

Adrian Osmond Alan Gilmour Alan Wilkins Alistair Rutherford Andrew Glasgow  
Andrew Tickell Ann Marie Di Mambro Anne Downie Anthony Neilson Calum Smith  
Lawrence Candice Edmunds Caroline Dunford Carolyn Wyllie Catherine Czerkawska  
Catherine Grosvenor Charlotte Allan Chris Balance Chris Deans Chris  
Dolan Chris Hannan Claire Wingfield Clare Duffy Clare Hemphill  
Clunie Mackenzie Cormac Quinn D C Jackson Dave Smith Davey  
Anderson David Greig David Hutchison David Kirkwood David Leddy  
Debbie Jones Des Dillon Douglas Maxwell Eleanor Stewart Eliza  
Langland Ella Wildridge Emily Munro Fergus Mitchell Fiona Connor George Gunn  
Gerry Byron Grace Barnes Grae Cleugh Hamish Gillies Iain F MacLeod Iain McClure  
Ian Low Isabel Wright Jacqueline Clark Jamie Havlin Jamie Harrison Jenni Fagan Jo  
Clifford John Harvey Karen Barclay Kathy McKean Kelli Bartholet Kenny McKenna  
Kevin MacNeil Kieran Lynn Lauren Jack Lesley Anne Brewster Lewis Hetherington  
Liam John Hurley Linda Cracknell Linda Ann McConnell Linda McLean Lis Lee Liz  
Lochhead Louise E Knowles Lynda Radley Lynn Smith Lynsey Murdoch Margaret  
Littlewood Mark Russell Martin Brocklebank Martin D Travers Martin McNaughton  
Meghan McAvoy Michael Cox Michael Heine Michael J Blyth Morna Burdon Nicola  
McCartney Oliver Emmanuel Pamela Carter Pauline Lynch Peter Arnott Peter  
Richmond Raman Mundair Riccardo Galgani Rob Evans Robyn Hunt Rona Munro  
Ronan O'Donnell Roxana Pope Vilks Sandy Nelson Selma Dimitrijevic Simon Macallum  
Skye Loneragan Stephen Greenhorn Steve King Stewart Ennis Tim Primrose Tom  
Brogan Tom McGrath Viv Adam Wilma G Stark Yvonne Caddell Zinnie Harris

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Playwrights'  
Studio,  
Scotland

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April 2004 – March 2007 Review



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# Douglas Maxwell

**Douglas Maxwell is a man passionate about plays and playwriting: those who write, those who facilitate the writing and those who eventually pay for a ticket to see the work.**

His engagement with Playwrights' Studio, Scotland began before the organisation did. "I remember being at a meeting where Tom McGrath was trying to convince us Scotland needed this resource. I was thinking: This is never going to work, everyone here has different agendas."

The Studio that has been created as a result of that early effort is now an invaluable national resource with the art of playwriting at its heart.

"Playwriting is what Playwrights' Studio, Scotland stand for. The craft of it, the legacy of it. It goes beyond personalities. They keep the idea of playwriting alive."

He considers a great part of the Studio's success to come from the attitude of the core team, who he says are always approachable and positive. "Julie has created a great personality for the Playwrights' Studio. We don't know how lucky we are to have this space, this resource."

Douglas' interaction with Playwrights' Studio has been ongoing. He has delivered workshops as part of the Orange Playwriting Prize; his 'James II' has received a Playwrights' Studio reading in the historic and fitting setting of Stirling Castle; he reads unsolicited scripts for Fuse; and has been an Associate Playwright for 2006/2007.

Douglas grew up in Girvan, Ayrshire, and graduated from Stirling University with Honours in English Literature. He could never envisage writing anything other than plays. "I've tried – it always morphs into dialogue. He said. She said."

His plays to date include 'Decky Does a Bronco', 'Our Bad Magnet', 'If Destroyed True', 'Helmet', 'Melody' and 'Mancub', among others. He is currently under commission to the National Theatre of Scotland writing 'The Miracle Man'.

His scripts are printed by Oberon and the Playwrights' Studio stock them for sale. Selling and promoting Douglas' work is just one of the services the Playwrights' Studio has provided.

"They actually employ playwrights. I have been employed as an Associate Playwright. They pay for my time. It's great to be recognised like that."

As an Associate Playwright Douglas mentors three emerging writers: Kenny McKenna, Ian Low and Cormac Quinn. "My aim is for each of them to emerge with a calling card script. It may not be the script that gets put on, but it's the one that gets the foot in the door. That says 'I'm here'."

Douglas writes from a converted cupboard in his flat, "with no windows and a cut-off desk that's jammed in. Like so many things in life I think writing is something that's best done in private."

Every morning he reads the play he's working on from the first page to where he finished the day before. Out loud. The style of font he writes in depends on the style of play he is immersed in. The current favourite is Verdana. He stops at 4pm every day. "It has happened that I've turned the computer off in the middle of a sentence."

When he's stuck for inspiration he heads to the theatre. It's his favourite creative space: "Watching someone else's play. Reminding myself of the audience." Of his own work he says, "When I try to be grand, important, clever it just doesn't work. When I try to entertain people in that building- that's when it happens."

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... raughton Meghan McAvoy Michael Cox Michael Heine Michael J  
... McGrath Viv Adam Wilma G Stark Yvonne Caddell Zinnie Harris

# Finding Playwrights

As part of our open access policy, we regularly run activity for the public to open the door to playwriting and the work of our organisation.



## Inspire Workshops

Inspire playwriting workshops are held all around the country at introductory and further skills levels. Usually lasting 2 hours, they explore plot lines, settings, character development and playwriting techniques.

“Playwrights of this quality are of themselves inspiring. That they take time to encourage others to write is inspiring. That they use fruit to demonstrate narrative and relationship dynamics is uber inspiring.”

*Inspire 04 Evolve Participant*

Workshops have been held in Inverness, Dundee, Edinburgh, Glasgow, Easterhouse, Ullapool, Peebles, Mull, Perth, Dumfries, Orkney and Thurso. 430 people have participated in Inspire workshops.

“The first session made me realise how basic a play is and that the simplest ideas could be made into thought provoking theatre. The second session made me think about my inner self and realising no one can judge me better than myself. After the second session I had the idea I might be able to do anything.”

*Inspire 06 Participant*

“Lived up to the word Inspire!”

