouse); *Feverdream: Southside, Rum and Vodka, A Christmas Carol, and Hamlet* (Glasgow Citizens Theatre); and *A Midsummer
Biographies, continued

Night’s Dream (Bard in the Botanics). His screen credits include Marionette (Accento Films), Outlander (Sony/Starz/Leftbank), Beats (Sixteen Films), and The Secret Agent (BBC).

BRIAN FERGUSON, writer

Brian Ferguson began his career making work in Glasgow at theatres such as The Tron and The Arches. It was here Ferguson met Davey Anderson and performed in Anderson’s extraordinary play, Snuff. The show was chosen by the National Theatre of Scotland (NTS) for its Unmissable program during the company’s inaugural year. This began a close working relationship between Ferguson and NTS, which continues to this day. In 2006 he played the role of Cammy in Black Watch. It was during this time he first saw the TEAM’s production of Particularly in the Heartland. He was thrilled and deeply moved by the show and stayed behind to greet the cast as a true fan-boy in the bar afterwards. In addition to his work in Scotland, Ferguson performs regularly in London at theatres such as the Royal Court, the National Theatre, and The Almeida. He has worked extensively with the Royal Shakespeare Company and The Globe. Alongside acting, Ferguson has spent the past couple of years making devised theatre with young people as a director.

BEN FREEDMAN, production stage manager

Ben Freedman’s Broadway credits include Natasha, Pierre and the Great Comet of 1812, Torch Song, Angels in America, On Your Feet, and Lobby Hero. Freedman’s off-Broadway credits include Torch Song, Mary Page Marlowe (Second Stage), Marjorie Prime (Playwrights Horizons), RIPCORD (MTC), and The Old Man and the Old Moon (New Vic). Freedman graduated from the University of North Carolina School of the Arts.

SANDY GRIERSON, writer

Sandy Grierson is a Scottish actor based in London. Grierson trained with Polish actor and director Zofia Kalinska and Scotland-based North American actor and theatre maker David WW Johnstone. He is currently working as an actor with the Royal Shakespeare Company in As You Like It and Measure for Measure. Grierson’s previous theatre acting credits include Anything That Gives Off Light (the TEAM/National Theatre of Scotland/EFI); Home and Dunsinane (National Theatre of Scotland); The Beautiful Cosmos of Ivor Cutler and Little Otik (National Theatre of Scotland/Vanishing Point); Saturday Night, Subway, Lost Ones, and Mancub (Vanishing Point); Dido Queen of Carthage, Dr. Faustus, Tempest, Comedy of Errors, and Twelfth Night (RSC); Pity (Royal Court); Lanark (Citizens Theatre/EIF); Charlie Sonata (Royal Lyceum, Edinburgh); Tonight Sandy Grierson Will Lecture, Dance & Box (Greyscale); Fergus Lamont (Communicado); Cherry Blossom (Traverse); Little Requiem For Kantor (Ariel Teatr); and Mr. Pinocchio, Witkacy:Idiota, and Oresteia (Lazzi). Grierson’s writing credits include Anything That Gives Off Light, The Beautiful Cosmos of Ivor Cutler, Little Otik, Subway, Home, Oresteia, Rhetoric, and Tonight ... Will Lecture, Dance & Box.

BRIAN HASTERT, collaborative writer

As a founding member of the TEAM, Brian Hastert originated roles in Mission Drift, Particularly in the Heartland, and A Thousand Natural Shocks, and contributed to the development of Primer for a Failed Superpower, Waiting for You on the Corner of..., and Anything That Gives Off Light. Hastert’s other recent stage credits include Tectonic Theater Project’s Uncommon Sense (Sheen Center), Of Good Stock (Manhattan Theatre Club), and A Future Perfect (SpeakEasy Stage, world premiere). His TV credits include Happy!, The Deuce, The Good Wife, Allegiance, Flesh and Bone, I Love You... But I Lied, and The Vampire Leland (pilot), and his film credits include Walk with Me. Hastert is an assistant professor at Pace University’s School of Performing Arts, where he created a new four-year bachelor of fine arts program, Acting for Film, Television, Voice Overs, and Commercials (FTVC). Graduating its first class in 2017, FTVC students and alums can be seen on regional and Broadway stages, cable and network television, in national ad campaigns, and in feature films.
Biographies, continued

MATT HUBBS, sound designer, technical director, and collaborative writer

Matt Hubbs’ credits with the TEAM include Primer for a Failed Superpower, Anything That Gives Off Light, RoosevElvis, The Holler Sessions, Waiting for You on the Corner of..., Mission Drift, Architecting, Particularly in the Heartland, and A Thousand Natural Shocks. Hubbs’ other designs include Time and the Conways (American Airlines Theatre and Old Globe); Indecent (The Cort Theatre, The Vineyard, La Jolla Playhouse, and Yale Rep); The Royale (Lincoln Center and Old Globe); Stage Kiss and 100 Saints You Should Know (Playwrights Horizons); Marie Antoinette (ART, Yale Rep, and SoHo Rep); and Three Pianos (NYTW and ART).

