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world's stage

# BLACK WATCH



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shakespeare  
on navy pier theater



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industry achieved and  
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course of time."

—*The Two Gentlemen of Verona*, Act I, Scene iii

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ARTISTIC DIRECTOR: Barbara Gaines  
EXECUTIVE DIRECTOR: Criss Henderson

PICTURED COVER:  
Chris Starkie, Cameron Barnes  
and Stephen McCole,  
photo by Scott Suchman

PICTURED ABOVE:  
Cameron Barnes,  
photo by Manuel Harlan

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"O earth, I will  
befriend thee."  
—W.S.



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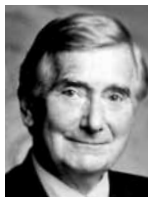
## A MESSAGE FROM



**Barbara Gaines**  
Artistic Director



**Criss Henderson**  
Executive Director



**Raymond F. McCaskey**  
Chair, Board of Directors

## DEAR FRIENDS

You rarely ever get a second chance in life, and yet Chicago has the opportunity to again host the astonishing National Theatre of Scotland production, *Black Watch*. Acknowledged the world over as one of the top theatrical events of our time, this stunning play interrogates the sacrifice of modern warfare while celebrating the brave men and women who defend their countries on the front line. Set in the Chicago Park District's historic Broadway Armory, a former drill hall, this site-specific location uniquely integrates American military history into today's performance.

*Black Watch* is presented through Chicago Shakespeare Theater's celebrated World's Stage Series. As the foremost producer of international theater in Chicago, CST is honored to act as a cultural ambassador. This initiative has introduced the leading international companies and artists to Chicago audiences, while also touring CST's work to theaters and festivals around the world. More than 40 productions have crossed borders over the past decade as a result of our commitment to serve as a global theater reflective of our global city.

As part of the launch of our fall theater season, *Black Watch* joins two other singular productions, both running at our home on Navy Pier. We hope you will join us for Associate Artistic Director Gary Griffin's production of *Sunday in the Park with George*, as well as *The Strange Undoing of Prudencia Hart*, another World's Stage presentation from the National Theatre of Scotland.

Whether you are joining us on Navy Pier, in Chicago's neighborhoods or abroad, we look forward to sharing the theatrical journey with you!



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# About CST

Chicago Shakespeare Theater (CST) is a leading international theater company, known for vibrant productions that reflect Shakespeare's genius for intricate storytelling, musicality of language and depth of feeling for the human condition.

Recipient of the 2008 Regional Theatre Tony Award, Chicago Shakespeare's work has been recognized internationally with three of London's prestigious Laurence Olivier Awards, and by the Chicago theater community with 62 Joseph Jefferson Awards for Artistic Excellence. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to producing extraordinary productions of classics, new works and family fare; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series.

At its permanent, state-of-the-art facility on Navy Pier, CST houses two intimate theater spaces: the 500-seat Jentes Family Courtyard Theater and the 200-seat Carl and Marilyn Thoma Theater Upstairs at Chicago Shakespeare. Through a year-round season encompassing more than 600 performances, CST leads the community as the largest employer of Chicago actors and attracts nearly 200,000 audience members annually—including 40,000 students and teachers through its comprehensive education programs. ■

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# On the Boards

A selection of notable CST events, plays and players



## JOIN US FOR THE 2012/13 SUBSCRIPTION SEASON

Stephen Sondheim and James Lapine's *Sunday in the Park with George* kicks off Chicago Shakespeare's spectacular Subscription Season, now playing through November 4. Still to come, Artistic Director Barbara Gaines helms *The School for Lies*, David Ives' deliciously off-color tribute to Molière's *The Misanthrope*. Then CST welcomes internationally renowned British director Jonathan Munby in his Chicago debut with a timely staging of Shakespeare's *Julius Caesar*, set against the backdrop of present-day Washington, DC. Gaines returns to close the season with CST's first production of *Henry VIII*, Shakespeare's tale of England's most notorious king. Join us for the laughter, intrigue and drama as we continue to bring you the best of what Chicago and the world have to offer. Subscribe online at [www.chicagoshakes.com](http://www.chicagoshakes.com).

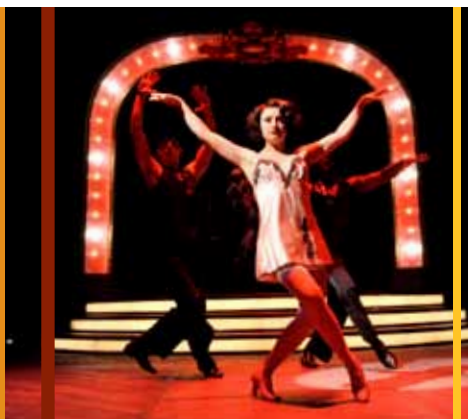
## THE CITY EMBRACES CHICAGO SHAKESPEARE IN THE PARKS

The response to the inaugural tour of Chicago Shakespeare in the Parks was astounding. Over the course of three weeks, more than 10,000 Chicagoans attended free performances of *The Taming of the Shrew* in eleven parks across the city. From Portage Park to Humboldt Park, and Austin to South Shore, the arts thrived in Chicago as diverse audiences of all ages united to share in one of Shakespeare's timeless tales. Mayor Rahm Emanuel has endorsed this broad civic initiative as a new summer tradition for Chicago, and called for its expansion in 2013. CST is proud to serve as Chicago's home for Shakespeare, producing unforgettable theatrical events—at our home on Navy Pier, at festivals across the world, in Chicago's public schools, and now in our city's treasured neighborhood parks.

PHOTO CREDITS (FROM LEFT): Cast of *Elizabeth Rex* (2011) in CST's Courtyard Theater, photo ©2012 James Steinkamp, Steinkamp Photography; Mayor Rahm Emanuel and cast of *The Taming of the Shrew* (2012), photo by Michael Litchfield; Postell Pringle, Jackson Doran, JQ and GQ in *Othello: The Remix* (2012), photo by Michael Brosilow; Caroline O'Connor in *Follies* (2011), photo by Liz Lauren.



➤ Visit [chicagoshakes.com](http://chicagoshakes.com)  
to explore more ideas  
and stories behind the  
art on CST's stages.



### CST'S 2012 GLOBAL THEATRICAL EXCHANGE

This fall, our World's Stage Series welcomes back the National Theatre of Scotland for two extraordinary theatrical events. Internationally acclaimed *Black Watch*—back by popular demand—returns to Broadway Armory, while the theater Upstairs at Chicago Shakespeare is transformed into a traditional Scottish pub for *The Strange Undoing of Prudencia Hart*, now playing through October 28. The *Chicago Sun-Times* hails this Faustian romp as “pure, unadulterated magic...at turns brainy, sexy, hilarious, playfully spooky, richly musical and hugely imaginative.” These Chicago productions follow CST's month-long run at the Edinburgh Festival Fringe with The Q Brothers' *Othello: The Remix*, which won the 2012 Musical Theatre Matters Award for Best New Musical. For more information, visit [www.chicagoshakes.com](http://www.chicagoshakes.com).