*Inspire 06 Participant*

“Both session leaders had completely different approaches which made it more interesting. There was a really good contrast between the two leaders in how they led the workshops, one very practical & the other very ‘spiritual’ in fact.”

*Inspire 06 Participant*

## Competitions

Each year we have run a competition to uncover hidden Scottish playwriting talent.

### Ignite 2004

Ignite asked un-produced stage writers aged 18+ to send in a scene from a play. Over 500 people requested entry packs with 163 entries received and considered anonymously by the judges.

5 winners were chosen: Roxana Pope Vilk (Edinburgh), Stewart Ennis (Edinburgh), Jacqueline Clark (Shetland), D C Jackson (Glasgow) and Lesley Anne Reid (Dundee).

Winners went on to take part in the Evolve development programme which involved mentoring over a six to eight month period followed by a rehearsed reading for theatre professionals and the public.

“I had always thought about writing for the theatre but Ignite really focused my thoughts and prompted me to actually do something about it. The selection day will live with me for a long time – real actors reading words that I had written! Even if I had never got any further in the competition that would have been a satisfying end in itself.”

*D C Jackson*

"It was important to me that no writer felt judged, left out, or dispirited and I felt the process meant everyone gained by participating, even if they didn't win through in the end. Nicola, Liz and I really got a chance to productively work with many of the writers. I was amazed to find we 'evolved' half a dozen writers of a very high standard. Some of whom I'm sure will soon be writing professionally for Scottish Theatre."

*David Greig*

### **Orange Playwriting Prize (2005)**

The Orange Playwriting prize was run in partnership with A Play, a Pie and a Pint, sponsored by Orange and with The Herald as media partner. It was aimed at two age groups, 14-18 years and 18 years and older.

To enter the competition, writers had to submit a short play (between 30-45 minutes long when read) containing no more than three actors.

Over 200 people requested entry packs, with 94 entries received across both age categories.

Alan Gilmour was chosen as the winner of the over 18 years category with 'The Piano Lesson'.

Runners up were Andrew Glasgow, Calum Smith Lawrence, Fergus Mitchell, Sandy Nelson and Fiona Connor.

Andrew Tickell was the winner of the 14-18 years category with 'Magnum Opus'.

Runners up were Lauren Jack, Carolyn Wyllie and Meghan McAvoy.

The winners of each category received two days script development support from an established playwright followed by a week's professional production at A Play, A Pie and A Pint in Oran Mor, Glasgow in November 2005.

The runners up each received a script in hand reading open to the public in the Citizens' Theatre, Glasgow.

### **Ignite 2006**

The premise for the competition in 2006 was for writers to write and submit a short 'scene which has been inspired by a novel of the last sixty years'.

In total 74 entries were received.

Karen Barclay was chosen as the overall winner with her scene 'To Their Ugly Guardians'.

She received three months professional mentoring and development to turn her scene into a full length play. This was then given a reading with a professional cast and director, as part of Aye Write at the Mitchell Library, Glasgow on 24 February 2007.

The Runners Up were Ian Low, Claire Wingfield, Jenni Fagan, Martin Brocklebank, and Kenny McKenna.

All of the runners up from the Ignite 2006 competition went on to be mentored as part of the Playwrights' Studio, Scotland mentoring programme.

Douglas Maxwell, judging, said "people always say in these situations that the quality of entrants was high, but in this case its true. The winning piece shows maturity, daring, excitement and true theatricality."

### **Meeting Playwrights**

Julie Ellen, Creative Director, continually meets with playwrights at all levels to discuss their participation in playwriting. Thanks to our open door policy any playwright is welcome to get in touch through our website or by phone and arrange a meeting.



Over our three years in operation, we have had entries and script submissions from:

Aberdeenshire, Angus, Argyll and Bute, Ayrshire, Banffshire, Clackmannanshire, Dumfries and Galloway, Dundee, East Dumbartonshire, East Lothian, Edinburgh, Fife, Glasgow, Inverness-shire, Lanarkshire, Midlothian, North Ayrshire, North Lanarkshire, Orkney Islands, Perth and Kinross, Renfrewshire, Scottish Borders, Shetland Islands, South Ayrshire, South Lanarkshire, Stirlingshire, Sutherland, Western Isles as well as Australia, America, England and Vietnam.

Wickell Ann Marie Di Mambro Anne Downie Anthony Neilson Calum Smith Lawrence Candice Edmunds Caroline Dunford Carolyn Wylie Catherine Czerkawaska Catherine Grosvenor Charlotte Allan Chris Balance Chris Deans Chris Dolan Chris Hannah Claire Wingfield Clive Duffy Clare Harquill Clunie Mackenzie  
e Jones Des Dillon Douglas Maxwell Eleanor Stewart Eliza Langland Ella Wildridge Emily Munro Fergus Mitchell Fiona Connor George Gunn Gerry Byron Grace Barnes Grae Cleugh Hamish Gillies Iain F MacLeod Iain McClure Ian Low Isabel Wright Jacqueline Clark Jamie Havlin Jamie Harrison Jenni Brown  
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ter Arnott Peter Richmond Raman Mundair Riccardo Galgani Rob Evans Robyn Hunt Rona Munro Ronan O'Donnell Roxana Pope Vik Sandy Nelson Salma Dimitrijevic Simon Macallum Skye Loneragan Stephen Greenhorn Steve King Stewart Ennis Tim Primrose Tom Brogan Tom McEath Viv Adam



# Raman Mundair

**Raman Mundair's biography is exotic. She was born in India and studied at the School of Oriental and African Studies in London. She has been a writer in residence in New Delhi, Stockholm, Shetland and Glasgow, and has represented the British Council internationally. She is a poet, playwright, writer and artist.**

She has written since childhood, and during her university years began performing her poetry. This in turn inspired her to begin writing for theatre and performance.

Her two years as writer-in-residence in Shetland first brought Raman to Scotland. In 2004 she moved to Glasgow as a Scottish Arts Council Writing Fellow. It was here a friend suggested contacting the Playwrights' Studio, Scotland to see how the organisation could help promote her as a playwright.

"Meeting Julie Ellen set off a whole chain of events. She was so warm and interested. Previously I just couldn't get a play on. The new writing process seemed so rigid. There was no sense of collaboration."

Raman felt that her lack of a theatrical training background was hindering her acceptance into the theatre community. While her plays had previously been staged as rehearsed readings in theatres across the UK, it was not until coming to Scotland and taking part in Playwrights' Studio, Scotland's Mentoring programme that her work has been professionally produced.