REUBEN JOSEPH, Brian

Reuben Joseph graduated from Glasgow Clyde College last year. Joseph’s theatre credits include A Christmas Carol (Citizens Theatre); Midsummer (National Theatre Scotland); Arsenic and Old Lace, The Hobbit, Animal Farm, The Day the Whores Came Out to Play Tennis, and Picnic at Hanging Rock (Glasgow Clyde College); We’re Here Because We’re Here (National Theatre Scotland/NOW 14-18); The Island (Platform Young Company); The History Boys (Glasgow Acting Academy); and The Passion (Fizzgig Theatre).

LIBBY KING, collaborative writer

Libby King is a San Francisco-based actor, writer, and mom. Most recently King performed in Jaclyn Backhaus’ Men on Boats at ACT. Prior to that she co-wrote and performed in the world premiere of Patti and the Kid at On the Boards in Seattle. King is a member of the TEAM and for over a decade has helped author and perform in award-winning and published works (RoosevElvis, Mission Drift, Architecting, and Particularly in the Heartland).

JESSIE LINDEN, musician

Jessie Linden is a New York City-based drummer, percussionist, singer, and writer originally from Cleveland, Ohio. Linden plays on Broadway as a percussionist (Come From Away, Aladdin, and Cats), as well as off-Broadway, most recently as the drummer and Devo in Ars Nova’s Rags Parkland Sings the Songs of the Future, for which she is also credited as a co-orchestrator and contributor of additional music. In 2016 Linden played percussion for Manhattan Concert Productions’ The Secret Garden, marking her debut performance at Lincoln Center. She frequently performs at other concert venues around the city, such as Joe’s Pub and Feinstein’s/54 Below, and often participates in the workshopping process of new musicals. Linden also writes and performs original acoustic music in her bi-continental duo out of New York City/London, the Hi Marks, featuring Matt Harvey. Linden is an alum of Ithaca College. Find her on Instagram at @jessie.linden and @thehimarks.

HEATHER MCDEVITT BARTON, costume associate

Heather McDevitt Barton is a Brooklyn-based artist, textile maker, and designer. Barton’s work has been seen with Atlantic Theatre Company, Playwrights Horizons, Ars Nova, Clubbed Thumb, Refinery29, Bushwick Starr, Pipeline Theatre Company, Repertorio Español, Cape Rep Theatre, Clarence Brown Theatre, New York University, Columbia University, Third Rail Projects, and Spring Street Social Society, among others. Barton currently works as resident costume designer for Salty Brine’s The Living Record Collection (Joe’s Pub 2019 residency/TimeOut New York Critic’s Pick). She received a bachelor’s degree from the University of Tennessee in English literature and theatre.

MAYA SHARPE, musician

Musician, actor, and visual poet, Maya Sharpe is a multi-disciplinary artist based in New York and Los Angeles. Sharpe’s passion lies in exploring simplicity in humanity and composition as a means to demonstrate that there is more of a connection and love between everything than the politically derived disconnect and hatred.
Biographies, continued

NICK VAUGHAN, designer and collaborative writer

Nick Vaughan is a Houston-based mixed-media artist and scenographer working primarily with his husband, Jake Margolin, to create a series of installations based on early LGBTQ historical narratives. Vaughan’s designs with the TEAM include Primer for a Failed Superpower, Anything That Gives Off Light, Roosevelt Elvis, Waiting for You on the Corner of…, Mission Drift, Architecting, and Particularly in the Heartland. His off-Broadway credits include The Royale (Lincoln Center Theater), and his regional credits include Henry V, Seder, and Cloud Nine (Hartford Stage) and The Royale (The Old Globe). His opera credits include Barber of Seville (National Opera of China); La Bohème (Royal Opera House, Muscat, and Oman); The Rape of Lucretia (Opera Company of Philadelphia); and Turn of the Screw, Albert Herring, Beggar’s Opera, The Soldier’s Tale, L’Enfant et les Sortilèges, and Il Trittico (Castleton Festival). Vaughan’s dance credits, with Margolin, include Thank You for Coming: Play (Brooklyn Academy of Music) and Thank You for Coming: Attendance (Danspace Project/Walker Art Center). Visual art credits, also with Margolin, include solo shows at Oklahoma State University (OSU) Museum of Art, Aurora Picture Show, Devin Borden Gallery, the Invisible Dog Art Center, HERE Art Center, and Art League Houston. For more information, please visit nickandjakestudio.com.

