

KATIE MCCULLOUGH

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Katie McCullough is a graduate of Bournemouth Media School and the Royal Court, London. She's received funding from Arvon Foundation and support from the ICA Lab as well as mentoring from the Blaine Brothers, Leo Butler, Polly Clark, Fraser Grace and Simon Stephens. Katie has worked with several companies to create one-on-one theatrical experiences and also site specific narratives.

THEATRE (FULL LENGTH)

2012 (current commission) **"Birdie"**; *Travelling Show*

2012 (current commission) **"The Thump You Feel When You Fall"**; *Soup To Nuts*

2012 (commission) **"The Whisper Tree"**; *Travelling Show*

(own work) **"Thursday's Child"**

(own work) **"18+"** (feature length version)

(own work) **"Shifting"**

(own work) **"LONDON PRIDE"**

(own work) **"The White Room"**

(own work) **"I Still Get Excited When I See A Ladybird"**

PERFORMED THEATRE WORK

2013 (July) **"Dropped Sequins"**; *How It Ended Productions* (UK Centre for Carnival Arts)

2013 (May) **"LONDON PRIDE"**; *Blackshaw Theatre* (Wandsworth Arts Festival)

2012 (November) **"The Story Project 4"**; *Ugly Sister Productions* (Arcola/Southwark Playhouse/Theatre503)

2012 (September) **"Love-Aged-28"**; *Oryx Productions, Dir: Ahmed El-Alfy* (93 Feet East, London)

2012 (July) **"Terminal 92 - Unattended Luggage"**; *C54 Theatre Company* (Oliver's Village Cafe, London)

2012 (July) **"The Whisper Tree"**; *Travelling Show* (Pembroke Festival, London)

2012 (February) **"Tomorrow - A Farewell To London"**; *Box Of Tricks Theatre Company* (The Yard, London)

2012 (February) **"18+"** (short play); *The Miniaturists* (Arcola Theatre, London)

2012 (January) **"The Play's The Thing"**; *Theatrix Theatre Company* (Abbey Theatre, St. Albans)

2012 (January) **"YARN Presents... An Evening of Cinematic Soliloquies"**; *YARN & LSFF* (Roxy Bar & Screen, London)

2011 (December) **"Winter's Tale - Extension"**; *C54 Theatre Company* (Oliver's Village Cafe, London)

2011 (October) **"mph"**; *Papercut Theatre Company and nabokov* (BAC, London)

2011 (August) **"I Still Get Excited When I See A Ladybird"**; *Papercut Theatre Company* (Theatre503, London)

2011 (July) **"AVE IT!"**; *We Were Here Theatre Company* (Old Vic Tunnels, London)

2011 (May) **"Intimate"**; *Papercut Theatre* (ICA Lab, London)

2011 (March) **"Let Them Eat Cake!"**; *Box Of Tricks Theatre Company* (Arcola Theatre, London)

2011 (February) **"That's What Christmas Means To Me"**; *Blackshaw Theatre Company* (Horse Bar, London)

2011 (February) **"Post Everything"**; *Horse's Mouth / Poppy Corbett* (Horse Bar, London)

2010 (December) **"Food For Thought"**; *Papercut Theatre Company* (Tristan Bates Theatre, London)

2010 (November) **"Love-Aged-Trilogy"**; *Interrobang* (The Book Club, London)

2010 (October) **"Shakesperience"**; *Theatrix Theatre Company* (Abbey Theatre, St. Albans)

2010 (September) **"Regina V Cooper"**; *STARTS* (Old Town Hall Court Room, St. Albans)

2010 (April) **"The White Room"**; *Theatrix Theatre Company* (Abbey Theatre, St. Albans)

2009 (Jan-July) **"Alice In Wonderland"**; *Theatrix Theatre Company* (St. Albans amphitheatre)

2008 (August) **"Tales Of Agony and Ecstasy"**; *Crimson Poets* (Edinburgh Festival)

2006 (April) **"GSOH"**; *BU Drama Society* (Bournemouth Media University)

2003 (August) **"Highlights"**; *Company of Teens* (Welwyn Youth Drama Festival)

OTHER WORK

“Fish Out Of Water” - Short film written and shot in a month as part of Firehouse Film Productions. Directed by David Thomas and written by Katie McCullough.

“Bump” - Short film written and shot in 48 hours (initially as part of the London 48Hr Film Challenge). Directed by Ahmed El-Alfy and written by Katie McCullough.

“Simone” - a collaborative art/literature project with illustrator Natalia Wilkoszewska crafted over a year which recently exhibited in London.

“Providence” - Short story selected to be included in *“Even More Tonto Short Stories”* published early August 2010 in association with www.tontobooks.co.uk

“Morning Mist” (48Hr Challenge, Jersey) - Short film written and shot in 48 hours as part of the Branchage Film Festival, Jersey. Directed by Gaëlle Denis and written by Katie McCullough. Winner of the competition.

EXPERIENCE

Training received and opportunities I have undertaken or been selected for:

2012 (April) Led a workshop, based on *The Gruffalo*, on behalf of Milton Keynes Theatre for a primary school.

2012 (April) Led a workshop, on scriptwriting, on behalf of Milton Keynes Theatre for a primary school.

2012 (March) BBC Writersroom & Ideastap Workshop; Selected to take part in a workshop led by Paul Ashton.