"The best thing the Playwrights' Studio has done is mentor me, legitimise me. It's like a debutante service: 'We think she's alright. Get with her!'"

Raman was mentored by Peter Arnott – "so nurturing and compassionate" – and the play she developed in that period, 'The Algebra of Freedom', was showcased at Playwrights' Studio, Scotland's Plays Aloud at the Edinburgh Fringe 2006.

In the same year Raman worked with the NTS Young Company, following a recommendation by Playwrights' Studio, Scotland. With the Young Company she created 'Side Effects' – a play that was performed in Glasgow, Edinburgh and Dublin.

In 2007 7:84 Theatre Company are producing 'The Algebra of Freedom' and the play is being published by Aurora Metro.

She is already generating ideas for new projects and is keen to invest in collaborative processes. "Theatre should be joyous. I want to work with people I can play with. I think there's a lot of opportunity for the Playwrights' Studio to support directors in working with new writing and new writers. And to encourage directors to work with new writers from diverse backgrounds who are bringing in new voices."

Raman's writing influences are diverse and feed directly into her work: "My heart. My anger. Voices – ones I hear, ones I make up. Other good writing. I can write in lots of places, but I write in Shetland a lot. I need light. I get very depressed if I'm working in a hole." She returns regularly to Shetland. She continues to be stimulated by her time there: "the emotional experiences, the people I met."

Most of all Raman continues to be inspired by the communal experience of the theatre. "Theatre is such a dynamic space. Entertaining and revolutionary at the same time. I don't agree that theatre is a bourgeois event. It's a communal space – healing, growing, full of possibility."



# Progressing Playwrights

## Mentoring Scheme

Every year the Playwrights' Studio selects new playwrights for a programme of mentoring by established playwrights where they work together for six to eight months to develop a play.

To Date:

- Nicola McCartney has mentored Iain McClure and Lis Lee
- Liz Lochhead has mentored Liam Hurley, Lesley Anne Brewster and Yvonne Caddell
- David Greig has mentored Louise E Knowles and Kathy McKean
- John Clifford has mentored Caroline Dunford and Maryam Hamidi
- Peter Arnott has mentored Eleanor Stewart and Raman Mundair
- Chris Hannan has mentored Martin D Travers, Jenni Fagan and Robyn Hunt
- Douglas Maxwell has mentored Ian Low, Cormac Quinn and Kenny McKenna
- Christopher Deans has mentored Claire Wingfield and Karen Barclay
- Ann Marie Di Mambro has mentored Martin Brocklebank and Lynsey Murdoch
- John Tiffany has mentored D C Jackson
- Zinnie Harris has mentored Roxana Pope Vilik
- Rona Munro has mentored Jacqueline Clark

Mentees have been supported in places as far afield as Shetland and the Scottish Borders.

and Alan Gilmour Alan Wilkins Alistair Rutherford Andrew Glasgow Andrew Tickell Ann Marie Di Mambro Anne Downie Anthony Neilson Calum Smith Lawrence Candice Edmunds Caroline Dunford Carolyn Wyllie Catherine Czerkawska Catherine Grosvenor Charlotte Allan Chris Deans Chris Dolan Chris Hannan Claire Wingfield Clare Duffy Clare Hemphill Clunie Mackenzie Cormac Quinn D C Jackson Dave Smith Davey Anderson David Greig David Hutchison David Kirkwood David Leddy Debbie Jones Des Dillon Douglas Maxwell Eleanor Stewart Ella Wildridge Emily Munro Fergus Mitchell Fiona Connor George Gunn Gerry Byron Grace Barnes Grae Cleugh Hamish Gillies Iain F MacLeod Iain McClure Ian Low Isabel Wright Jacqueline Clark Jamie Havin Jamie Harrison Jenni Fagan Jo Clifford John Harvey Karen Barclay Kelli Bartholet Kenny McKenna Kevin MacNeil Kieran Lynn Lauren Jack Lesley Anne Brewster Lewis Hetherington Liam John Hurley Linda Cracknell Linda Ann McConnell Linda McLean Lis Lee Liz Lochhead Louise E Knowles Lynda Radley Lynn Smith Lynsey Murdoch Mark Russell Martin Brocklebank Martin D Travers Martin McNaughton Meghan McAvoy Michael Cox Michael Heine Michael J Blyth Morna Burdon Nicola McCartney Oliver Emmanuel Pamela Carter Pauline Lynch Peter Arnott Peter Richmond Raman Mundair Riccardo Evans Robyn Hunt Rona Munro Ronan O'Donnell Roxana Pope Vilik Sandy Nelson Selma Dimitrijevic Simon Macallum Skye Loneragan Stephen Greenhorn Steve King Stewart Ennis Tim Primrose Tom Brogan Tom McGrath Viv Adam Wilma G Stark Yvonne Caddell Zinnie Harris

“I have learned how to approach writing with craft and objectivity. Chris Hannan knows his stuff!”

*Martin Travers*

“It has been a wonderful opportunity and experience. I learnt to take more risks in my writing and benefited enormously from having someone to explore ideas and concepts with.”

*Caroline Dunford*

## Play Readings

Script in hand rehearsed readings are targeted at producers and open to the public. It is a huge development tool for playwrights to hear their work read aloud and to get an audience response.

We have held readings as part of Evolve development for Ignite winners in Shetland, Edinburgh and Glasgow; as development for Orange Playwriting Prize runners up in Glasgow; as part of Plays off the Page, a short development period for playwrights local to our Up Close days of activity around the country; and also as part of Creating Space professional development in Stirling, Glasgow and Edinburgh.

## Writers' Forum

Each year we hold a number of Writers' Forum

events, providing writers with an informal opportunity to discuss key issues amongst fellow playwrights and develop crucial peer relationships.

They are held in public venues and topics are suggested for discussion, with comments recorded at the end of the evening. To date topics have included the Immediacy of Playwriting and Writer or Auteur – As the playwright can your personal creative vision be maintained in the production process?.

“The writers' get togethers have been wonderful – it has helped to create a real scene and provides a focus for solitary creativity!”

*Writers' Forum Participant 2007*

“I really liked the way the discussion was broken up; it forced us to think more which is a good thing.”

*Charlotte Allan*

## Play Sales

To promote plays by Scotland's playwrights and provide ease of access to those plays, we sell play texts at a discounted rate directly to the public.

We provide a touring bookshop of plays and theatre texts at events throughout the country and plays can be purchased through our website.