ELLEN WINTER, music director

Ellen Winter is a Brooklyn-based performer, composer, and theatremaker from the woods of Northern Virginia. Earlier this year, Winter music directed Hurricane Diane at New York Theatre Workshop (NYTW) by Madeleine George, directed by Leigh Silverman with music by the Bengsons. In 2018 Winter was in residence at Ars Nova, Rhinebeck Writers Retreat, and SPACE on Ryder Farm. In 2017 she co-wrote, directed, and composed 36 Questions, a musical podcast starring Jonathan Groff and Jessie Shelton. She’s had the joy of making music with Dave Malloy, Heather Christian, César Alvarez, Salty Brine, and Andrew R. Butler. She’s explored new work with The Public, Pipeline Theater Co., the Neon Coven, Ars Nova, The Tank, On the Rocks, the Daughters Collective, UArts, and Playwrights Horizons Theater School (PHTS). She is a proud Story Pirate and also writes songs for their podcast. Since 2013 Winter has belted and written with Chamber Band, and together they have three concept albums and three national tours under their belts. Currently, she’s in post-production for her debut record, Every Feeling, coming out later this year. For more information, please find her on social media at @itsellenwinter or visit ellenwintermakesthings.com.

KATRINA YAUKEY, musician

Katrina Yaukey’s Broadway credits include Natasha Pierre and the Great Comet of 1812 and Cabaret (2014), and Warhorse, Billy Elliot, Company, and Cabaret (1998). Yaukey’s tour credits include Billy Elliot, Sweeney Todd, Cabaret, and Victor/Victoria. She studied oboe performance and musical theatre at Penn State University and holds both a bachelor’s degree of professional studies and a master’s certificate in music production from Berklee College of Music. For more information, please visit katrinayaaukey.com.
About the Companies

the TEAM

The TEAM is an internationally-recognized Brooklyn-based theatre ensemble. The TEAM’s mission is to collaboratively create new works about the experience of living in America today. The Guardian described the company as “theatrical excavators of American culture, American dreams, and the American psyche.” Combining aggressive athleticism with emotional performances and intellectual rigor, the TEAM’s work crashes characters from American history and mythology into modern stories, drawing unexpected connections across time to touch the raw nerves of the current moment.

Founded in 2004, the TEAM has created and toured 11 works nationally and internationally. The TEAM is a four-time winner of the Scotsman Fringe First Award; winner of the 2011 Edinburgh Festival Fringe Prize, a 2011 Herald Angel, a 2008 Edinburgh Total Theatre Award, and a Best Production Dublin Fringe 2007; and was nominated for a 2012 Drama League Award for Outstanding Musical. The TEAM is also a recipient of the American Theatre Wing’s National Theatre Company Grant.

The TEAM has performed throughout New York, including the Public Theater, PS122, and the Ohio Theatre; the U.S., including the Walker Art Center and America Repertory Theater; and internationally, including the National Theatre, Royal Court Theatre, Barbican Centre, Almeida Theatre in London, Battersea Arts Centre in London, the Traverse Theatre in Edinburgh, Culturgest in Lisbon, the Perth International Arts Festival, and the Hong Kong Arts Festival.

Artistic Director: Rachel Chavkin
Producing Director: Alexandra Lalonde
Associate Producer: Denise Shu Mei

TEAM Donors

The TEAM would like to thank some of our generous donors. Our work could not happen without their help:

Hunter Arnold, the Axe-Houghton Foundation, David Chavkin, Rachel Chavkin, Barbara Cutler, the DeSantis Family Fund, Diana DiMenna, Sam Ellis, Jody Falco and Jeffrey Steinman, Ellen Fleysher, Madeleine Foster Bersin, Dale Franzen, the Howard Gilman Foundation, Di Glazer, Alice and Rob Griffiths, Jane Humphreys and Ron Lalonde, Will Hunter and Matthew Sisneros, ICM, Mara Isaacs, the JMJ Family Fund, Jaime Karate King, Jason Kemper and Thor Perplies, the Henry L. Kimelman Foundation, Tom Kirdahy, Alexandra Lalonde and Patrick Higgiston, Carolyn Miller, the New York City Department of Cultural Affairs, the Off-Broadway Angels, the Puffin Foundation, Heather Randall, the Tony Randall Theatrical Fund, Susan Rose and Alan Lafer, Sara Rosenbaum and Dan Hawkins Jr., Jonathan Adam Ross and Jennifer Pehr, Matt and Alyssa Ross, Adrian Salpeter and Benjamin Lowy, the TCG Audience (R)Evolution Exploration Grant program, and Ryan and Amanda West
NATIONAL THEATRE OF SCOTLAND

National Theatre of Scotland is a Theatre Without Walls.

