



Press release – for immediate release 21 June

***Total Immediate Collective Imminent Terrestrial Salvation*** – cast and tour dates announcement

**WORLD PREMIERE**

A National Theatre of Scotland production in association with the Royal Court Theatre, Teatro do Bairro Alto, Lisbon and Attenborough Centre for the Creative Arts (ACCA)

***Total Immediate Collective Imminent Terrestrial Salvation***

Written by **Tim Crouch**, book illustration and set designed by **Rachana Jadhav**, directed by **Karl James & Andy Smith**, lighting designed by **Karen Bryce** and sound designed by **Pippa Murphy**.

Full cast is **Shyvonne Ahmmad**, **Tim Crouch** and **Susan Vidler**

**At the Edinburgh International Festival (The Studio, Festival Theatre Edinburgh); Royal Court Theatre, London; Attenborough Centre for the Creative Arts, Brighton and Teatro do Bairro Alto, Lisbon from 07 August to 16 November 2019**

**Opening performance at The Studio, Edinburgh Festival Theatre on 07 August at 8pm**

**Opening performance at the Royal Court Theatre, London on Tuesday 03 September at 7.45pm**

***Total Immediate Collective Imminent Terrestrial Salvation***, the latest work from celebrated metatheatrical specialist **Tim Crouch** is presented by the National Theatre of Scotland, in association with the Royal Court Theatre, Teatro do Bairro Alto, Lisbon and Attenborough Centre for the Creative Arts (ACCA), premiering at the Edinburgh International Festival in August before visiting London, Brighton and Lisbon later in the autumn.

The play explores the story of a man who, compensating for his own failure, manipulates a group of people to sit in a place together and believe in something that isn't true.

Convinced of his calculations, the book he's written predicts it all- the destruction of this world, the start of a new one, and all the words we'll speak until the end. On this last day, at this last hour, a defector finds her voice and returns.

Told through parallel worlds of stage action and illustrated text, with illustrations by **Rachana Jadhav**, audience and actors turn the pages together. They study the images together. Sometimes – with agreement – they share the words. The play will be performed by a cast including Crouch himself, alongside **Susan Vidler**, who previously appeared in the National Theatre of Scotland's production of *Let The Right One In*, and has most recently appeared on TV screens in *Line of Duty*, and **Shyvonne Ammad**, who made her professional debut with the National Theatre of Scotland's *Interference* earlier in the year

Exploring manipulation and the nature of truth in an age of arch-political misdirection, Tim Crouch's latest play is a thrilling and intense theatrical experience, and a bold experiment in

the collective creation of fiction. The production has been co-commissioned by the National Theatre of Scotland and the Royal Court Theatre, London and is presented in association with the Royal Court Theatre, Teatro do Bairro Alto, Lisbon and Attenborough Centre for the Creative Arts (ACCA).

Tim Crouch is a celebrated theatre-maker, playwright, and performer. He has enjoyed success at the Edinburgh Festival Fringe with previous productions: *England, An Oak Tree, The Author, My Arm, what happens to the hope at the end of the evening, Adler & Gibb*, and *I, Malvolio*. This is his first production for the Edinburgh International Festival. He enjoyed recent TV writing success with *Don't Forget the Driver*, a six-part series for BBC2 which aired in Spring 2019, which he created and co-wrote with Toby Jones.

### **Part of the British Council Edinburgh Showcase 2019.**

***Red Dust Road*** and ***Total Immediate Collective Imminent Terrestrial Salvation*** are part of ***You Are Here***, a new season of theatre, dance and music at the **Edinburgh International Festival**, which offers audiences the opportunity to travel the globe in the company of artists whose performances give us fresh perspectives and insights into the world around us, asking where we are and where we are going. Co-curated by Festival Director, Fergus Linehan with Kate McGrath, Director of Fuel Theatre, other artists include; Serge Aime Coulibaly (Burkina Faso), Ifeoma Fafunwa (Nigeria), Robert Softley Gale (Scotland), Milo Rau (Switzerland), Oona Doherty (Northern Ireland) and Marcel Khalife (Lebanon).