## Library & the Space

The Playwrights' Studio, Scotland has a private space adjacent to our office where playwrights can book time to write in a working environment, to have meetings with other writers, press and producers, to hold round the table script development or to use as a reading room with access to Plays Library. The library has a catalogue of 292 titles, including plays by Scotland's playwrights and books on writing for theatre.



“The whole notion of the competition is a grand idea, and I hope you'll do it again so that other young people can enjoy what I have enjoyed. Certainly, there's something to be said for tucking one's first play into a drawer and leaving it there, but that said, I can't imagine any better way to learn than this.”

Andrew Tickell, winner of the 14-18 years category, Orange Playwriting Prize

**100%** of Creating Space participants have found the development useful to their writing

an Osmond Alan Gilmour Alan Wilkins Alistair Rutherford Andrew Glasgow Andrew Tickell Ann Marie Di Mambro Anne  
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Downie Anthony Neilson Calum Smith Lawrence Candice Edmunds Caroline Dunford Carolyn Wylie Catherine Czerkawska Catherine Grosvenor Charlotte Allan Chris Balance Chris Deans Chris Dolan Chris Hannan Claire Wing  
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**4,990** people have been involved in our activity as writers, artists, participants or audience members



**DC  
Jackson**

field Clare Duffy Clare Hemphill Clunie Mackenzie Cormac Quinn D C Jackson Dave  
 Clark Jamie Havlin Jamie Harrison Jenni Fagan Jo Clifford John Harvey Karen Barclay  
 D Travers Martin McNaughton Meghan McAvoy Michael Cox Michael Heine Michael J  
 e Tom Brogan Tom McGrath Viv Adam Wilma G Stark Yvonne Caddell Zinnie Harris

**“None of the things that have happened to my career over the past couple of years would have happened without Playwrights’ Studio, Scotland. They would even let me print out my scripts in their office. Honestly, that’s invaluable to a struggling writer.”**

Daniel has had tremendous success over the past two years. Last year he was nominated by the National Theatre of Scotland as one of Britain’s most promising writers for the BBC/Royal Court Theatre’s ‘The 50’ scheme. He then went on to be selected as a writer in residence with the Royal Court Theatre, a ten week attachment paid for by the scheme.

“That room in the Royal Court holds the record. I wrote 2 plays in 10 weeks, it was a very intense and productive time, partly because people who worked there could see me in the office so I had to look like I was doing something!”

Before his competition success Daniel had worked for 3 years writing cartoon strips.

“There are similarities with writing plays, it’s difficult to write a good cartoon strip. When you write a cartoon strip you have to distil what it is you are trying to say and cut out anything else. I think this has helped me.”

“I had always wanted to write a play, it was something that I was always going to do and just hadn’t yet. I saw the call for entries for the Playwrights’ Studio, Scotland Ignite competition and thought, a one scene play – I can do that.”

His ten page one-act play ‘The Wall’ was selected as one of the winners of Ignite. The Playwrights’ Studio, Scotland’s Evolve scheme introduced Daniel to director John Tiffany, who mentored him as he developed ‘The Wall’ into a full length work.

In 2006 the Playwrights’ Studio showcased ‘The Wall’ as a reading at the Edinburgh Fringe where it was received with huge enthusiasm. Subsequently the Tron and Borderline Theatre companies are doing a co-production due to tour in early 2008.

“The experience of having my play read in front of an audience for the first time was superb yet terrifying. As the actors started reading I had a profound all-over body cringe, but it seemed to go down well.”

Daniel is currently working on a new commission for the National Theatre of Scotland, developing ‘The Wall’ for the Tron/Borderline production and writing a new short play for Oran Mor.

# Sustaining Playwrights

in McConnell Linda McLean Lis Lee Liz Lochhead Louise E Knowles Lynda Radley Lynn Smith Lynsey Murdoch  
McCartney Oliver Emmanuel Pamela Carter Pauline Lynch Peter Arnott Peter Richmond Raman Mundair Riccardo  
King Stewart Ennis Tim Primrose Tom Brogan Tom McGrath Viv Adam Wilma G Stark Yvonne Caddell Zinnie Harris

## Creating Space

Creating space is our primary tool in improving the quality of plays and the artistic experience of playwrights. Established playwrights are provided with resources (such as actors and directors/dramaturgs), over a period of up to three days, to aid the development of new scripts. The development is writer led, putting the playwright and their needs at the heart of the process. Creating Space enables playwrights to envisage works as theatre pieces rather than texts.

To date 32 authors have taken part in Creating Space development including: Clare Duffy, Nicola McCartney, Douglas Maxwell, Michael J Blyth, Lewis Hetherington, David Leddy, Candice Edmunds and Jamie Harrison, Kathy McKean, Pamela Carter, Selma Dimitrijevic, Tim Nunn, Calum Smith Lawrence, Raman Mundair, Peter Arnott, Wilma Stark, Grace Barnes, Christopher Deans, Isabel Wright, Liam John Hurley, George Gunn, Anne Downie, Ronan O' Donnell, Debbie Jones, Alastair Satchell and Kevin MacNeil.

Development took place in Glasgow, Edinburgh, Stirling, Thurso, Isle of Lewis, St. Andrews and London.

"Creating Space was exactly what the project needed, and it was fantastic that it was flexible – that it didn't have restrictive parameters. Post Creating Space, the support was wonderful – all the staff came down to see the show."

*Jamie Harrison and Candice Edmunds*

"It was a chance to test the script, see how robust it was and also work with experienced actors, which is a gift."

*Lewis Hetherington*

"Thank you so much for your invaluable feedback and support- I know I couldn't be where I am with the play without the support of the PSS."

*Raman Mundair*

## Play Resource

We are building towards an on-line database containing details of the last forty years of produced plays by Scotland's playwrights. The Play Resource has been built with additional research by Sonja Lowe, an intern from the University of Glasgow's Dramaturgy Course. When completed, it will be a resource for theatre producers and educational researchers from all over the world enabling them to access scripts. It will be open to anyone to make greater use of the cultural capital that is the cannon of plays from Scotland.

It is continually growing and at present we have 1,270 individual produced play entries, searchable by many fields including - author name, production company, cast, gender, original venue and original cast names.

## Meeting Producers

By understanding the artistic needs and interests of producers and the creative strengths of individual playwrights, the Creative Director gives recommendations and develops relationships between those parties.