### CST PRODUCTIONS RECEIVE 18 JEFF NOMINATIONS

The 2011/12 Season closed with much to celebrate. We are honored to have the ambitious creative vision and hard work of our artists acknowledged by the Joseph Jefferson Award Committee—proudly continuing the tradition of excellence that has propelled CST to become a leading Chicago institution. Join us in congratulating the nominees from each of CST's 25<sup>th</sup> Anniversary Subscription Season productions: *Follies*, *Elizabeth Rex*, *A Midsummer Night's Dream*, *The Feast: an intimate Tempest* and *Timon of Athens*. CST and fellow nominees will celebrate the exceptional artistry and extraordinary talent that make Chicago a world-class city known for theatrical innovation at the 44<sup>th</sup> Annual Jeff Awards on Monday, October 15, at Drury Lane Oakbrook. ■

# Highly Physical Political Theatre

➤ Visit [chicagoshakes.com](http://chicagoshakes.com) to explore more ideas and stories behind the art on CST's stages.

## BLACK WATCH

BY GREGORY BURKE

- DIRECTED BY JOHN TIFFANY
- THE BROADWAY ARMORY,  
5917 N. BROADWAY,  
CHICAGO
- OCTOBER 10–21, 2012
- 312.595.5600
- [www.chicagoshakes.com](http://www.chicagoshakes.com)



*John Tiffany, director  
of the National Theatre  
of Scotland's Black Watch*

In August 2005, a couple of months after I started working at the National Theatre of Scotland, I attended a cycle of plays

at the King's Theatre in Edinburgh as part of the International Festival. The cycle was produced by the Galway-based Druid Theatre Company, and consisted of all six of JM Synge's plays performed by the same company of actors over nine hours with breaks for sustenance. It was a truly amazing experience to sit and watch the entire dramatic output of one brilliant playwright. As a celebration of the achievements of Irish theatre, it felt truly national. I started thinking about the role of the National Theatre of Scotland in relation to the history of Scottish theatre and how we could honour and rouse its traditions. There have been, and continue to be, many great dramatists producing great plays over the years. Major revivals of Scottish classics along with world premieres will always have a strong presence in our programme. But the plays are not the whole story.

Fuelled by variety, visual art, music and a deep love of storytelling, Scotland's artists have created a form of theatre that is as significant and vital as its written drama. It features narration, song, movement, stand-up comedy, film, politics and, above all, an urgent need to connect with its audience. It is often contemporary with world events and issues, although never dry and academic, and therefore deeply relevant and bound to the time in which it is created. It is a distinct form of theatre of which Scotland can be very proud.

It is a tradition that has been fired by, and has found expression in, the work of a great number of theatre companies and artists: John McGrath and 7:84 changed the face of Scottish theatre with *The Cheviot, the Stag and the Black, Black Oil*, which encompassed two hundred years of Scottish history from the Clearances in the 18<sup>th</sup>

century to the discovery of North Sea oil in the 1970s; Gerry Mulgrew and Communicado collaborated with Liz Lochhead and Edwin Morgan to create visceral and riotous shows such as *Mary Queen of Scots Got Her Head Chopped Off* and *Cyrano de Bergerac*; Bill Bryden told the story of dying industry with a great demotic energy in *The Ship*, performed in the former Harland & Wolff engine shed in Govan. All these pieces of theatre used cabaret, spectacle, passion and honesty to communicate with their audiences. It is these productions, among others, that were the inspiration behind the ambition of *Black Watch*.

This ambition resulted in a development period and rehearsal process that was unfamiliar to me, writer Greg Burke and the creative team. For the most part we were making it up as we went along. At the end of 2004, in one of the first things she did as the Artistic Director of the National Theatre of Scotland, Vicky Featherstone asked Greg to keep an eye on the story of the Black Watch regiment, who had just returned to Scotland from Camp Dogwood. When I joined the Company in April 2005, Greg had discovered some fascinating stories with

## Scotland's artists have created a form of theatre that is as significant and vital as its written drama

real dramatic potential, so we decided to programme the piece in our inaugural year as a "highly physical piece of political theatre." I asked Greg not to write a fictional drama set in Iraq, but that instead we should try and tell the 'real' stories of the soldiers in their own words. This led to Greg interviewing a group of Black Watch lads in a Fife pub over a couple of months (thanks to our researcher Sophie Johnston), all of whom had just left the regiment. I knew that I wanted to perform the piece in a space in which we could create our own version of the Edinburgh Military Tattoo, with seating banks down either side of an esplanade. This, we found in Edinburgh, in an old drill hall near the Castle that was being used as





a car park by the University. For the first time as a director, and through nobody's fault but my own, I was going into rehearsals without a script. All we had were the interviews, some traditional Black Watch songs and the dimensions of the drill hall.

Luckily, Greg had been secretly writing some fictional scenes set in Dogwood and these made a powerful contrast with the pub interviews. We soon had material from Steven Hoggett, Associate Director (Movement), who was working with the actors on a "letters from home" sequence and brought in a Regimental Sergeant Major to teach us parade marches and Davey Anderson, Associate Director (Music), who was creating radical new arrangements of the Black Watch songs. We also had fantastic support from Sarah Alford-Smith, our Stage Manager, who created a 21<sup>st</sup>-century rehearsal environment with internet access, DVD players and video cameras and who, along with the actors, collated a goldmine of news reports, radio extracts, documentaries, political speeches, statistics and visual references. Even with all this material, it still wasn't clear to us whether we had a piece of theatre that would communicate anything to an audience. We continued not to know up until the first night in Edinburgh. Then it became apparent that there was a real connection being made and that we were telling a story that the audience desperately wanted to hear.

Not long into that three-week run at the 2006 Festival Fringe, we realised there was an appetite for *Black Watch* to tour. Due to the traverse staging and size of floor space needed, conventional theatres were not an option so we started the long and arduous task of searching for possible spaces for the production. As a result of the hard graft of everyone at the National Theatre of Scotland, we have been able to take *Black Watch* to audiences all over Scotland and beyond, performing in venues as diverse as a disused hydro-electric laboratory in Pitlochry, a warehouse underneath Brooklyn Bridge in New York, a converted train factory in Sydney, an ice rink in Toronto and an old armory in Chicago. I couldn't be more honoured that the journey continues. ■

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# WHAT'S ON STAGE

SEPTEMBER 26-  
NOVEMBER 4, 2012

## SUNDAY IN THE PARK WITH GEORGE

music and lyrics by Stephen Sondheim  
book by James Lapine  
directed by Gary Griffin  
in CST's Courtyard Theater



SEPTEMBER 26-  
OCTOBER 28, 2012

National Theatre of Scotland

## THE STRANGE UNDOING OF PRUDENCIA HART

created by David Greig  
directed by Wils Wilson  
Upstairs at Chicago Shakespeare



OCTOBER 10-21, 2012

National Theatre of Scotland

## BLACK WATCH

by Gregory Burke  
directed by John Tiffany  
at the Broadway Armory  
5917 N. Broadway, Chicago



DECEMBER 4, 2012-  
JANUARY 20, 2013

## THE SCHOOL FOR LIES

written by David Ives  
adapted from *The Misanthrope* by Molière  
directed by Barbara Gaines  
in CST's Courtyard Theater



# 2012/13 SEASON



**FEBRUARY 5-  
MARCH 24, 2013**

## **JULIUS CAESAR**

by William Shakespeare  
directed by Jonathan Munby  
in CST's Courtyard Theater



**SATURDAYS AT 11 A.M.**

**FEBRUARY 23-  
MARCH 23, 2013**

## **SHORT SHAKESPEARE! ROMEO AND JULIET**

directed and adapted by  
Rachel Rockwell  
in CST's Courtyard Theater



**APRIL 30-JUNE 16, 2013**

## **HENRY VIII**

by William Shakespeare  
directed by Barbara Gaines  
in CST's Courtyard Theater

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# Welcome from the Chicago Park District



**chicago park district**

October 10, 2012

Welcome to the Broadway Armory! The Chicago Park District is excited to partner with Chicago Shakespeare Theater in presenting an encore engagement of the National Theatre of Scotland's internationally acclaimed production of *Black Watch*.