Join the conversation **#TerrestrialSalvation**

### **Listings Info – Total Immediate Collective Imminent Terrestrial Salvation**

**Edinburgh International Festival**  
**The Studio at Festival Theatre, Edinburgh**  
**Dates:** 07 to 25 August 2019  
**Tickets:** £10 - £20  
**Box Office:** [www.eif.co.uk](http://www.eif.co.uk)

### **Tour dates- Total Immediate Collective Imminent Terrestrial Salvation**

**Royal Court Theatre, London: 03 to 21 September 2019**

**Attenborough Centre for the Creative Arts Brighton: 06 to 09 November 2019**

**Teatro do Bairro Alto, Lisbon: 13 to 16 November 2019**

### **ACCESSIBLE PERFORMANCES- Total Immediate Collective Imminent Terrestrial Salvation at the Edinburgh International Festival**

#### **BSL INTERPRETED PERFORMANCES**

Tue 13 Aug 8pm, Sat 24 Aug 3pm

**AUDIO DESCRIBED PERFORMANCES** - Wed 14 Aug 8pm

**TOUCH TOURS:** Wed 14 Aug 8pm

**RELAXED PERFORMANCE:** Thu 15 Aug 8pm

All National Theatre of Scotland performances are autism friendly (visual guide available) and wheelchair accessible.

The National Theatre of Scotland is working in partnership with the National Autistic Society, in 2019, to increase access to theatre for neuro-diverse audiences.

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#### **NATIONAL THEATRE OF SCOTLAND PRESS OFFICE CONTACTS:**

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**Press Images:** [Cast and creative images are available through Dropbox](#)

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#### **Artist Biographies – TOTAL IMMEDIATE COLLECTIVE IMMINENT TERRESTRIAL SALVATION**

##### **Shyvonne Ahmmad – Cast**

Shyvonne is currently in her 2nd year of training as an actor at the Royal Conservatoire of Scotland. She is the recipient of the Conservatoire's Arnold Fleming Scholarship and is also supported by the Dewar Arts Award. She made her professional debut earlier this year with the National Theatre of Scotland in Cora Bissett's *Interference*.

##### **Tim Crouch - writer and performer**

Tim is a playwright and theatre-maker. He was an actor before starting to write and he still performs in much of his work. His plays include *My Arm*, *ENGLAND (a play for galleries)*, *An Oak Tree*, *The Author*, *Adler & Gibb*, *Beginners*, and (with Andy Smith) *what happens to the hope at the end of the evening*. Tim also writes for younger audiences. A series of plays inspired by Shakespeare's lesser characters includes *I, Malvolio* and *I, Peaseblossom*. For the RSC Tim has directed *The Taming of the Shrew*, *King Lear* and *I, Cinna (the poet)* – all for young audiences. Directing credits include *Jeramee*, *Hartleby* and *Oooglemore* for the Unicorn Theatre, London, and *The Complete Deaths* for Spymonkey. Tim created and co-wrote *Don't Forget the Driver*, a six-part series for BBC2 which aired in Spring 2019. Awards include a Writer's Guild of Great Britain award - Best Play for Young Audiences 2019, Off-Broadway Obie special citation, a Prix Italia for Best Adapted Drama, an Edinburgh Fringe First, two Herald Angels, two Total Theatre awards, the 2007 Brian Way award for best children's play and he shared the 2010 John Whiting award. Tim is published by Oberon Books. [www.timcrouchtheatre.co.uk](http://www.timcrouchtheatre.co.uk)

##### **Rachana Jadhav – Book illustrator and Set Designer**

Rachana is an award winning theatre designer, illustrator, creative producer and co-artistic Director of Brolly Productions. She trained as an architect and became interested in theatre through her practice in conceptual and spatial design.

