



THE STRANGE UNDOING OF PRUDENCIA HART

SCOTLAND

PHOTOGRAPH: DREW FARRELL



DURATION: 2 hr 30min

Licensed premises. Under 18s must be accompanied by a parent or guardian

WITH SUPPORT FROM



AUCKLAND ARTS FESTIVAL

FREE PROGRAMME

POST-SHOW TALK,
THU 14 MAR

9.40PM, THE BLUESTONE
ROOM

THE STRANGE UNDOING OF PRUDENCIA HART

NATIONAL THEATRE OF SCOTLAND

Wednesday 13 March to Sunday 17 March

Tuesday 19 March to Sunday 24 March

Created by David Greig and Wils Wilson

CAST (in alphabetical order)

Annie Grace

Melody Grove

Alasdair Macrae

Paul McCole

David McKay

CREATIVE TEAM

Writer

David Greig

Director

Wils Wilson

Designer

Georgia McGuinness

Composer & Musical Director

Alasdair Macrae

Movement Director

Janice Parker

Casting Director

Anne Henderson



PRODUCTION TEAM

Stage Manager

Gary Morgan

Staff Director/Assistant Stage Manager

Emma Callander

Press & Marketing Consultant

Liz Smith

CORE FUNDERS



GOLD SPONSORS

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THE STRANGE UNDOING OF PRUDENCIA HART

Pull up a chair and whet your whistle for an evening of anarchic theatre, live music, and strange goings-on . . .

Following a sell-out run at the 2011 Edinburgh Festival Fringe and a Scottish tour where it received glowing reviews, was nominated in four categories for the 2011 Critics' Awards for Theatre in Scotland (CATS), and won the Best Music and Sound Award, *The Strange Undoing of Prudencia Hart* has been touring internationally since 2012.

The Strange Undoing of Prudencia Hart takes theater into pubs and other unlikely venues, where stories are told, retold, sung, and passed on. So now is the time to share a lock-in with the National Theatre of Scotland's company of actors and musicians. Indulge in an evening of supernatural storytelling, music, and theatre inspired by the Border Ballads, Robert Burns, and the poems of Robert Service.

Writer David Greig, director Wils Wilson, and composer Alasdair Macrae spent a weekend in an old pub in Kelso in the Scottish Borders researching the Border Ballads for this show. It had been the coldest winter for many years, and maybe it was the unique atmosphere in the pub that night, or maybe it was the knee deep snow outside, but no one wanted the evening to end. So at midnight the landlord locked the doors, and they found themselves in a lock in.

Deep in the wee hours, one old man told a story about another group of people who'd come to look for songs a few years back and about how one of them, a woman, had never after been seen again. It was a story, which he said was "one hundred and ten percent true," of love, music, and the Devil. It was the story of *The Strange Undoing of Prudencia Hart*, and it is that tale that will be told to you, if you have the nerve to hear it.

Prudencia Hart, a 28-year-old academic and collector of folk songs, has devoted her life to the study of folk material. On the night of a conference in Kelso, she came to town to collect song material for her thesis, titled "Paradigms of Emotional Contact in The Performance and Text of Traditional Folk Song in Scotland 1572-1798." She gets caught up in a lock-in with a bunch of locals, and that's when she hears of the existence of a song beyond song...the original song...the uncollected song...the song of undoing, and she sets out to find it. What Prudencia doesn't know is that the song of undoing belongs to the Devil. The wild journey through the night takes her into and out of different supernatural and natural realms always looking for the song until finally, she discovers it, and is undone. She returns to the pub...where... in the last and culminating act of the lock-in ceilidh, she sings the song of her own undoing.

The National Theatre of Scotland cannot be held responsible in the event of any member of the audience losing their head, their heart, or their very self during the course of the performance.

MAJOR GRANTS





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 stage 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

Twitter @NTSONline #PrudenciaHart

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All information correct at time of going to press and subject to change. The National Theatre of Scotland reserves the right to alter casts, performances, seating or ticket arrangements and latecomers may not be admitted. The National Theatre of Scotland is core funded by the Scottish Government.