This intensely physical performance that explores the legendary Scottish regiment perfectly complements this historic venue. Additionally, Broadway Armory was formerly used for military training by the State of Illinois during World War I.

The Chicago Park District is proud to play a major role in the rich cultural heritage of our great city. From longstanding programs like Theater on the Lake to the Chicago Shakespeare Theater's recent citywide tour of Chicago Shakespeare in the Parks: *The Taming of the Shrew*, we are dedicated to showcasing premier theatrical productions and providing high quality, cultural programming to patrons throughout our neighborhood parks.

Thank you for attending today's performance. We appreciate your support and invite you to enjoy the many cultural programs and events offered in the parks.

Sincerely,

A handwritten signature in black ink, which appears to read 'Michael P. Kelly'. The signature is fluid and cursive, with a large, sweeping 'M' and 'K'.

**Michael P. Kelly**  
General Superintendent & CEO  
Chicago Park District

# A Message from the Alderman



**Harry Osterman**  
Alderman, 48<sup>th</sup> Ward

October 10, 2012

Welcome to *Black Watch*, which returns to the Broadway Armory after its 2011 Chicago premiere when it was met with overwhelming success. It is an honor to have this performance return to Edgewater, a community known for its rich history, vibrant culture and neighborhood spirit. You are sitting in one of our most historic and treasured buildings, the Broadway Armory, which now serves the north side as the Chicago Park District's largest indoor recreational facility. Utilized by the National Guard for its first 70 years, the Armory sets the perfect scene for *Black Watch*.

The 48<sup>th</sup> Ward is home to many theaters, performance groups, galleries and artists of all types. Our arts community enriches the lives of those who live, work and play in the 48<sup>th</sup> Ward. If you are interested in learning more, please visit [www.48thward.org/arts](http://www.48thward.org/arts).

If you are visiting our community for the first time, please consider sticking around and visiting one of our many wonderful restaurants or eateries. Welcome to Edgewater, and I hope you enjoy the show!

Sincerely,

A handwritten signature in black ink, appearing to read "Harry Osterman", with a long horizontal stroke extending to the right.

**Harry Osterman**  
Alderman, 48<sup>th</sup> Ward

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For more information about how you can support our work on stage, in the community and around the world, please contact Brooke Walters, Director of Institutional Advancement, at 312.595.5581 or [bwalters@chicagoshakes.com](mailto:bwalters@chicagoshakes.com).



presents

National Theatre of Scotland's

# Black Watch

written by **GREGORY BURKE**

directed by **JOHN TIFFANY**

October 10–21, 2012

Associate Director (Movement)  
**STEVEN HOGGETT**

Associate Director (Music)  
**DAVEY ANDERSON**

Set Design  
**LAURA HOPKINS**

Lighting Design  
**COLIN GRENFELL**

Sound Design  
**GARETH FRY**

Costume Design  
**JESSICA BRETTE**

Video Design  
**LEO WARNER**  
**MARK GRIMMER**  
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Staff Director  
**JOE DOUGLAS**

Associate  
Movement Director  
**VICKI MANDERSON**

Casting Director  
**ANNE HENDERSON**

Presented in association with Double M Arts & Events

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Presented at the Broadway Armory  
in partnership with the Chicago Park District

# Cast

*in alphabetical order*

Macca	CAMERON BARNES
Cammy	RYAN FLETCHER
Kenzie	SCOTT FLETCHER
Fraz	ANDREW FRASER
Writer & Sergeant	ROBERT JACK
Officer & Lord Elgin	STEPHEN McCOLE
Rossco	ADAM McNAMARA
Granty	RICHARD RANKIN
Stewarty	CHRIS STARKIE
Nabsy	GAVIN JON WRIGHT

Understudies never substitute for listed players unless an announcement is made at the time of the performance: Finlay Bain for *Cammy*, *Rossco*, *Granty*, *Stewarty*; Adam McNamara for *Officer & Lord Elgin*, *Writer & Sergeant*; John Winchester for *Fraz*, *Kenzie*, *Nabsy*, *Macca*.

*Black Watch* was first performed on August 5, 2006, at the University of Edinburgh Drill Hall as part of the Edinburgh Festival Fringe.

---

## A WELCOME TO OUR AUDIENCE

Please note that strong language, loud explosions and strobe lighting will be used during this performance. Due to the highly physical nature of the performance, you must be escorted by an usher if you need to leave during the show. You will not be allowed to re-enter the auditorium. We request that you refrain from taking any photography and other video or audio recording of this production. If we can help accommodate you during your visit, please speak with our House Manager. Thank you and enjoy the show.

**This performance lasts 1 hour and 50 minutes with no intermission.**



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

We tirelessly seek the stories which need to be told and retold, the voices which need to be heard and the sparks that need to be ignited. We do this with an ever-evolving community of play-makers, maverick thinkers and theatre crusaders. We try to be technically adventurous and fearlessly collaborative.

We are what our artists, performers and participants make us. And with no building of our own, we have the freedom to go where our audiences and stories take us. There is no limit to what we believe theatre can be, no limit to the stories we are able to tell, no limit to the possibilities of our imaginations.

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

For the latest information on all our activities, visit our online home at [nationaltheatrescotland.com](http://nationaltheatrescotland.com)

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



*Year of  
Creative  
Scotland  
2012*

# Profiles



## CAMERON BARNES

(*Macca*) made his theatrical debut on the 2010–11 tour of *Black Watch*. He was awarded the role of Macca after winning an open audition. He is an award-winning bagpiper and has travelled extensively, including tours to Australia and the USA, with a number of bands. He is currently a member of the Fife Constabulary Police Pipe Band. Mr. Barnes studied at Aberdeen City Music Academy and the Plockton Centre of Excellence in Traditional Music. His grandfather served in the Black Watch.



