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ANYTHING THAT  
GIVES OFF



LIGHT

MAR 14-30

**A ROWDY COLLABORATION BETWEEN THE TEAM AND  
THE NATIONAL THEATRE OF SCOTLAND**

The TEAM & National Theatre of Scotland  
Joe's Pub at The Public Theater  
March 14-30, 2019

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

# PRODUCTION CREDITS

## Cast

Red – **Jessica Almasy**  
Iain – **Martin Donaghy**  
Brian – **Reuben Joseph**

## 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 & Technical Director – **Matt Hubbs**

Music Director – **Ellen Winter**

Costume Assistant – **Heather McDevitt Barton**

Casting Director – **Laura Donnelly CDG**

Production Stage Manager – **Ben Freedman**

TEAM Producing Director – **Alexandra Lalonde**

Associate Producer – **Denise Shu Mei**

Production Assistant – **Ema Zivkovic**

Music Assistant – **Jessica McIlquham**

*\* The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

## **Dedicated to Chahine Yavroyan**

*Chahine, we carry the flame of your elegance, your good grace, and your beautiful eye in our hearts on this stage every evening. Thank you for your light.*

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, Dr. Jean Haskell, Elizabeth Fine, Anita Puckett, Karl Precoda, Jim Glanville, Dylan Locke, Pat Sharkey, Lydeena Martin, Dr. 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; the team at The Moss Arts Center at

Virginia Tech; Amy Brooks and Hilarie Spangler of Cardinal Cross and all of the partners and participants of *Crossing Roots: A Rural-Urban Theatre Workshop* in Kentucky and Tennessee, including Tiffany Sánchez of Arts in the Gap, Emily Strong, Emily Stewart, Katie Myers, Trina Fischer and Holly Stone of Looking for Lilith, AuCo Lai and Amity Foodworks, and Gwen Johnson and Hemphill Community Center and Black Sheep Brick Oven Bakery; Lorne Campbell, Ben Power, Vicky Featherstone, John Tiffany, Annie Grace, Cat Myers, Shilpa T-Hyland, and Paul Brotherson.

Additionally, the TEAM wishes to thank its board of directors: Jaime King, Brian Hastert, Ryan West, Jill Frutkin, Jessica Almasy, Danielle 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.

## WRITERS' NOTES

*instructions for living from Appalachia*

if you have something share it

if you have little share it

everything begins and ends with music

every meal has a narrative and as much as we need to eat we need to hear it

parts of Kentucky are more like Vietnam than you'd expect

a rocking chair is a tempo not just a seat

incarcerated folks are our neighbors

what you see in the yard is not trash or scraps, it's what we build our homes out of and we save it for when the wind comes

when I started making this play 5 years ago I was thinking about how to communicate with my soon to be husband

as I finish this play 5 years later I am wrestling with how to handle grief, how to wrestle with it, live with it, grow from it and through it, and how to be a better woman

I am thinking about the power of taking responsibility for my mistakes rather than evading them

I am thinking about how living in isolation can cause pain and violence and resentment

I am thinking about the nature of real connection and how that is sometimes profoundly possible

with strangers

- Jessica Almasy

We first presented a very early draft of this play in August 2014, almost five years ago. It was the summer of the Scottish independence referendum, when for a brief time the world's eyes seemed to be on this tiny Northern European entity as it wrestled with the decision of whether or not to leave the United Kingdom and become an independent country.

It's hard to remember now, but that summer was intoxicating. Finally, I thought, we could shake off our cultural cringe, the fatalism that dominated our fiction and politics, and reinvent ourselves as a progressive modern nation. Finally we could address the obscene inequities of power and resources built up over centuries, and find a better way to live together.

Of course, it didn't work out that way. Even if Scotland had left the UK, it still probably wouldn't have worked out that way. In retrospect, my utopian dreams look like classic romantic longing before the harsh realities of the world come crashing in.

Initially, we thought it might be fun and illuminating to hold up the tiny almost-nation of Scotland as a mirror to the superpower that is the United States of America. Eventually, our focus shifted to the overlapping history of Lowland Scotland and Southern Appalachia. This, we discovered, is where the seeds of 18th century Scottish philosophy were most deeply planted in American soil.