We don’t have our own building. Instead, we bring theatre to you. From the biggest stages to the smallest community halls, we showcase Scottish culture at home and around the world. We have performed in airports and tower blocks, submarines and swimming pools, telling stories in ways you have never seen before.

We want to bring the joy of theatre to everyone. Since we were founded in 2006, we have produced hundreds of shows and toured all over the world. We strive to amplify the voices that need to be heard, tell the stories that need to be told, and take work to wherever audiences are to be found.

For the latest information on all our activities, visit us online at nationaltheatrescotland.com.

Jackie Wylie, artistic director and chief executive
Seona Reid DBE, chair

The National Theatre of Scotland, a company limited by guarantee and registered in Scotland (SC234270), is a registered Scottish charity (SCO33377).

SUPPORT NATIONAL THEATRE OF SCOTLAND

Please support the National Theatre of Scotland America Inc. and help us to bring award-winning Scottish theatre to audiences across America.

We’re delighted to have you with us for this performance of Anything That Gives Off Light, which is the 14th production we’ve shared with audiences in the U.S. The National Theatre of Scotland first came to the U.S. in 2007, bringing Black Watch, which followed the experiences of Scottish soldiers in Iraq. The response was extraordinary; on its first visit it won a New York Drama Critics’ Circle Award for Best Foreign Play and played to packed houses every night. Since then we’ve shared some of our finest work with American audiences who have come to know our innovative, fearless, and theatrically thrilling approach. We can only do this with your support.

By giving to the National Theatre of Scotland America Inc., you can help us continue to create unforgettable theatrical experiences for audiences across the United States.

For more information please contact Stella Litchfield, director of development, by phone at 00 44 141 221 0970 or by email at stella.litchfield@nationaltheatrescotland.com, and please visit nationaltheatrescotland.com/america.

Established in 2008, National Theatre of Scotland America Inc. is an independent 501(c)(3) non-profit organization that supports the work of the National Theatre of Scotland in the United States and in Scotland. Contributions to National Theatre of Scotland America Inc. are deductible to the extent allowed by law. The National Theatre of Scotland America Inc. federal tax number is 26-2500933.
Engagement Events

Friday, March 1, 2019, following the performance
POST-PERFORMANCE Q&A
After Anything That Gives Off Light, engage with members of The TEAM and learn about the development of this new work during artist residencies in Southwest Virginia, West Virginia, and Kentucky, moderated by Jean Haskell, professor of Appalachian Studies at Virginia Tech.

Saturday, March 2, 2019
WORKSHOP: DEVISING IN A DEMOCRACY WITH THE TEAM
School of Performing Arts students participated in this workshop, led by members of the TEAM. The workshop provided tools and strategies for solo and group creation of theatre pieces, working through delicate issues of collaboration and authorship and bridging into the editing and synthesizing process.

Saturday, March 2, 2019, following the performance
POST-PERFORMANCE DISCUSSION: THOUGHTSWAP
Following the performance of Anything That Gives Off Light, engage in a public conversation via ThoughtSwap, a new web application for anonymizing and distributing thoughts. ThoughtSwap was developed by Deborah Tatar, professor of computer science and psychology at Virginia Tech.

Special thanks to Jean Haskell, Bob Leonard, Susanna Rinehart, and Deborah Tatar

Go Beyond

What are some of the key themes explored within Anything That Gives Off Light? How are those themes complicated by the histories, images, and prevailing ideologies in Scotland and the United States, as depicted in the play?
In the Galleries

ARBOREAL
Thursday, January 24-Saturday, March 23, 2019
All galleries

Majestic, sustaining, enduring, but increasingly vulnerable—these words only begin to describe one of Earth’s most critical life forms: trees. This stunning selection of works by artists from Australia, Spain, Israel, Japan, and the United States explores the imagery of trees and their symbolic resonance. Arboreal features photography, video, painting, works on paper, and ceramic, wood, and stainless steel sculpture.

JOIN US!
GALLERY TALKS
Micro to Macro—All About Trees
Join us for a series of gallery talks presented by Virginia Tech faculty that explores a broad variety of topics relating to the world of trees, from sustainability and conservation to dendrochronology and invasive species. Each talk is approximately 30 minutes each and is free and open to the public. Talks will be held in the Ruth C. Horton Gallery.

Wednesday, March 6, 2019, 6:30 PM
Charismatic Trees: Lynn Resler

Tuesday, March 19, 2019, 6:30 PM
Invasive Species—Trees as Victim and Victor: Jacob Barney, Ph.D.

GALLERY HOURS
Monday-Friday, 10 AM-5:30 PM
Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.