## RYAN FLETCHER

(*Cammy*) trained at the Royal Scottish Academy of Music and Drama. His work for the National Theatre of Scotland includes: *Roman Bridge*, *The Wheel*, *Beautiful Burnout*, *Cockroach*, *Nobody Will Ever Forgive Us*, *365* and *The Wolves in the Walls*. Mr. Fletcher was a member of the original cast of *Black Watch* and toured with the production, in the UK and internationally from 2006 to 2008. Other theater credits include: *The Infamous Brothers Davenport* (Royal Lyceum, Edinburgh/Vox Motus); *Confessions of a Justified Sinner* (Royal Lyceum, Edinburgh); *The Last Witch* (Edinburgh International Festival/Traverse); *A Mid-*

*summer Night's Dream*, *Turbo Folk*, *Cyrano de Bergerac*, *Waterproof*, *Ae Fond Kiss*, *Before I Go* (Òran Mór); and *The Corstorphine Road Nativity* (Festival Theatre, Edinburgh). Film and television credits include: *Gary: Tank Commander*, *Mary's Ride*, *Muirhouse Christmas*, *Limmy's Show*, *Walking Wounded*, *State-ly Suicide*, *Meal Deal*, *Taggart*, *Scottish Killers*, *Filthy Rich*, *The Night Sweeper* and *Stop, Look, Listen*. Mr. Fletcher was also a series regular in *River City* for BBC Scotland.



## SCOTT FLETCHER

(*Kenzie*) trained at the Royal Scottish Academy of Music and Drama. His previous work for the National Theatre of Scotland includes: *Calum's Road*, *Tall Tales for Small People*, *The Dogstone* and *365* and the 2010–11 international tour of *Black Watch*. Other theater work includes: *Facegone* (Òran Mór); *The Infamous Brothers Davenport* (Royal Lyceum, Edinburgh); *Clutter Keeps Company* (Birds of Paradise); *Peter Pan* (Royal Lyceum, Edinburgh); *Playing Houses* (Glasgay!); and *Lucky Box* (Òran Mór/Traverse). Film and television work includes: *Taggart*, *Gary: Tank Commander*, *Monarch of the Glen*, *Meal Deal* and *The Little Vampire*. Radio work includes *Meryl the Mounted*.



## ANDREW FRASER

(*Fraz*) recently graduated in musical theatre from the Royal Conservatoire of Scotland (RCS). He made his professional acting debut in *King John* (Òran Mór). For the RCS, Mr. Fraser's credits include: *The Threepenny Opera*, *Tommy*, *Into the Woods*, *Sunday in the Park with George*, *Watertight*, *Laramie Project* and *Spring Awakening*.



## ROBERT JACK

(*Writer/Sergeant*) trained at the Royal Scottish Academy of Music and Drama, Glasgow. He previously appeared with the National Theatre of Scotland in *Elgin Macbeth* and *Home: Caithness*. Other theater credits include: *Death of a Salesman*, *Tom O'Shanter* (Perth); *A Brief History of Time*, *Interiors* (Vanishing Point); *Stones in His Pockets*, *Mister Merlin: A Pure Magic Panto*, *Mish Gorecki Goes Missing* (Tron); *Slick*, *Interference* (Vox Motus/Tron); *Serov's People*, *The End of Hope*, *The End of Desire*, *Heaven*, *The Seagull*, *What the Animals Say*, *Videotape* (Òran Mór); *Walden* (Magnetic North); *Jason and the Argonauts* (Visible Fictions); *The Algebra of Freedom*, *Boiling a Frog* (7:84); *The Merchant of Venice* (Royal Lyceum, Edinburgh); *Don Quixote*, *Ubu* (Theatre Modo); *Jack and the Beanstalk* (Team Entertainments); *My Boy Jack* (nation-

al tour); *The Second Spaceship* (Peter Quince); and *Chariot of Light* (The Working Party). Television credits include *Gary: Tank Commander* and *Whiteout*. Recent radio credits include: *Black Watch: 3 Scots*, *A War in Their Own Words*; *The Call of the Wild*; *Rough Magik*; *Trouble and Shame*; *The Three Threads*; *Meryl the Mounted*; *In a Land Far Away*; *The Watergaw*; *The Stranger at the Palazzo d'Oro* and *Uncle Varick* for BBC Radio.



#### STEPHEN MCCOLE

(*Officer/Lord Elgin*) previously appeared with the National Theatre of Scotland in *The Wheel*. His other theater credits include: *Mary Queen of Scots Got Her Head Chopped Off*, *Monks* (Royal Lyceum, Edinburgh); *Blood Wedding*, *Romeo and Juliet* (Citizens, Glasgow); *The Above* (Oran Mór); *Losing Alec* (Cumbernauld); and *Train-spotting* (G&J Productions). Television work includes: *Merlin*, *Field of Blood*, *Henry V*, *Young James*, *Single Father*, *High Times*, *Taggart*, *Rebus*, *Holby City*, *The Key*, *Band of Brothers* and *The Young Person's Guide to Being a Rock Star*. Radio includes *Quartet*. Film credits include: *The Wee Man*, *A Lonely Place to Die*, *Neds*, *Perfect Sense*, *Crying with Laughter*, *Stone of Destiny*, *Kitchen*, *The Magdalene Sisters*, *Last Orders*, *Complicity*, *The Acid House*, *Orphans* and *Rushmore*.



#### ADAM McNAMARA

(*Rosco*) trained at the Royal Scottish Academy of Music and Drama. He previously worked with the National Theatre of Scotland in the 2010–11 international tour of *Black Watch*. Other theater credits include: *Hamlet* (Young Vic); *The Physicists* (Donmar Warehouse); *Sub Rosa* (Fire Exit); *Betrayed* (Tron, Glasgow); *Mother Courage*, *Our Country's Good* (Dundee Rep); and *Cinderella* (Citizens, Glasgow). Mr. McNamara's television work includes: *EastEnders* and *Single Father*, and he has appeared in the short films *Camera Obscura*, *Deadball* and *Rule of Thumb*. His great-uncle served in the Black Watch.



#### RICHARD RANKIN

(*Granty*) trained at Langside College, Glasgow. He previously worked with the National Theatre of Scotland in the 2010–11 international tour of *Black Watch*. His other theater work includes: *Good with People* (Traverse/Paines Plough/Datum Point); *Aladdin* (NLP); *The Lieutenant of Inishmore*, *The Pillowman*, *Mary Queen of Scots Got Her Head Chopped Off* (XLC Theatre Company); and *Celts in Seville* (Celtic FC & Alyson Orr).

Television work includes: *Burnistoun*, *Taggart*, *The Old Guys*, *Townsville*, video *Gaiden* and *Legit*. He was awarded Best Actor at the 48 Hour Film Festival for his performance in the short film *Dead Ringer*.



#### CHRIS STARKIE

(*Stewarty*) trained at the Webber Douglas Academy of Dramatic Art and the Central School of Speech and Drama. He previously appeared with the National Theatre of Scotland in *Peter Pan* and the 2010–11 international tour of *Black Watch*. His other theater credits include: *Henry V* (Shakespeare's Globe); *Young Pretender* (Nabokov); *Knives in Hens* (Battersea Arts Centre); *Borough Market* (Breaking Butterflies); *Last Train to Nibroc*, *De Montfort* (Orange Tree); *Macbeth*, *Gladiator Games* (English Theatre Company); *The Knave in Grain*, *The Sam Wanamaker Festival* (Shakespeare's Globe); and *Baghdad Wedding* (Soho, London). Film and television work includes: *Walter's War*, *Live!* and *Silence Is Golden*. Radio work includes *The Night They Tried to Kidnap the Prime Minister*.