## Associate Playwrights

Each year professional Associate Playwrights are appointed to deliver projects, be advocates and contribute their expertise, knowledge and understanding to the artistic development of the Playwrights' Studio.

They deliver our Mentoring programme, Ignite workshops and Script Surgeries to aspiring and emerging writers.

Associate Playwrights to date:

2004/05 - David Greig, Liz Lochhead and Nicola McCartney.

2005/06 - Peter Arnott, John Clifford and Chris Hannan.

2006/07 – Christopher Deans, Ann Marie Di Mambro and Douglas Maxwell.

## Fuse

Resourced by the National Theatre of Scotland Workshop, Fuse is a unique Scotland-wide initiative that puts new plays in front of the Artistic Directors at the country's top theatre companies.

Playwrights submit plays to Fuse, they are read and feedback is sent to the writer, then that feedback is available to potential producers.

Fuse Partners are currently 7:84 Theatre Company, Ankur Productions, Borderline Theatre Company, Byre Theatre, Catherine Wheels, Citizens' Theatre, Dundee Rep, Grid Iron, Horsecross (Perth Rep), MacRobert, Magnetic North, Mull Theatre, National Theatre of Scotland, A Play, A Pie and A Pint (Oran Mor), Pitlochry Festival Theatre, Royal Lyceum Theatre, Stellar Quines, TAG Theatre Company, Tosq, Tron Theatre and Vanishing Point.

Scripts have come from writers in: Glasgow, Inverclyde, Aberdeenshire, Dumfries and Galloway, Midlothian, Perth and Kinross, Fife, East Lothian, Dundee, Strathclyde, Scottish Borders, Highlands, Ayrshire, Clackmannanshire, Inverness, Orkney, Edinburgh, Angus, Argyll and Bute, West Lothian, South Ayrshire as well as Vietnam, Australia, England, Bulgaria and New Zealand.

130 scripts were received in the first year of operation.

"I am so grateful to you all for reading and discussing my work, it's meant so much to me. And I'm absolutely elated by the feedback! I actually redrafted the play before the Fuse process started and I really feel that it is ready now. Thank you, and if and when another play comes along, I will certainly send it to you."

*Matt Wilkinson, Fuse Writer*

"The script reports I received were really useful and there was one important note in particular which is going to be tremendously helpful in taking the play forward. The Fuse idea is a very good one and I hope it's something the Studio continues to provide for us playwrights."

*Grae Cleugh, Fuse Writer*

"Fuse is a chance for a new script to get to the theatres and producers that young or new writers don't know, or feel confident enough to approach"

*Selma Dimitrijevic, Fuse Reader*

"Fuse offers something concrete and proactive at a very vulnerable stage in their careers."

*Christopher Deans, Fuse Reader*

"On occasion we will create projects for emerging writers and will consider all those writers recommended by Fuse. These are people we wouldn't otherwise have a relationship with."

*Caroline Newall, NTS Workshop, Fuse Partner*

"The support of the Playwrights' Studio and Julie Ellen has been the most significant factor in the development of my writing in the last few years. There is not praise high enough, really. Thank you. Keep it up."

Kathy McKean

Adrian Osmond Alan Gilmour Alan Wilkins Alistair Rutherford Andrew Glasgow Andrew Tickell Ann Marie Di Mambro Anne Downie Anthony Neilson Calum Smith Lawrence Candice Edmunds Ca Balance Chris Deans Chris Dolan Chris Hannan Claire Wingfield Clare Duffy Clare Hemphill Clunie Mackenzie Cormac Quinn D C Jackson Dave Smith Davey Anderson David Greig David Hutch Eliza Langland Ella Wildridge Emily Munro Fergus Mitchell Fiona Connor George Gunn Gerry Byron Grace Barnes Grae Cleugh Hamish Gillies Iain F MacLeod Iain McClure Ian Low Isabel Wright Ja Kathy McKean Kelli Bartholet Kenny McKenna Kevin MacNeil Kieran Lynn Lauren Jack Lesley Anne Brewster Lewis Hetherington Liam John Hurley Linda Cracknell Linda Ann McConnell Linda Margaret Littlewood Mark Russell Martin Brocklebank Martin D Travers Martin McNaughton Meghan McAvoy Michael Cox Michael Heine Michael J Blyth Morna Burdon Nicola McCartney Oliver Er Galgani Rob Evans Robyn Hunt Rona Munro Ronan O'Donnell Roxana Pope Vilik Sandy Nelson Selma Dimitrijevic Simon Macalium Skye Loneragan Stephen Greenhorn Steve King Stewart Ennis T



**[NTS WORKSHOP]**

# Robyn Hunt

**Robyn Hunt first came to Scotland to work as an actor at Theatre Workshop in Edinburgh. With a degree in English from Plymouth University, Robyn described herself as “pretty much a closet writer”.**

While at Theatre Workshop Robyn was mentored by Zinnie Harris as she tackled writing her first play, ‘Look at Me, Look at You’. During this process Robyn contacted Playwrights’ Studio, Scotland to introduce herself and see if there was any support and advice the Studio could offer.

Julie Ellen attended a rehearsed reading of ‘Look at Me, Look at You’ at the Edinburgh Fringe 2004. This marked the beginning of Robyn’s contact with Playwrights’ Studio, Scotland and her passion for playwriting.

Invited to join Playwrights’ Studio, Scotland’s Mentoring programme, Robyn began working with Associate Playwright Chris Hannan. “I was like a blank canvas, lacking in technique. It’s all there in your head but how do you make your dialogue interesting? How do you inject action?”

She is now fully invested in developing her skills as a playwright. Chris and Robyn meet, talk and email regularly as they develop her new play, ‘The Murrion Flock’.



Adrian Osmond Alan Gilmour Alan Wilkins Alistair Rutherford Andrew Glasgow Andrew Smith Davey Anderson David Greig David Hutchison David Kirkwood David Leddy Debra Kathy McKean Kelli Bartholet Kenny McKenna Kevin MacNeil Kieran Lynn Lauren Jacob Blyth Morna Burdon Nicola McCartney Oliver Emmanuel Pamela Carter Pauline Lynch



'The Murrion Flock' is an exploration of the sexual awakening that the residents of an institution for the disabled experience.

As a wheel-chair user working as an actor, perceptions of people with disability is a subject close to Robyn's heart. She is now using her playwriting to generate both discussion of disability and create an opportunity for disabled performers on our stages. Of Playwrights' Studio's support she says, "they are creating accessibility and opportunities for me that other organisations may not have done."