It seems we weren't the only ones to become fascinated with Appalachia in recent years. After the last US presidential election there have been a flurry of media reports about 'Trump country'. Most of these stories end up making reductive generalizations and repeating old stereotypes.

We didn't want to fall into the same trap, so we spent time building up relationships with artists, activists, students and teachers in Virginia, West Virginia, Tennessee and

Kentucky. We were even lucky enough to tour our show to venues in those states before heading to New York.

No doubt there are blind spots in our thinking. With only one American/Appalachian character onstage it's impossible to reflect the complexity and multiplicity of experiences and perspectives of the people we've met on the road. For me personally, the radical leftist Appalachian voice is missing, not to mention the queer perspective on a deeply heteronormative society, and the long and complex history of people of colour in the area.

I hope that this project is just the beginning of an ongoing creative dialogue between our theatre companies, between disciplines, between countries, between states, and between political tribes.

In the meantime, I hope you enjoy the show. Cannae wait to speak with you in the bar afterwards!

- *Davey Anderson*

# Bios

## Jessica Almsy (Red, Writer)

Jessica Almsy is an actress, writer, teacher, director, producer, and waitress. In 2017, with Ann Marie Dorr, Almsy 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 Retrogade* (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. Almsy 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. Almsy is currently the director of two wildly imaginative social justice / documentary - fiction hybrids, Jill Frutkin's infrared conversation play, *An Exit Ticket*, an inquiry into class and quality of life for experimental theatre makers working in the NY Department of Education particularly D79 schools, and Kate Benson's *Where Are We Going?* a pessimist -utopian probability play in which a company of 8 actors are recast live every evening with the assistance of the audience to play roles written without gender, age, or racial signifiers, an x-ray into theatre casting practices and social bias. Ms Almsy believes actors are philosophers, and seeks to only make performance work that provokes conversation in predominantly artistic bubbles about the blind spots and consequences of believing solely in your own side's rhetoric, whether it be on the scale of a national democracy or an intimate love affair. Anything that is beautiful in this play is dedicated to my mother.

## Davey Anderson (Associate Director, Writer)

Davey Anderson is a writer, director and musician. 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). Davey adapted and directed the world premiere of *Thieves and Boy* by Hao Jingfang and *The War Hasn't Started Yet* by Mikhail Durnenkov (with Oran Mor). His plays as writer and director for National Theatre of Scotland include *Snuff* (with The Arches) and *Rupture* (with the Traverse). Other directing work includes: *From the Air by Anita Vettesse* (Oran Mor, Traverse and Lemon Tree). Other plays include: *Wired* (Oran Mor), *Liar* (Citizens Theatre), *Blackout* (National Theatre of Great Britain), *Clutter Keeps Company* (Birds of Paradise, translated as *Dadesodemquenãoandasó* and produced by Cia Artera de Teatro in São Paulo), *Playback* (Ankur), *Scavengers* (Royal Conservatoire of Scotland and Cia Artera), *The Static* (ThickSkin), *True or False* (Theatre Uncut), *Police State* (DOT Theatre, Istanbul), *North Haven* (Royal Conservatoire of Scotland) and *The Abode* for Pepperdine University, California, which premiered at the Edinburgh Fringe Festival 2018. *First Snow/Première neige* receives its North American debut this Spring at Théâtre Quat'Sous in Montreal.

### **Fraser Ayres (Writer)**

Fraser is an award winning actor/writer/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. His acting career highlights include being named *The Guardian's* "Top Performer", 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*. Movies include Patrice Chereau's *Intimacy*, Alex Cox's *Revengers Tragedy* & Noel Clarke's *Adulthood*. Fraser 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, Fraser studies "books that he really shouldn't", plays with Lego and also teaches a variety of 1 to 1 subjects including: Yoga, Reiki, Meditation and Mindful Breathing, and many other weird and wonderful courses.