### GAVIN JON WRIGHT

(*Nabsy*) trained at Coatbridge College. His theater work includes: *The Last Dictator*, *The Woman from the North*, *Goldilocks and the Glasgow Fair*, *The Frock*, *Babes in the Wood* (Óran Mór); *Sleeping Beauty*, *Cinderella*, *The Life of Stuff*, *Whisky Galore! (A Musical)*, *The Servant o' Twa Maisters* (Pitlochry); *Kaddish for Pinter* (Studio Earth Scotland); *Spring Awakening*, *Decky Does a Bronco* (Grid Iron); *Sleeping Beauty*, *Cinderella* (Macrobert); *The Hall with It All* (Peace Arts); *Cinderella* (Cumbernauld); and *Sleeping Beauty* (Hopscotch). Television work includes: *Lip Service*, *Dear Green Place*, *Taggart*, *Still Game* and *Rebus—The Falls*.



### JOHN WINCHESTER

(*Understudy*) trained at the Bristol Old Vic Theatre School and Glasgow College of Nautical Studies. Theater credits include *Moby Dick: Inside the Belly of the Beast* and *Scrooge on the Farm* (Darkstuff). His credits during training include: *Love's Labours Lost*, *Teachers*, *David Copperfield*, *Talking to Terrorists*, *The Tempest*, *Arcadia*, *As You Like It*, *Catch 22*, *French without Tears*, *The Nativity*, *The Rover*, *Women Beware Women* and *The Wild Duck* (Bristol Old Vic Theatre School).



### FINLAY BAIN

(*Understudy*) trained at the Birmingham School of Acting. His theater credits include *Othello* (Sam Wanamaker Festival/Shakespeare's Globe) and *Imprisoned in Edinburgh* (Edinburgh Grand Opera). His credits while training include: *Stovepipe*, *Assassins*, *The Revenger's Tragedy*, *Diary of an Action Man* and *A Little Night Music* (Birmingham School of Acting).



### GREGORY BURKE

(*Writer*) Previous work includes: *Gagarin Way*, *Liar*, *On Tour*, *Debt*, *The Party*, *The Straits*, *Occy Eyes*, *Shellshocked*, *Hoors* and *Battery Farm*. For *Black Watch*, Mr. Burke won the Laurence Olivier Award for Best New Play 2009, Writers' Guild of Great Britain Award for Best Play 2007 and The List Best Theatre Writing Award 2006.



### JOHN TIFFANY

(*Director*) is Associate Director of the National Theatre of Scotland. He studied classics and theatre at the University of Glasgow. His work for the National Theatre of Scotland includes: *Macbeth*, *Enquirer*, *The Missing*, *Peter Pan*, *The House of Bernarda Alba*, *Transform Caithness: Hunter*, *Be Near Me*, *Nobody Will Ever Forgive Us*, *The Bacchae*, *Black Watch*, *Elizabeth*

*Gordon Quinn* and *Home: Glasgow*. For *Black Watch*, Mr. Tiffany won the Laurence Olivier Award for Best Director, as well as a Critics' Circle Award for Best Director, a Scotsman Fringe First, a Herald Angel and a Critics' Award for Theatre in Scotland. Recent work includes *Once* (New York Theatre Workshop and Broadway). For *Once*, Mr. Tiffany won the Tony Award for Best Direction of a Musical, a Drama Desk Award for Outstanding Director of a Musical, an Outer Critics Circle Award for Outstanding Director of a Musical and an Obie Award. Other work includes: *Jerusalem* (West Yorkshire Playhouse); *Las Chicas del Tres y Media Floppies* (Granero Theatre, Mexico City and Edinburgh Festival Fringe); *If Destroyed True*, *Mercury Fur*, *The Straits* (Paines Plough); *Gagarin Way*, *Abandonment*, *Among Unbroken Hearts*, *Perfect Days* and *Passing Places* (Traverse). From 2010 to 2011 Mr. Tiffany was a Radcliffe Fellow at Harvard University.

### STEVEN HOGGETT

(*Associate Director, Movement*) is co-founder and co-Artistic Director of Frantic Assembly. Mr. Hoggett's previous work for the National Theatre of Scotland includes: *Transform Caithness: Hunter*, *The Bacchae*, *365*, *The Wolves in the Walls* and, most recently, *Beautiful Burnout* in co-production with Frantic Assembly. For Frantic Assembly, Mr. Hoggett has co-directed *Little Dogs* (National Theatre Wales), *Lovesong*, *Othello* (TMA award, Best Direction), *Stockholm*, *pool (no water)*, *Dirty Wonderland*, *Rabbit*, *Peepshow* and *Underworld*. Director/performer credits for the Company include: *Hymns*, *Tiny Dynamite*, *On Blindness*, *Heavenly*, *Sell Out*, *Zero*, *Flesh*, *Klub* and *Look Back In Anger*. Other choreography and movement director credits include: *Once*, *Peter* and the

*Starcatcher* and *Green Day's American Idiot* (Broadway); *Dr Dee* (ENO & Manchester International Festival); *The Curious Incident of the Dog in the Night Time*, *Dido Queen of Carthage*, *The Hothouse*, *Market Boy* (National Theatre, London); *Frankenstein* (Royal and Derngate); *Improper* (Bare Bones Dance Company); *Villette* (Stephen Joseph Theatre); *Mercury Fur* and *The Straits* (Paines Plough). Mr. Hoggett has also choreographed for music videos, including Calvin Harris, Franz Ferdinand, Wiley, Goldfrapp and Bat for Lashes. For his work on *Black Watch*, Mr. Hoggett was awarded a Laurence Olivier Award for Best Theatre Choreographer in 2009.

## DAVEY ANDERSON

(Associate Director, Music) studied theatre, film & TV at the University of Glasgow. Mr. Anderson has previously worked for the National Theatre of Scotland on: *Ménage à Trois* (as Dramaturg), *Enquirer* and *Architecting* (as associate director), *Peter Pan* and *Be Near Me* (as Musical Director), *Transform Orkney: Mixer Master* (as Co-Director) and *Rupture and Snuff* (as Writer/Director). In 2006–07 he was the Company's Director in residence. As a writer, Mr. Anderson's plays include: *The Static*, *Blackout*, *Scavengers*, *Playback*, *Clutter Keeps Company*, *Liar* and *Wired*. In 2010–11 he was associate playwright with the Playwrights' Studio, Scotland. Mr. Anderson has also worked as composer/musical director for the Donmar Warehouse, the Tron Theatre, Scottish Youth Theatre and Lazzi. He was supported by the Arches Award for Stage Directors in 2005.

