EDINBURGH INTERNATIONAL FESTIVAL

Total Immediate Collective Imminent Terrestrial Salvation

National Theatre of Scotland

Tim Crouch / Karl James and Andy Smith / Rachana Jadhav

7—25 August
(excl. 12, 19, 21, 24) 8pm
10, 11, 14, 17, 21, 22, 24, 25 August 3pm

The Studio

The performance lasts approximately 1 hours 10 minutes with no interval

Part of **You Are Here**

Please ensure that all mobile phones and electronic devices are switched off, or put on silent.

Total Immediate Collective Imminent Terrestrial Salvation

Performers	**Shyvonne Ahmmad**
	Tim Crouch
	Susan Vidler
Writer	**Tim Crouch**
Director	**Andy Smith**
Director	**Karl James**
Book Illustrator & Set Designer	**Rachana Jadhav**
Lighting Designer	**Karen Bryce**
Sound Designer	**Pippa Murphy**
Artistic Associate	**Adura Onashile**
Casting Director	**Laura Donnelly, CDG**
BSL Performance Interpreter	**Yvonne Strain**
Production Manager	**Siobhán Barbour**
Stage Manager	**Emma Skaer**
Technical Manager	**Hana Allan**
Sound Supervisor	**Neil Hobbs**

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). Co-commissioned with Royal Court Theatre.

Part of the British Council Edinburgh Showcase 2019.

ROYAL COURT

TBA Teatro do Bairro Alto

ACCA ATTENBOROUGH CENTRE FOR THE CREATIVE ARTS

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.

Caroline Newall Acting Artistic Director (Maternity Cover)
Brenna Hobson Acting Chief Executive / Executive Producer
Seona Reid DBE Chair

A list of the National Theatre of Scotland staff involved in this and all productions can be found here: nationaltheatrescotland.com/about/contact-us

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Total Immediate Collective Imminent Terrestrial Salvation tells 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. Fancy that. If you think it's important to tell stories about manipulative liars, or if you actually quite like sitting within a group of a people and being made to believe in something that isn't real, then either way you might like to become a National Theatre of Scotland individual donor or corporate partner.
To find out more, contact Adam McDougall at adam.mcdougall@nationaltheatrescotland.com or call 0141 227 9231.

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Parallel Worlds

There is another world, but it is in this one.
Paul Éluard

A play creates its own world where things can be done differently. Plays are not bound by our natural laws. Time can travel backwards as well as forwards. People become other people; they can die and not die. Teleportation is possible in plays. Multiple states can coexist simultaneously. Things look spontaneous that are in fact intricately predetermined. Plays are self-contained realities with their own codes, their own belief systems and ethical structures – parallel worlds that live alongside our own. This multidimensionality is achieved very simply – not by any complex molecular re-structuring, not by fiendish staging, but through the presence of a story, a form and an observer. Without an observer, the natural laws remain in place, the time travel stays hypothetical, a rehearsal.

The observer is both the creator and the destroyer of these worlds. It's the observer's acceptance that allows the created world to thrive and expand and find its link to the real world. It's the observer who gives licence to the fictions of the created world. Like Lewis Carroll's Queen of Hearts, an audience can 'believe as many as six impossible things before breakfast'.

Our disposition to believe in the parallel worlds of stories is exploited not only by playwrights but also by other spinners of narrative: our leaders. In the face of the uncertainty of our everyday, how much easier is it for us to commit to the story of a parallel world where values can be rendered unambiguous, where original sin can exist, where a wall must be built, where Brexit means Brexit, where the ghost of your dead father exhorts you to revenge his death.

Playwrights are also leaders – dictators, even – no matter how egalitarian they proclaim to be. For the duration of their play, the audience submits to the fictions of their manifesto. It's easier to be led on a subject that holds no singular, objective position. In religion, politics or art, the story can be manipulated because neither god, democracy nor Hamlet has a definitive shape. In this play, Rachana Jadhav has drawn the definitive shape; she's fixed the parallel world; she has drawn the landscape, the chain fence, the mountain peaks like two cresting waves. She's drawn the people in that world – even if the actors look nothing like them. She's also drawn the audience – a group agreeing to sit together, to read, to confer credibility to the story of a group who sit together conferring credibility to a story. The audience is also a character in this parallel world. Thanks for taking part.

Tim Crouch