She has reached the fifth draft of 'The Murrion Flock' – all the time honing her technique and understanding of the craft with Chris. "I was looking for a whole set of tools – and that's what I've been given. Without Playwrights' Studio, Scotland I would never have had this opportunity to gain real training in the craft."

"Time, space and support – the ability to work at my own pace" have been some of the most valuable contributions the Mentoring program has given to Robyn's writing.

Robyn writes from a desk in her living room, and treats writing as a full time job. She confesses to having a rewards scheme for reaching targets and getting the work done. When she needs a break she takes a walk along the water of Leith, but her ideal creative space would be an open field that stretched right out to the horizon.

As a playwright she enjoys "plundering the darker elements" and loves that the world of the play allows for the extreme and a heightened reality. "You are working in a three-dimensional world. The world of the play is a given. But within that you can put your characters through all sorts of emotions, tensions and situations."

Robyn feels the final draft of 'The Murrion Flock' is not far off, "I'll start getting worried after we pass draft nine!", and is looking forward to submitting it to the Playwrights' Studio, Scotland for feedback. "Julie is the first person who should see it. I know she'll be right behind me."

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**82%** of Fuse writers would recommend Fuse to other writers

Av Tickell, Ann Marie, Di Mambro, Anne Downie, Anthony Neilson, Calum Smith, Lawrence Candice Edmunds, Caroline Dunford, Carolyn Wyllie, Catherine Czerkawska, Catherine Grosvenor, Charlotte Allan, Chris Balance, Chris Deans, Chris Dolan, Chris Hannan, Claire Wingfield, Clare Duffy, Clare Hemphill, Clunie Mackenzie, Cormac Quinn, D C Jackson, Dobbie Jones, Des Dillon, Douglas Maxwell, Eleanor Stewart, Eliza Langland, Ella Wildridge, Emily Munro, Fergus Mitchell, Fiona Connor, George Gunn, Gerry Byron, Grace Barnes, Grae Cleugh, Hamish Gillies, Iain F MacLeod, Iain McClure, Ian Low, Isabel Wright, Jacqueline Clark, Jamie Havlin, Jamie Harrison, Jenni Fagan, Jo Clifford, John Harvey, Karen Barck, Lesley Anne, Brewster, Lewis Hetherington, Liam John Hurley, Linda Cracknell, Linda Ann McConnell, Linda McLean, Lis Lee, Liz Lochhead, Louise E Knowles, Lynda Radley, Lynn Smith, Lynsey Murdoch, Margaret Littlewood, Mark Russell, Martin Brocklebank, Martin D Travers, Martin McNaughton, Meghan McAvoy, Michael Cox, Michael Heine, Michael Peter, Arnoft, Peter Richmond, Raman Mundair, Riccardo Galgani, Rob Evans, Robyn Hunt, Rona Munro, Ronan O'Donnell, Roxana Pope, Vikk Sandy, Nelson Selma, Dimitrijevic Simon, Macallum Skye, Loneragan Stephen, Greenhorn, Steve King, Stewart Ennis, Tim Primrose, Tom Brogan, Tom McGrath, Viv Adam, Wilma G Stark, Yvonne Caddell, Zinnie H

# Other Projects



**98%** of Inspire attendees rated the performance of the session leader as good or very good

## **Illuminate**

**Illuminate is a series of annual events investigating various aspects of contemporary theatre practice, as part of the Playwrights' Studio's commitment to exploring and developing the artform of theatre.**

## **Illuminate 2005: Dramaturgy and the Word**

This discussion on the role of the Dramaturg within contemporary theatre making gave over 65 arts practitioners and the public an opportunity to share best practice and develop their thinking.

The sessions centred around the following definition of dramaturgy: Dramaturgy is the core analysis and presentation of ideas in a theatre production, making sure that a director's, company's or writer's vision translates through the performance, design, lighting, sound and costume for that particular audience and venue. The dramaturg works closely with a director and/or playwright, a company and sometimes a producer. They are readers of texts and performances, sounding boards and an additional resource for all involved.

- Reach – Participants came from Belfast, Berlin, Dublin, Edinburgh, Glasgow, London, Newcastle, Penicuk, Perthshire, Prague, Shotts, Stirling, Tobermory, Tokyo, Winchester
- Numbers – 101 people in total have taken part in Illuminate (60 Dramaturgy and the Word, 41 Translation the Journey Out)

### Illuminate 2006:

#### Translation: The Journey Out

Translation: The Journey Out was a one day discussion event between theatre practitioners and those who work, or are interested, in the theory and practice of play translation for the stage, whether from other languages into English, or from English into other languages.

The programme for the day included contributions from playwrights such as Gregory Burke, John Clifford, David Harrower and Stephen Greenhorn, discussing their experiences of work in translation; translators Selma Dimitrijevic (Scotland/Croatia), Frank Heibert (Germany), David Drodz (Czech Republic) and Ella Wildridge (Scotland), discussing how plays are translated for presentation abroad; and contributors from Mel Kenyon from Cassarotto Ramsay, Josie Murphy and Claire Lovett from the Gate Theatre (London), Christine Wadden from Rough Magic (Dublin), Katherine Mendelsohn from the Traverse Theatre, Christopher Campbell from the National Theatre (London) and Erica Whyman from Northern Stage (Newcastle), talking about translation in theory and practice.

### Readers' Groups

Readers' Groups were audience development projects to increase participants play appreciation and critical abilities.

Workshops covered aspects of play reading such as character, structure, language, and allowed the group to build up the skills and confidence to engage more meaningfully with new plays.

Participants attended weekly meetings and read 'Knives in Hens' by David Harrower, 'If Destroyed True' by Douglas Maxwell, and 'Further than the Furthest' Thing by Zinnie Harris. The work culminated in attendance at a piece of new writing and talking with the writer of that work.

Reach – Readers' Groups took place in Glasgow, Edinburgh and Lerwick, Shetland.

"As a newcomer, I enjoyed it all. The tutor led us all through, no matter our individual level to give an inspired evening that allowed us all to take something away."

*Readers Group Participant*

"How inspirational and rewarding and exciting it is to read and talk about really good writing."

*Readers Group Participant*

"A better outlook and understanding of plays in general. I am now less tempted to just go, 'Oh that play was rubbish/great' but ask myself why."