## LAURA HOPKINS

(Scenic Designer) trained in interior design and at the Motley Theatre Design course. For the National Theatre of Scotland her credits include: *Beautiful Burnout*, *Peter Pan* and *The House of Bernarda Alba*. Other work includes: *Stockholm*, *Othello* (Frantic Assembly); *The Glass Menagerie* (Young Vic); *Juliet and her Romeo* (Bristol Old Vic); *Sinatra* (London Palladium); *Rudolf* (Raimund Theatre); *The Merchant of Venice* (Royal Shakespeare Company); *Peer Gynt* (Tyrone Guthrie); *Adolf Hitler, My Part in His Downfall* (Bristol Old Vic); *The Storm*, *Dido, Queen of Carthage*, *The Golden Ass*, *Macbeth*, *Under the Black Flag* (Shakespeare's Globe); *Imitating the Dog*, *Time and the Conways* (National, London); *Rough Crossings*, *Faustus* (Headlong); *Othello*, *Hamlet* (Northampton); *Le Comte Ory* (Garsington Opera); *The Three Musketeers*, *Bernstein's Cinderella* (Bristol); *The Escapologist* (Suspect Culture); *Jerusalem* (West Yorkshire Playhouse); *Class Act*, *Duckie* (Barbican); *Mister Heracles* (West Yorkshire Playhouse); and *Carnesky's Ghost Train* (Marisa Carnesky).

## COLIN GRENFELL

(Lighting Designer) Previous work for the National Theatre of Scotland includes: *Men Should Weep*, *365* and *The Bacchae*. Recent theater credits include: *Monkey Bars* (Chris Goode & Co); *The Caretaker* (Adelaide Festival/San Francisco, BAM/West End); *The Village Social* (National Theatre of Wales); *Tartuffe* (English Touring Theatre); *Macbeth*, *Unprotected* (Liverpool Everyman); *Canary* (Liverpool Playhouse/ETT); *The Thief of Baghdad* (Royal Opera House); *Through a Glass Darkly*, *When the Rain Stops Falling* (Almeida); *Body Talk*, *Kosher Harry* (Royal Court); *The Beau-*

*ty Queen of Leenane* (Royal Lyceum, Edinburgh); *I Am Yusuf* and *This Is My Brother* (Young Vic); *Single Spies* (Theatre Royal Bath); *Riflemind*, *Alex* (West End); *Kes*, *Separate Tables* (Royal Exchange); *Enjoy* (with Watford Palace Theatre); *Casanova* and *Playing the Victim* (Told by an Idiot). For Improbable, Mr. Grenfell's work includes: *No Idea* (with Young Vic); *Panic* (with Barbican/Sydney Opera House/Wexner Centre for the Arts); *Theatre of Blood* (with National Theatre); *Spirit* (with Royal Court); *The Hanging Man* (with West Yorkshire Playhouse/Wexner Centre for the Arts); *Life-game* (UK/international tours); *Coma* (UK tour); *Animo* (UK/international); and *70 Hill Lane* (UK/US tours). His work in opera includes: extensive work for Opera Holland Park; *Falstaff* (Mid-Wales Opera); *Fidelio* (Opera Touring Company Dublin); *La Bohème* (English Touring Opera); and *Piccard in Space* (Southbank Centre).

## GARETH FRY

(Sound Design) trained at the Central School of Speech and Drama in theatre design. Previous work for the National Theatre of Scotland includes: *The Missing*, *Peter Pan* and *Be Near Me*. Recent work includes: the Soundscape Design for the Opening Ceremony of the Olympic Games, *The Master* and *Margarita* (Complicite); *Wild Swans*, *Hamlet* (Young Vic); *Richard III* (Old Vic, BAM & world tour); *Mågen* (Det Kongelige Teater, Copenhagen); *Five Stages of Truth* (V&A); *Fraulein Julie* (Schaubühne, Berlin). Other work includes: *Shun-kin*, *Endgame*, *Noise of Time* (Complicite); *Living Costs* (DV8); *Babel* (Stan Won't Dance); *Dancing at Lughnasa* (Old Vic); *The Overwhelming* (Laura Pels Theatre, NY); *Othello* (Frantic Assembly); *The Fahrenheit Twins* (Told by

an Idiot); *The Cat in the Hat*, *Pains of Youth*, *Some Trace of Her*, *Kneehigh's A Matter of Life and Death*, *Attempts on Her Life*, *Waves*, *The Overwhelming*, *Theatre of Blood* (Improbable/National Theatre, London); *Truth and Reconciliation*, *Wastwater*, *Chicken Soup with Barley*, *The City*, *Harvest*, *Under the Whaleback* and *Mountain Language* (Royal Court). Mr. Fry won a Laurence Olivier Award in 2009 and the Helpmann Award in 2008 for his work on *Black Watch*, and a Laurence Olivier Award in 2007 for *Waves*.

## JESSICA BRETTE

(Costume Design) graduated from the Bristol Old Vic Theatre School in 2005. Theater design credits include: *Roadkill*, *Loves Times Beggar* (Ankur Productions); *Mish Gorecki Goes Missing*, *Defender of the Faith*, *A Perfect Analysis Given by a Parrot* and *Suddenly Last Summer* (Tron, Glasgow); *The Government Inspector* (Communicado); *The Lasses O*, *Ragged Lion* (Rowan Tree); *Can We Live with You?* (Lung Ha); *The Other*, *Martial Dance* (Macrobert, Stirling); *The Glass Menagerie* (Royal Lyceum, Edinburgh); *Aye Fond Kiss*, *The Price of a Fish Supper*, *Excuse My Dust* (Óran Mór); *Into the Woods*, *After Juliet*, *A Midsummer Night's Dream*, *The Chrysalids* (Royal Lyceum Youth Theatre); *City Madam*, *The Front Page*, *Krapp's Last Tape* (Bristol Old Vic); *Fierce* (Grid Iron); *A Piece of Cake* (Wee Stories); and *The Wizard of Oz* (Macrobert).

## LEO WARNER AND MARK GRIMMER (S9LTD)

(Video Design) Led by directors Leo Warner, Mark Grimmer and Lysander Ashton, Fifty Nine Productions is a film and new media production company that specializes in film-making and integrating the moving image into live performance.

Recent theater work includes: *Really Old*, *Like Forty Five*, *Mother Courage and her Children*, *Time and the Conways*, ...some trace of her (National, London), *Les Misérables* (UK and international tour), *Panic* (Improbable at the Barbican), *Thyestes* (Arcola) and *War Horse* (New London Theatre/National Theatre, London). Opera includes: *The Pearl Fishers*, *Idomeneo*, *The Messiah*, *Riders to the Sea* (English National Opera); *After Dido* (ENO/Young Vic); *Doctor Atomic*, *Satyagraha* (Metropolitan Opera/ENO); *Al gran sole carico D'amore* (Salzburg Festival); *The Minotaur and Salome* (Royal Opera). Dance includes: *New Brandstrut/Goldberg Variations* (ROH2); *Dorian Gray* (Matthew Bourne); and *Seven Deadly Sins* (Royal Ballet). Live music shows include the set and video design for Sigur Rós singer Jónsi's solo world tour.

## VICKI MANDERSON

(Associate Movement Director) trained at the Scottish School of Contemporary Dance and London Contemporary Dance School. Her work for the National Theatre of Scotland includes: *Knives in Hens*, *Beautiful Burnout* and *Home Inverness*.