She completed an MA in Scenography at St Martins College of Art and Design, which allowed her to explore her process and has enjoyed over fifteen years of designing a range of shows including hip-hop basketball musical *Slam Dunk*, (Nitro Theatre), one woman show *Curry Tales* (Rasa), Claire Cunningham's *Menage a Trois* (National Theatre of Scotland) and *Random Selfies* (Oval House).

She curated and designed the Alchemy Festival on Tour in Doncaster, her hometown. Her installation works include National Theatre, Southbank, Cast Doncaster and illustration works include *Interactions* an anthology of short stories and poems with stroke survivors. In 2010 she co-founded Brolly Productions with Dominic Hingorani whose works include one woman show *her*, (Half Moon), and new opera *Clocks 1888: the greener* (Hackney Empire) She is currently working on Brolly's second opera *The Powder Monkey* with the National Maritime Museum. Through Brolly, Rachana has been exploring incorporating her original artwork into her theatre practice.

### **Karl James- Co-Director**

Karl has co-directed Tim Crouch's *My Arm, An Oak Tree, ENGLAND, The Author, What Happens To Hope At The End of The Evening* and *Adler & Gibb*. Most of Karl's time is spent as director of *The Dialogue Project*, with a focus on enabling people to have conversations when the stakes are high. Audio is Karl's passion with his own podcast series: *2+2=5* and audio work featured on BBC's radio series *Short Cuts*, in *A Different Kind of Justice* for BBC Radio 4, at Latitude Festival and in Third Coast's Filmless Festival in Chicago. Karl's book 'Say It and Solve It' was published in 2013. [www.thedialogueproject.com](http://www.thedialogueproject.com)  
[www.understandingdifference.blogspot.com](http://www.understandingdifference.blogspot.com)

### **Andy Smith- Co-Director**

Andy Smith is a theatre maker whose recent works include *SUMMIT* (2018), *COMMONISM* (2017), and *The Preston Bill* (2015). Andy has collaborated with Tim Crouch since 2004, co-directing (along with Karl James) *An Oak Tree* (2005), *ENGLAND* (2007) and *The Author* (2009). Tim and Andy also co-wrote and performed *what happens to the hope at the end of the evening* together at The Almeida Theatre together in 2013, and in 2014 Tim, Karl and Andy co-directed Tim's play *Adler & Gibb* at The Royal Court. Andy has also recently co-directed *Transporter* by Catherine Dyson for Theater lolo, *What Good Is Looking Well When You're Rotten On The Inside?* by Emma O'Grady. He lectures in Theatre Practice at The University of Manchester.

### **Susan Vidler – Cast**

Susan is a Scottish actress who has worked across stage, film and television. Previous work with the National Theatre of Scotland includes *Let The Right One In; Knives in Hens* and *Nobody Will Ever Forgive Us*. Other theatre work includes *Trainspotting* (Bush Theatre/Citizens Theatre/Traverse Theatre); *Sabina, The Present* (Bush Theatre); *The Lover* (Stellar Quines); *A Slow Air* (Tricycle Theatre/59 East 59 Theater) *Pressure Drop* (On Theatre Company); *Roaring Trade* (Soho Theatre/Paines Plough); *Petrol Jesus Nightmare* (Traverse Theatre/Kosovo Festival); *Ju Ju Girl* (Traverse Theatre); *A Thousand Yards* (Southwark Playhouse); *Heartless* (ICA London); *A Better Day* (Stratford East).

Television work includes *Line of Duty, The Coroner, Shetland, Dr Who, Casualty, The Adventures of Daniel, England Expects, Terry McIntyre, The Woman in White, Macbeth on the Estate, Stone Cold, Flowers of the Forest, Dark Adapted Eye* (BBC); *Suspects* (Freemantlemedia/Channel 5); *Hustle* (Kudos Productions); *Stacked* (Broken

Spectre/Channel 4); *Rebus* (SMG Productions); *The Last Detective*, *Cracker* (Granada); *Impact* (Company Television); *Love in the Twenty First Century* (Red Productions); *The Jump* (Warner Sister); *Kavanagh QC* (Carlton); *Cracker*.