*Readers Group Participant*



"I thought the process was great, it was a fantastic experience seeing my work finally coming to life, walking around on stage, talking and (occasionally) questioning the lines!"

Alan Gilmour, Orange Playwriting Prize 2005

Kathy McKean Kelli Barholet Kenny McKenna Kevin MacNeil Kieran Lynn Lauren Jack Lesley Anne Brewster Lewis Hetherington Liam John Hurley Linda Cracknell Linda Ann McConnell Linda McLean Lis Lee Liz Lochhead Louise E Knowles Lynda Radley Lynn Smith Lynse Margaret Littlewood Mark Russell Martin Brocklebank Martin D Travers Martin McNaughton Meghan McAvoy Michael Cox Michael Heine Michael J Blyth Morna Burdon Nicola McCartney Oliver Emmanuel Pamela Carter Pauline Lynch Peter Arnott Peter Richmond Raman Munda Galgani Rob Evans Robyn Hunt Rona Munro Ronan O'Donnell Roxana Pope Vilik Sandy Nelson Selma Dimitrijevic Simon Macallum Skye Loneragan Stephen Greenhorn Steve King Stewart Ennis Tim Primrose Tom Brogan Tom McGrath Viv Adam Wilma G Stark Yvonne Caddell Z

**736** plays in total have been sold through the bookshop

**579** titles are available for purchase through the bookshop

# Kevin MacNeil

an Osmond Alan Gilmour Alan Wilkins Alistair Rutherford Andrew Glasgow Andrew Tickell Ann Marie Di Mambro Anne Downie Anthony Neilson Calum Smith Lawrence Candice Edmunds Caroline Dunford Carolyn Wylie Catherine Czerkawska Catherine Grosvenor Charlotte Allan Chris Balance Chris Deans Chris Dolan Chris Hannan Claire Wingfield Clare Duffy Clare Hemphill Clunie Mackenzie Cormac Quinn D C Jackson David Davy Anderson David Greig David Hutchison David Kirkwood David Leddy Debbie Jones Des Dillon Douglas Maxwell Eleanor Stewart Eliza Langland Ella Wilridge Emily Munro Fergus Mitchell Fiona Connor George Gunn Gerry Byron Grace Barnes Grae Cleugh Hamish Gillies Iain F MacLeod Iain McQuire Ian Low Isabel Wright Jacqueline Clark Jamie Havlin Jamie Harrison Jenni Fagan Jo Clifford John Harvey Karen Barclay Robyn McKeane Kelli Bartholet Kenny McKenna Kevin MacNeil Kieran Lynn Lauren Jack Lesley Anne Brewster Lewis Hetherington Liam John Hurley Linda Cracknell Linda Ann McConnell Linda McLean Lis Lee Liz Lochhead Louise E Knowles Lynda Radley Lynn Smith Lynsey Murdoch Margaret Littlewood Mark Russell Martin Brocklebank Martin D Travers Martin McNaughton Meghan McAvoy Michael Cox Michael Heine Michael J Morna Burdon Nicola McCartney Oliver Emmanuel Pamela Carter Pauline Lynch Peter Arnott Peter Richmond Raman Mundair Riccardo Galgani Rob Evans Robyn Hunt Rona Munro Ronan O'Donnell Roxana Pope Vik Sandy Nelson Selma Dimitrijevic Simon Macallum Skye Loneragan Stephen Greenhorn Steve King Stewart Ennis Tim Primrose Tom Brogan Tom McGrath Viv Adam Wilma Stark Worrie Caddell Zinnie Harris



**“Having Nicola McCartney as Dramaturg was an absolute Godsend.”**

Kevin’s writing was first published when he was a student at Edinburgh University, where he graduated with an MA(Hons) in Ethnicity in 1994.

“Writing was always my heartfelt ambition; somehow I managed to keep a faith in my writing even when people around me had none.”

Some of his most successful work includes the award winning poetry collection ‘Love and Zen in the Outer Hebrides’ (1998) which has now been translated into 9 languages and his best selling novel ‘The Stornoway Way’ (2005) which Kevin is currently writing as a screenplay.

In 2006 Playwrights’ Studio, Scotland gave dramaturgical support to Kevin by pairing him with playwright Nicola McCartney as he wrote his first play for a professional company ‘The Callanish Stoned’, staged by Theatre Hebrides.

“I was writing about issues and pressures for young people living in the islands and across Scotland, about the choices they have to make; being caught between tradition and this fast moving world.”

“I picked up a lot of new skills working with Nicola. The main one was adhering to a dramatic structure. As a playwright you have to be much more flexible than when writing a poem or a novel, you have to leave your ego at the door and be prepared to acquiesce to the director, actors and limitations of the stage. It’s a very different process.”

“Until this experience I’d never really had the luxury of having people to bounce ideas off, I had always written in isolation. I don’t think this was always a bad thing – I had to learn to be my own toughest critic.”

Kevin grew up on Stornoway and was excited that ‘The Callanish Stoned’ was going to tour to Lewis: “It was great. I heard that young people were quoting the play in town. People had really enjoyed it. That was the moment I felt tangible recognition for the work. It had received great reviews but it was amazing to be able to feel it and see it having an impact on the audience. I felt accepted as a writer in my own community.”

Kevin is a Gaelic speaker; “when I was young people didn’t value Gaelic as a cultural treasure, as something to inherit.”

“25% of the play would be in Gaelic. I had to avoid parts of the audience feeling alienated by the language. I got away with it by sprinkling Gaelic throughout; where the intention was strong enough that the meaning was understood by the audience. I put in Gaelic poetry and songs where the meaning is present in the shared experience. It seemed to work very well.”

Kevin believes that the key to creativity is exercise. “When writing, if I come to an impasse – I do some hard, monotonous physical exercise – I think it forces your brain to think about other things to escape from what you are doing. Nowadays it’s cycling; when I get back I’m full of ideas.”

“I currently have 3 or 4 ideas for new plays, it’s very exciting.”