## JOE DOUGLAS

(Staff Director) studied directing at Rose Bruford College. For the National Theatre of Scotland, Mr. Douglas has directed *The Last Polar Bears* and *Our Teacher's a Troll* and he co-directed *Allotment 3*. His assistant/staff director credits for the Company include: *Peer Gynt*, *Nobody Will Ever Forgive Us*, *365*, *The Bacchae* and *Six Characters in Search of an Author*. In 2007–08, Mr. Douglas was trainee director at the National Theatre of Scotland, supported by the Mackintosh Foundation under the ITV Theatre Director Scheme. His other work in-

cludes: *Educating Ronnie* (Macrobert/Utter/HighTide, Fringe First Winner 2012); *Eat Theatre* (Farnham Maltings); *Video-tape*, *The Sunday Lesson* (Óran Mór); *One for the Road*, *Fantasy Football* (Battersea Arts Centre); *Passion*, *Face to the Wall* (Rose Bruford College); and *5+1* (24:7 Theatre Festival). He has also worked extensively across the UK with Youth Music Theatre. Mr. Douglas is the artistic director of new work company, *Utter*.

## CALYN P. SWAIN\*

(CST Stage Manager) returns to Chicago Shakespeare Theater, where her stage management credits include: production stage manager for *Short Shakespeare! The Comedy of Errors* and *Short Shakespeare! A Midsummer Night's Dream*; assistant stage manager for *Timon of Athens*, *Elizabeth Rex*, *As You Like It*, *Aladdin* and *Amadeus* and stage manager for *Romeo y Julieta*. Other Chicago credits include: *August*; *Osage County*, *The Pillowman*, *Harriet Jacobs* (Steppenwolf Theatre Company); *Cymbeline*, *The Merchant of Venice* (Notre Dame Shakespeare Festival); and numerous productions including *M. Proust* and *Eleven Rooms of Proust* with About Face Theatre. Additional stage management credits include productions with: Lookingglass Theatre Company, Grand Rapids Ballet and Anchorage Opera. She holds a BFA from Cincinnati Conservatory of Music (CCM).



\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



### BARBARA GAINES

(Artistic Director) is the founder of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays. Honors include: the 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). She received the Public Humanities Award from the Illinois Humanities Council, and is the recipient of the Spirit of Loyola Award. Ms. Gaines received an Honorary Doctorate of Humane Letters from Dominican University and an Honorary Doctorate of Fine Arts from Lake Forest College. She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. She made her Lyric Opera debut directing Giuseppe Verdi's *Macbeth*.



### CRISS HENDERSON

(Executive Director) has produced CST's past twenty-three seasons. Under his leadership the Theater has become one of the city's major cultural attractions; honors include the 2008 Tony Award for Outstanding Regional Theater as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson was named Arts Administrator of the Year by *Arts Management Magazine* at The Kennedy Center; was recognized among the top 40 business people under the age of 40 in *Crain's Chicago Business*; and was named Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He serves as president of the Producers' Association of Chicago area Theaters and on the Board of Directors of Arts Alliance Illinois and the League of Chicago Theatres. Mr. Henderson is director of the MFA/Arts Leadership Program, a two year graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.

## Production Team

**CARRIE HUTCHEON**  
Company Stage Manager

**ALISON BRODIE**  
Deputy Stage Manager

**KATIE HUTCHESON**  
Assistant Stage Manager

**DAVID GRAHAM**  
Technical Manager

**NEILL POLLARD**  
Lighting Supervisor

**JON MEGGAT**  
Lighting Technician

**CHRIS REID**  
Sound Supervisor

**MATTHEW FERRIE**  
Sound Technician

**JOHN DINSDALE**  
Technician

**CHRISTINE DOVE**  
Wardrobe Supervisor

**HANNAH CLARK**  
Wardrobe Technician

**MICHAEL MUSHALLA**  
International Representative

**ADAM McDOUGALL**  
Communications and Events Officer

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# Music Credits

## PRE-SHOW MUSIC

Artist: The Black Watch Pipes and Drums  
Album: *The Ladies From Hell*  
Label: Greentrax Recordings Ltd

### 1. TATTOO

Track: "Fanfare"  
Artist: Various, Edinburgh  
Military Tattoo  
Album: *Spirit of the Tattoo DVD*

### 2. PUB #1

Track: "Spitting Games"  
Artist: Snow Patrol  
Album: *Final Straw*  
Label: Polydor Ltd (UK)

### 3. POOL TABLE

Track: "First Sleep"  
Artist: Cliff Martinez  
Album: *Solaris Soundtrack*  
Label: Superb Records

### 4. OFFICER'S EMAIL #1

Track: "Officer's Email #1 Underscore"  
Artist: Davey Anderson

### 5. SONG

Track: "Gallant Forty Twa"  
Artist: Traditional, arr. Davey Anderson

### 6. LORD ELGIN

Track: "Selection"  
Artist: The Black Watch Pipes and Drums  
Album: *The Ladies From Hell*  
Label: Greentrax Recordings Ltd

### 7. SONG

Track: "Forfar Sodgar"  
Artist: Traditional, arr. Davey Anderson

### 8. FASHION

Track: "Farewell to Nigg"  
Artist: Shooglenifty  
Album: *A Whisky Kiss*  
Label: Greentrax Recordings Ltd

### 9. BLUEYS

Track: "Summer 78" (Instrumental)  
Artist: Yann Tiersen  
Album: *Goodbye Lenin Soundtrack*  
Label: Virgin Records France

### 10. OFFICER'S EMAIL #2

Track: "Officer's Email #2 Underscore"  
Artist: Davey Anderson

### 11. SONG

Track: "Twa Recruiting Sergeants"  
Artist: Traditional, arr. Davey Anderson

### 12. SUNRISE

Track: "Maybe You're My Puppet"  
Artist: Cliff Martinez  
Album: *Solaris Soundtrack*  
Label: Superb Records

### 13. OFFICER'S EMAIL #3

Track: "Officer's Email #3 Underscore"  
Artist: Davey Anderson

### 14. TEN SECOND FIGHTS

Track: "Last Day"  
Artist: Max Richter  
Album: *Memoryhouse*  
Label: Late Junction

### 15. SUICIDE

Track: "Suicide"  
Artist: Davey Anderson

### 16. BLAST

Track: "A Thearlaich Òig"  
(Oh Young Charles Stewart)  
Artist: Margaret Bennett  
& Martyn Bennett  
Album: *Glen Lyon*  
Label: Foot Stompin' Records

### 17. LAMENT

Track: "The Flowers of the Forest"  
Artist: Traditional, played  
live on bagpipes

### 18. PARADE

Artist: Various, compiled by  
Davey Anderson

Track: "November"  
Album: *Memoryhouse*  
Label: Late Junction

Track: "Molly"  
Artist: Michael Nyman  
Album: *Wonderland Soundtrack*  
Label: Virgin Records

Track: "The International Connection –  
Drum Fanfare"

Artist: Simon Fraser University Pipe Band  
Album: *On Home Ground*, Vol. 1  
Label: Greentrax Recordings Ltd