### **The Bengsons (Composers)**

The Bengsons have appeared at such venues as Joe's Pub (NYC), MASS MoCA (North Adams, MA), 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, National Tour), *The Lucky Ones* (Ars Nova), *Sundown, Yellow Moon* (Ars Nova/WP), *Hurricane Diane* (New York Theatre Workshop, Two River Theatre), *You'll Still Call Me By Name* (New York Live Arts, Jacob's Pillow) and *Iphigenia in Aulis* (Classic Stage Company). They have been nominated for the Drama Desk, Drama League, and Lucille 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 theater, dance, opera, and events. His 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, NYC), *An Evening With Renée Fleming* (Michigan Opera Theater, MI), *Uncle Vanya* (The Cutting Ball Theater, SF), *New Here* (Dixon Place, NYC), *No Artificial Preservatives* (Gibney Dance, NYC / Tinted Windows Dance), *Macbeth* (Connelly Theater, NYC), *The Luck of the Irish, 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, Assoc), *We Shall Not be Moved* (Dutch National Opera, Assoc), *The Summer King* (Michigan Opera Theatre, Assoc), *The Spongebob Squarepants Musical* (Palace Theater, Broadway, Assoc). Ted holds an MFA from NYU/ Tisch School of the Arts and is a member of United Scenic Artists Local 829. [www.tedboycesmith.com](http://www.tedboycesmith.com)

### **Rachel Chavkin (Director, Writer)**

Rachel Chavkin is a director, writer and dramaturg, as well as the founding Artistic Director of the TEAM. Since its founding in 2004, Rachel has directed/co-authored all of the TEAM's work. Selected freelance work outside of the TEAM includes Dave Malloy's *Natasha, Pierre & the Great Comet of 1812* (Ars Nova, Kazino, A.R.T., Broadway), Anais Mitchell's *Hadestown* (New York Theatre Workshop, Edmonton Citadel, London's National Theatre, Broadway), Matt Gould and Carson Kreitzer's *Lempicka* (Williamstown), Arthur Miller's *The American Clock* (Old Vic), Caryl Churchill's *Light Shining in Buckinghamshire* (New York Theatre Workshop), Marco Ramirez's *The Royale* (Old Globe, Lincoln Center), Bess Wohl's *Small Mouth Sounds* (Ars Nova, Off-Broadway, national tour), Sarah Gancher's *I'll Get You Back Again* (Round House), and multiple collaborations with Taylor Mac including *The Lily's Revenge, Act 2*

(HERE); and with Chris Thorpe, including *Confirmation* and *Status*. Chavkin is a recipient of a Tony nomination for Best Direction, three Obie Awards, a Drama Desk Award, multiple Lortel nominations, two Doris Duke Impact Award nominations, and the 2017 Smithsonian Award for Ingenuity along with Dave Malloy.

### **Martin Donaghy (Iain)**

Martin trained at the Royal Conservatoire of Scotland. Theatre credits: *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 Night's Dream* (Bard in the Botanics). Screen credits: *Marionette* (Accento Films), *Outlander* (Sony/Starz/Leftbank), *Beats* (Sixteen Films) and *The Secret Agent* (BBC).

### **Brian Ferguson (Writer)**

Brian began his career making work in Glasgow at theatres such as The Tron and The Arches. It was here he met Davey Anderson and performed in Davey's extraordinary play, *Snuff*. The show was chosen by the National Theatre of Scotland for its Unmissable programme during the company's inaugural year. This began a close working relationship between Brian 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, Brian 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, Brian has spent the past couple of years making devised theatre with young people as a director.

### **Ben Freedman (Production Stage Manager)**

Broadway: *Natasha*, *Pierre* and *the Great Comet of 1812*, *Torch Song*, *Angels in America*, *On Your Feet*, *Lobby Hero*. Off Broadway: *Torch Song*, *Mary Page Marlowe* (Second Stage), *Marjorie Prime* (Playwrights Horizons), *RIPCORD* (MTC), *The Old Man and the Old Moon* (New Vic). North Carolina School of the Arts.