**46%** of inspire workshop attendees had never written a play before, **98%** of them were inspired to do so after attending a workshop



an Osmond Alan Gilmour Alan Wilkins Alistair Rutherford Andrew Glasgow Andrew Tickell Ann Marie Di Mambro Anne Downie Anthony Neilson Calum Smith Lawrence Candice Edmunds Caroline Durford Carolyn Wylie Catherine Goss Catherine Grosvenor Charlotte Jones Des Dillon Douglas Maxwell Eleanor Stewart Eliza Langland Ella Wildridge Emily Munro Fergus Mitchell Fiona Connor Georgia Gunn Gerry Ryan Grace Barnes Grae Cleugh Hannah Jones Helen Jones James Dolan Chris Hannan Claire Wright  
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# Wilma G Stark

**“With the help of the Playwrights’ Studio, Scotland I’ve been able to bring my first full length play to fruition. It’s called ‘Clara’, it’s my best work, I’m very proud of it.”**

Wilma G. Stark had worked as a radiographer for 25 years when she was diagnosed with a painful muscular disorder and was forced to stay at home.

“After 3 years of being housebound I thought ‘I’m not having this!’ I enrolled on a 6 week conversational Italian course and joined a small writing group. It started a whole new part of my life.”

These decisive actions eventually lead Wilma to the University of Glasgow where she graduated with an MA in Languages & Literature.

“At first I didn’t see the style of what I was writing, I was just enjoying doing it. It was a lecturer who pointed out that I was writing theatrical monologues. It was an exciting moment.”

Wilma’s works started to attract the attention of professional companies including Andy Arnold at the Arches who directed her ‘I Confess’ monologues and commissioned her translation of ‘Mad Cow’ for the Arches Live Festival.

‘Scars of War’, a collaboration with writers Maggie Rose and Italian Carlo Lacucci, received critical acclaim at the Edinburgh Fringe 2002.

Wilma hadn’t yet written a full length piece and was anxious about asking for support. A friend advised Wilma to contact Playwrights’ Studio, Scotland.

“I didn’t feel I knew this area of society. I really didn’t think I would be the kind of person who would get support for my writing. When Playwrights’ Studio, Scotland said they would read my script I was very happy, I felt like a writer who was being taken seriously. When they offered their support it was such a boost to my moral! They were just so approachable, really friendly and very honest.”

Wilma received developmental support from Playwrights’ Studio, Scotland to expand her short play ‘Clara’ into a full length work.

“Playwrights’ Studio, Scotland gave me development workshops with a wonderful actor, David Walshe and Chris Dolan as dramaturg. It’s been such a great way to improve my writing. To hear my work I used to have to record myself reading the lines aloud and then play the tape back! – so having a professional actor read it was just amazing.”

“In my writing I try to be exceptionally honest. I love to get inside the character and dig about. The best thing about working with Chris Dolan and the Playwrights’ Studio has been that I have learned to really trust my intuition.”

Wilma sites Des Dillon as one of her major inspirations: “At school speaking in Scots wasn’t allowed. In fact you could be given the belt for saying ‘aye’. The first time I heard Des Dillon’s work it was such a release. I remember thinking ‘am I allowed to do that?’ Now I’m actually encouraged to write in Scots. I am asked to help people write Scots dialect! ”

“What I love about being a playwright is the joy of learning and working creatively with others – Playwrights’ Studio, Scotland has introduced me to such high quality collaborators, it’s just wonderful.”

# Finance

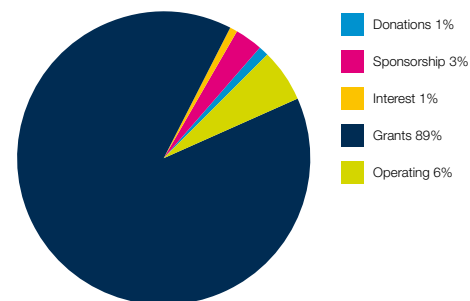
The Playwrights' Studio, Scotland is a company limited by guarantee no. 265015 and a registered charity no SC 036767.

We are funded through public funds, partnership funding, sponsorship and earnings.

## Incoming Resources

	2004/05	2005/06	2006/07*
Operating	935	24178	6095
Grants	209135	128686	106186
Donations	5847		
Interest	507	1027	1412
Sponsorship		17145	
<b>Total Income</b>	<b>216424</b>	<b>171036</b>	<b>113693</b>

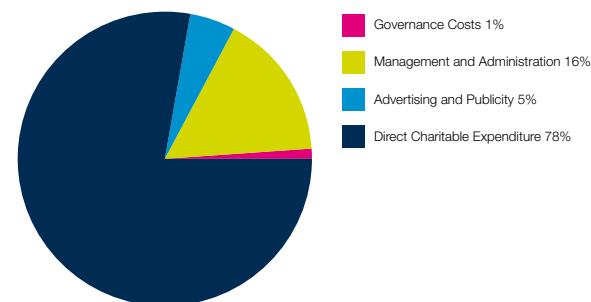
## Incoming Resources 2004-2007



## Resources Expended

	2004/05	2005/06	2006/07*
Direct Charitable Expenditure Inc. Staff Costs	75968	131047	145098
Advertising and Publicity	12344	5592	5821
Management and Administration	20830	23180	27508
Governance Costs		3657	2937
<b>Total Expenditure</b>	<b>109142</b>	<b>163476</b>	<b>181364</b>

## Resources Expended 2004-2007



\* Correct at going to print; audit in progress.

Photography by Douglas McBride with additional images from the Playwrights' Studio, Scotland.

Thanks to Suzi Simpson.

Back cover: Some of the companies and organisations we have worked with.

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Playwrights'  
Studio,  
Scotland

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Company No. 265015 Charity No. SC 036767

7:84 Theatre Company Ankur Arts Birds of Paradise Theatre Company Borderline Theatre Company Byre Theatre Cat In A Cup Catherine Wheels Central Library Edinburgh Citizen's Theatre Cumbernauld Theatre Dogstar Theatre Co. Dundee Rep Theatre Ek Federation of Scottish Theatre Fire Exit Limited Glasgay! Glasgow Grows Audiences Grey Coast Theatre Hi-Arts Highway Diner Imagine Lung Ha's MacPhail Centre Macrobert Magnetic North Mull Theatre National Theatre Scotland New Writing New Worlds Festival New Writing North Nonsense Room North Edinburgh Arts Centre Nutshell Oran Mor Orkney Arts Studio Paines Plough Perth Theatre Pitlochry Festival Theatre Platform Poorboy Random Accomplice Reeling & Writhing Royal Lyceum Theatre Scottish Arts Council Scottish Book Trust Scottish Storytelling Centre Stellar Quines Suspect Culture SweetScar Tag Theatre Company Theatre Hebrides Theatre Royal Dumfries Tramway Tron Theatre Visible Fictions Vox Motus West Lothian Youth Theatre Writernet