Film work includes *Trainspotting* (Figment Films); *Naked* (Thin Man Films); *Alone* (CFI); *The Present* (Fenix/Playground); *Wilbur Wants to Kill Himself* (Zentropa Productions); *Poppies*; *Voice from Afar* (Troicka Ltd); *Fallout* (Company Pictures); *A House in Berlin* (Heartbeatt Pictures); *Gentlemen and Gangster* (St Paul Films). Short films include *Volume* (NFTS); *The Passport* (B&L Media); *That Old One* (Ideal World Productions); *Californian Sunshine* (Sigma Film/Channel 4); *Memory Man* (RDF Television); *Clueless* (Curious Pictures); *Insomnia* (Blue Orange).

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## Notes to Editors

**The National Theatre of Scotland** is dedicated to playing the great stages, arts centres, village halls, schools and site-specific locations of Scotland, the UK and internationally. As well as creating ground-breaking productions and working with the most talented theatre-makers, the National Theatre of Scotland produces significant community engagement projects, innovates digitally and works constantly to develop new talent. Central to this is finding pioneering ways to reach current and new audiences and to encourage people's full participation in the Company's work. With no performance building of its own, the Company works with existing and new venues and companies to create and tour theatre of the highest quality. Founded in 2006, the Company, in its short life, has become a globally significant theatrical player, with an extensive repertoire of award-winning work. The National Theatre of Scotland is supported by the Scottish Government. [www.nationaltheatrescotland.com](http://www.nationaltheatrescotland.com)

**Edinburgh International Festival** is an unparalleled, city-wide, celebration of the performing arts for three weeks each August in Scotland's capital. Created in 1947 to celebrate the human spirit and bring people together through art, the International Festival remains dedicated to creative excellence and as a point of annual cultural exchange for a global audience exceeding 400,000 per year.

Committed to virtuosity and innovation, the International Festival presents some of the finest performers and ensembles from the worlds of dance, opera, music and theatre. It also connects with local artists and communities through a range of programmes year-round. The current Festival is curated by Festival Director Fergus Linehan and takes place from 2-26 August 2019.

The Edinburgh International Festival's **You Are Here** season is a strategic partnership with the British Council, the University of Edinburgh Futures Institute and Fuel, and has been made possible through the PLACE Programme, a partnership between the Scottish Government — through Creative Scotland — the City of Edinburgh Council and the Edinburgh Festivals.

**The Royal Court Theatre** is the writers' theatre. It is a leading force in world theatre for energetically cultivating writers - undiscovered, emerging and established. Through the writers, the Royal Court is at the forefront of creating restless, alert, provocative theatre about now. We open our doors to the unheard voices and free thinkers that, through their writing, change our way of seeing. Over 120,000 people visit the Royal Court in Sloane Square, London, each year and many thousands more see our work elsewhere through transfers to the West End and New York, UK and international tours, digital platforms, our residencies across London, and our site-specific work. Through all our work we strive to inspire audiences and influence future writers with radical thinking and provocative discussion. The Royal Court's extensive development activity encompasses a diverse range of writers and artists and includes an ongoing programme of writers' attachments, readings, workshops and playwriting groups. Twenty years of the International Department's pioneering work around the world means the Royal Court has relationships with writers on every continent. Within the past sixty years, John Osborne, Samuel Beckett, Arnold Wesker, Ann Jellicoe, Howard Brenton and David Hare have started their careers at the Court. Many others including Caryl Churchill, Athol Fugard, Mark Ravenhill, Simon Stephens, debbie tucker green, Sarah Kane – and, more recently, Lucy Kirkwood, Nick Payne, Penelope Skinner and Alistair McDowall – have followed. The Royal Court has produced many iconic plays from Lucy Kirkwood's *The Children* to Jez Butterworth's *Jerusalem* and Martin McDonagh's *Hangmen*. Royal Court plays from every decade are now performed on stage and taught in classrooms and universities across the globe. It is because of this commitment to the writer that we believe there is no more important theatre in the world than the Royal Court.



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