### **Sandy Grierson (Writer)**

Sandy Grierson is a Scottish actor based in London. He 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*. Previous theatre acting credits include: *Anything That Gives Off Light* (The TEAM/NTS/EIF); *Home*, *Dunsinane* (NTS), *The Beautiful Cosmos of Ivor Cutler*, *Little Otik* (NTS/Vanishing Point); *Saturday Night*, *Subway*, *Lost Ones*, *Mancub* (Vanishing Point); *Dido Queen of Carthage*, *Dr Faustus*, *Tempest*, *Comedy of Errors*, *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); *Mr Pinocchio*, *Witkacy:Idiota*, *Oresteia* (Lazzi). 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 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*. 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 premier). TV: *Happy!*, *The Deuce*, *The Good Wife*, *Allegiance*, *Flesh and Bone*, *I Love You... But I Lied*, *The Vampire Leland* (pilot). Film: *Walk With Me*. Brian is an asst. professor at Pace University's School of Performing Arts where he created a new 4-year BFA program in 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 feature films.

### **Matt Hubbs (Sound Designer, Technical Director, Collaborative Writer)**

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

### **Reuben Joseph (Brian)**

Reuben graduated from Glasgow Clyde College last year. 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*, *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 an actor, writer and mom. Most recently King performed in Jaclyn Backhaus's *Men on Boats* at ACT. Prior to that she co-wrote and performed in the world premiere of *Patti & the Kid* at On the Boards in Seattle, WA. Libby is a member of the TEAM and for over a decade has helped author and perform in award-winning and published works (*Roosevelt*, *Mission Drift*, *Architecting*, *Particularly in the Heartland*).

### **Jessie Linden (Musician)**

Jessie Linden is a New York City-based drummer, percussionist, singer and writer originally from Cleveland, OH. She plays on Broadway as a percussionist, (*Come From Away*, *Aladdin*, *Cats*), as well as Off-Broadway, most recently as the drummer/"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, Jessie 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. Jessie also writes and performs original acoustic music in her bi-continental duo out of NYC/London, The Hi Marks, featuring Matt Harvey. Alum of Ithaca College. IG: @jessie.linden and @thehimarks.

### **Heather McDevitt Barton (Costume Assistant)**

Heather McDevitt Barton is a Brooklyn-based artist, textile maker, and designer. Her 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. and Heather currently works as resident costume designer for *Salty Brine's The Living*

*Record Collection* (Joe's Pub 2019 Residency/TimeOut NY Critic's Pick). BA: University of Tennessee, English Literature & Theatre.

### **Maya Sharpe (Musician)**

Musician. Actor. Visual Poet. Maya Sharpe is multi-disciplinary artist based in New York and Los Angeles. Maya'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.

### **Nick Vaughan (Designer, Collaborative Writer)**

Nick 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. Designs with the TEAM include: *Primer for a Failed Superpower*, *Anything That Gives Off Light*, *RoosevElvis*, *Waiting for You on the Corner of...*, *Mission Drift*, *Architecting*, and *Particularly in the Heartland*. Off Broadway: *The Royale* (Lincoln Center Theater). Regional: *Henry V*; *Seder*; *Cloud Nine* (Hartford Stage); *The Royale* (The Old Globe). Opera: *Barber of Seville* (National Opera of China); *La Bohème* (Royal Opera House, Muscat, Oman); *The Rape of Lucretia* (Opera Company of Philadelphia); *Turn of the Screw*, *Albert Herring*, *Beggar's Opera*, *The Soldier's Tale*, *L'Enfant et les Sortilèges*, *Il Trittico* (Castleton Festival). Dance [with Jake Margolin]: *Thank You For Coming: Play* (Brooklyn Academy of Music); *Thank You For Coming: Attendance* (Danspace Project/Walker Art Center). Visual Art [with Jake Margolin]: Solo shows at OSU Museum of Art, Aurora Picture Show, Devin Borden Gallery, The Invisible Dog Art Center, HERE Art Center, and Art League Houston. [www.nickandjakestudio.com](http://www.nickandjakestudio.com)