Track: "The Black Bear"  
Artist: Traditional, performed  
live on bagpipes





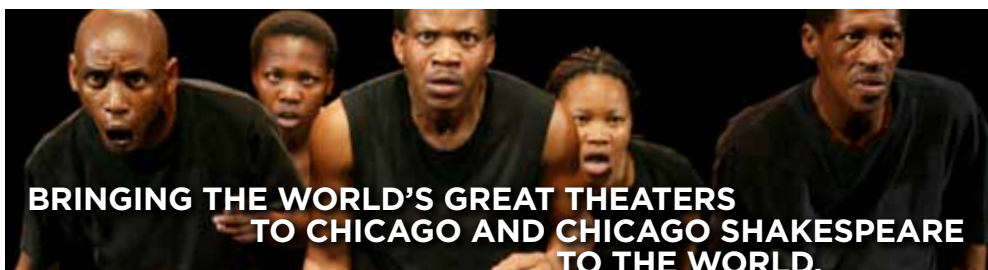
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## BLACK WATCH

BY GREGORY BURKE

- DIRECTED BY JOHN TIFFANY
- THE BROADWAY ARMORY,  
5917 N. BROADWAY,  
CHICAGO
- OCTOBER 10–21, 2012
- 312.595.5600
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*Gregory Burke, playwright  
of the National Theatre  
of Scotland's Black Watch*

There is a pride in Scotland, romanticized perhaps, but a pride nonetheless, about our military traditions.

Scotland has always provided a percentage of the British Army that is disproportionate to its population's size. Where does this martial culture sit alongside the shortbread tin version of the Highlands, or the socialist glory of the former industrial areas? What is the enduring appeal of regiments like the Black Watch?

Young men around the world are often limited to narrow, predetermined roles that prove more fragile and less sustainable under the pressures of growing up. Many of them find that the identities they would choose for themselves aren't available when they reach adulthood. If the environment does not offer an alternative when this change confronts them, then sometimes they turn to those organisations that are adept at exploiting this need for identity.

During the rehearsals for the original 2006 production, a former Regimental Sergeant Major of the Black Watch gave the actors the benefit of both 267 years of parade ground insults and of the particular attention the regiment pays to what a layman might find trivial. The exact way to wear your uniform, for example. The impulse to turn as much of the world as possible into an acronym. But mostly what he taught them about was pride. To take a pride in yourself. To take a pride in what you are doing. To take a pride in your appearance. To take a pride in what you represent. When the actors first mastered a piece of marching, he took them outside and made them march in the street: he was proud of them and he wanted other people to see what they could do. To me this was indicative of the seductive nature of surrendering yourself to an institution that has refined its appeal to the male psyche's yearning for a strong identity.

Like any military unit, the Black Watch has to carve out its own identity. It has to see itself and its members as special. It has several tactics for achieving this. Its history is drummed into recruits from the day they enter basic training. Then there are the uniforms: the kilts, and the red hackle that they wear on their Tam O'Shanters. There are the Pipes and Drums, who played at John F. Kennedy's funeral and tour the world.

## When the clans of Scotland used to fight, they would have people who stood in front of the soldiers and recited the names of their ancestors.

There is a cachet to be had from serving in the Black Watch, the oldest Highland regiment. They call it the 'Golden Thread': the connection that has run through the history of the regiment since its formation. Even today, in our supposedly fractured society, the regiment exists on a different plane. In Iraq, there were lads serving alongside their fathers. There were groups of friends from even the smallest communities: the army does best in those areas of the country the UK Ministry of Defence describes as having 'settled communities'. The army does not recruit well in London or any other big city; fighting units tend to be more at home with homogeneity than with metropolitanism or multiculturalism. The central core of the regiment has always been the heartland of Perthshire, Fife, Dundee and Angus.

When the clans of Scotland used to fight, they would have people who stood in front of the soldiers and recited the names of their ancestors. In the end, our soldiers don't fight for Britain or for the Government or for Scotland. They fight for their regiment. Their company. Their platoon. And for their mates. ■



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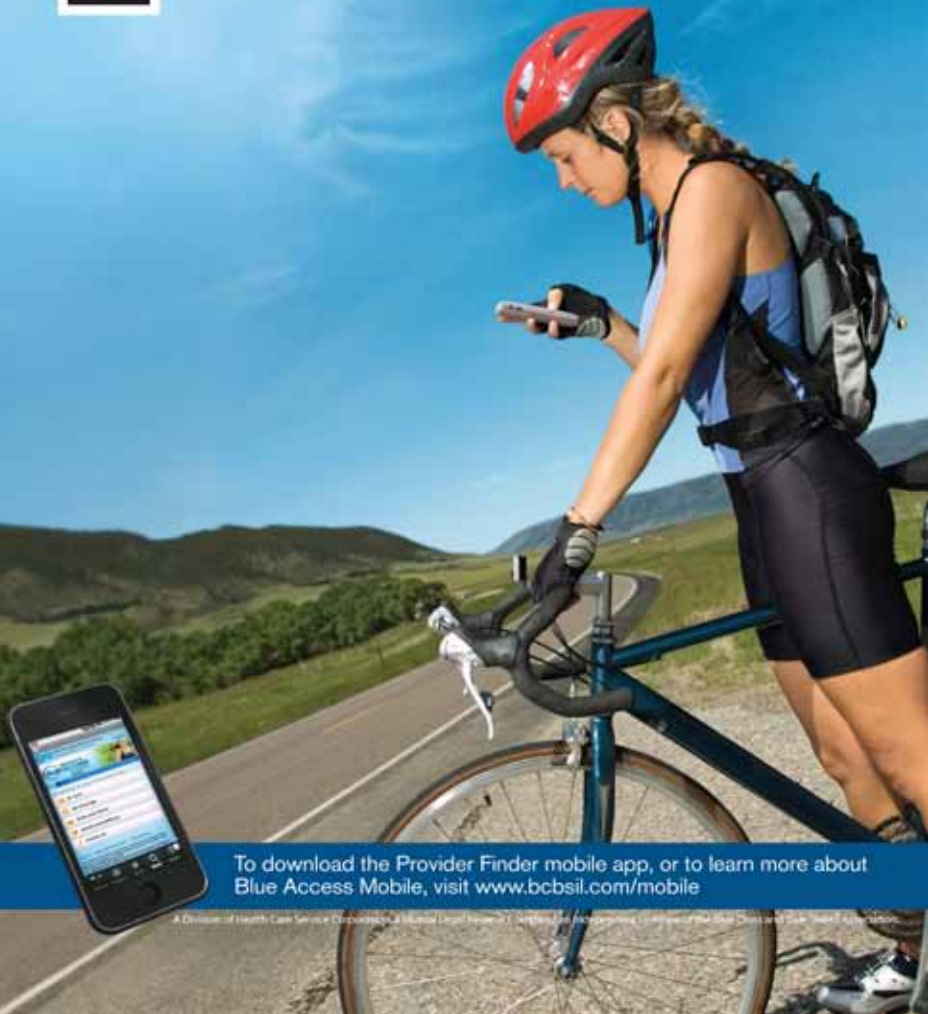
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