2010 (September) Invitation Group, Royal Court Theatre; Invited back to be mentored by Leo Butler.

2010 (February) Menagerie Theatre Company; selected for the final 12 writers to produce a 5min radio drama in three-day course in proposal for BBC Radio. Tutored by Fraser Grace and pieces performed by professional actors.

2009 (November) Playwriting Arvon Course; received funding from the Arvon Foundation to attend a week long intensive course (one-on-one) led by Simon Stephens.

2009 (April/May) Residency at The Fielding Programme, Glasgow; two week residency to develop theatre script, *“Thursday’s Child”* under the guidance of Polly Clark.

2009 (Ongoing) Playwright-In-Residence; for Theatrix Theatre Company, St. Albans.

2009 (Ongoing) Script Reader for The Group; she gives detailed feedback to the Readers Group before writing reader reports to be sent back to the writers.

2008 Invitation Group, Royal Court Theatre; was asked back based on the strength of my first script on the Young Writers’ Programme and my second script, *“Within Grasp”* was created under Leo Butler.

2008 Young Writers’ Programme, Royal Court Theatre; accepted to take part in the Young Writer’s Programme tutored by Leo Butler. Created first theatre script, *“Thursday’s Child”*.

2008 The Tony Wilson Experience - Talent/Writer; One of 200 young creatives selected to attend the first 24 hour conversation in memory of Tony Wilson in Manchester.

2003-2006 Bournemouth Media School, graduate of Bournemouth University - Ba (Hons) Scriptwriting for Film & TV.

DEVELOPMENT READINGS

“LONDON PRIDE” (play) - Received a rehearsed reading at RADA.

“The White Room” (play) - Received a rehearsed reading at the ICA Lab.

“I Still Get Excited When I See A Ladybird” (play) - Received a development workshop at Theatre503.

“CIRCUS” (children’s television series) - Received a development reading at the ICA Lab.

SUPPORTING QUOTES

"I recommend Katie McCullough's play, *"I Still Get Excited When I See A Ladybird"*. It is a beautiful consideration of the nature of love and the workplace. A series of delicately connected monologues dramatise the desires and disappointments of a team of work colleagues in an office. McCullough writes with wit and wisdom. Her insights into the nature of the disconnecting nature of the workspace juxtapose rather beautifully with her sense of her characters' need for that connection. A workplace that prevents communication hosts people defined by the need to be heard. Her language is precise and clear. She has a rhythmic ear and a sense of tenderness and wit. She masters the dramatic monologue with some control, avoiding inert exposition. The pieces display a range of tones and styles but share a sense of energy and life. Her characters are written with compassion and a sense of truth. There is openness to directorial intervention that is rare in English playwriting. But it is the formal control that I most admire. By juxtaposing stories that occasionally only glance against one another she has found a form that in itself articulates her central theme. It is a considerable achievement."

*Simon Stephens
Playwright*

"I have known Katie a number of years, and have always admired her work, which I have found to be original and inventive, exhibiting great flair and creativity. She was an undergraduate student in the Media School of Bournemouth University, studying for her BA (Hons) Scriptwriting for Film and Television, a course I taught on and of which I am now Programme Leader. Katie was a very good, conscientious student, with whom I have kept in touch. She has steadily progressed her work since graduation, making great strides in her writing, which has tended latterly towards theatre, her spiritual home. Her mature work reflects a keen interest in character and atmosphere and she is strongest when writing about emotions and the intricacies of relationships between people: she is able to suggest quite complex subtexts with subtlety and wit. "

*John Foster
Subject Leader, Screenwriting Programmes
Programme Leader, BA (Hons) Scriptwriting for Film and Television*

"Katie's writing contains all the usual elements which mark out those who can from the many who try. A good ear for dialogue, an eye for the unsettling and arresting image, characters that quickly come alive on the page. She also has a dark wit which combines well with her emotional sense so that though her scripts can often amuse they are never only funny. However what really proves her potential is her commitment to drama. She is not just an engaging stylist but a true dramatist and more than deserves the support to help her develop her voice as a writer. She is also astonishingly hard working and generous with her time and opinions. She is of the sort of personality that puts opportunity to good use and repays with interest the investment of time. She has thrived on the Royal Court new writers scheme and her rapid development as a writer since the start of this is an impressive sign of her dedication. Not only does she have ability as a writer, she has the ability to push herself."

*Ben Blaine
Filmmaker*

"She is tenacious and passionate about her work. I know Katie because I am the director of the ICA Lab. The lab is a script development lab where writers, writer directors, develop their scripts in closed workshops with actors. The ICA Lab has been running for over a year collaborating with outstanding talents, such as; Mark Ravenhill, the Blaine Brothers, Tracy Brabin, Maninderpal Sahota, Danny Stack, Claire Wilson, Lisa Gornick and upcoming comedienne Sara Pascoe as well as myself.

Katie's work sits well with these contemporary luminaries. She is ever untiring at her own creative development and generous in sharing her experiences. She worked with her chosen cast (Jason Eddy, Oliver Farnworth, Nicci Holtby and Danielle Johnson) on her script, "Thursday's Child" and instantly struck a creative chord. Ever fervent, Katie worked again with the Lab again on another piece for the Royal Court Invitation Group.

Katie will continue to not only grow both as a writer but as an advocate for new writing and fresh dedicated talent. I cannot recommend Katie McCullough enough."

*Deva Palmier
Director and Founder of ICA Lab*