### **Ellen Winter (Music Director)**

Ellen Winter is a Brooklyn-based performer, composer and theatermaker from the woods of Northern Virginia. Earlier this year, she music directed *Hurricane Diane* at NYTW by Madeleine George, directed by Leigh Silverman with music by the Bengsons. In 2018, she was in residence at Ars Nova, Rhinebeck Writers Retreat, and SPACE on Ryder Farm. In 2017, she co-wrote/directed/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 PHTS. She is a proud Story Pirate and also writes songs for their podcast. Since 2013, she's 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. [@itsellenwinter](https://twitter.com/itsellenwinter) | [ellenwintermakesthings.com](http://ellenwintermakesthings.com)

### **Katrina Yaukey (Musician)**

Broadway: *Natasha Pierre and the Great Comet of 1812*, *Cabaret* (2014), *Warhorse*, *Billy Elliot*, *Company*, *Cabaret* (1998). Tours: *Billy Elliot*, *Sweeney Todd*, *Cabaret*, *Victor/Victoria*. Katrina studied Oboe Performance/Musical Theatre at Penn State University and holds both a Bachelors of Professional Studies and a Masters Certificate in Music Production from Berklee College of Music. [www.katrinayaukey.com](http://www.katrinayaukey.com)

# About *the* TEAM

The TEAM is an internationally-recognized Brooklyn-based theatre ensemble. Our mission is to collaboratively create new works about the experience of living in America today. *The Guardian* described us as “theatrical excavators of American culture, American dreams and the American psyche.” Combining aggressive athleticism with emotional performances and intellectual rigor, our 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 eleven works national and internationally. We are four-time winners of The Scotsman Fringe First Award, winners of the 2011 Edinburgh Festival Fringe Prize, a 2011 Herald Angel, a 2008 Edinburgh Total Theatre Award, a Best Production Dublin Fringe 2007, and were nominated for a 2012 Drama League Award for Outstanding Musical. We are 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 USA (including the Walker Art Center and America Repertory Theater) and internationally (including the National Theatre, Royal Court Theatre, Barbican Centre, Almeida Theatre and 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!

Actors’ Equity Foundation, Hunter Arnold, the Axe-Houghton Foundation, David Chavkin, Rachel Chavkin, Barbara Cutler, the DeSantis Family Fund, Diana DiMenna, Sam Ellis, Jody Falco & Jeffrey Steinman, Ellen Fleysher, Madeleine Foster Bersin, Dale Franzen, the Howard Gilman Foundation, Di Glazer, Alice & Rob Griffiths, Jane Humphreys & Ron Lalonde, Will Hunter & Matthew Sisneros, ICM, Mara Isaacs, the JMJ Family Fund, Jaime Karate King, Jason Kemper & Thor Perplies, the Henry L. Kimelman Foundation, Tom Kirdahy, Renée Landegger, Tracey Knight Narang, Alexandra Lalonde & Patrick Higgiston, Lempicka Partners, Network of Ensemble Theaters’ Travel & Exchange Network (NET/TEN), supported by lead funding from The Andrew W. Mellon Foundation, Carolyn Miller, the New York City Department of Cultural Affairs, NYSCA-A.R.T./New York Creative Opportunity Fund (A Statewide Theatre Regrant Program), the Off-Broadway Angels, PAAL Childcare Institution Match Grant Award, the Puffin Foundation, Heather Randall, the Tony Randall Theatrical Fund, Nancy Rose, Susan Rose & Alan Lafer, Sara Rosenbaum & Dan Hawkins Jr., Jonathan Adam Ross & Jennifer Pehr, Matt & Alyssa Ross, Adrian Salpeter & Benjamin Lowy, Janine & Mike Smith, the TCG Audience (R)Evolution Exploration Grant program, and Ryan & Amanda West.



Scottish Government  
Riaghaltas na h-Alba

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# About the 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](http://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).*

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We're delighted to have you with us for this performance of *Anything That Gives Off Light*, which is the fourteenth production we've shared with audiences in the USA. 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.

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For more information please contact:

Stella Litchfield, Director of Development on 00 44 141 221 0970

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*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.*