Liz Lochhead: An Annotated Bibliography.
(b. Motherwell, Scotland, 1947.)
Compiled by
Alison Walker and Craig W. McLuckie.

The following annotated bibliography builds from the excellent work undertaken by Hamish Whyte in the early 1990s, and published in Liz Lochhead’s Voices (1993)--print runs are from Whyte’s “Liz Lochhead: A Checklist”. Other works consulted in the preparation of this bibliography include: Canadian Periodicals Index, 1978-1982; 1996; Contemporary Literary Criticism: Annual Cumulative Title Index, Vols. 1-100; and, Twentieth Century Literary Criticism: Annual Cumulative Title Index, Vols. 1-76; Book Review Digest (1978-1997) and Book Review Index (1972-1998); Canadian Periodicals Index. Parenthetical references following poem titles indicate the number of stanzas and lines, for comparative purposes between published versions; where a page break occurs, we have frequently erred on the side of caution, and assumed a stanzaic break occurs too; the number of paragraphs for monologues is given for the same reason. Works are listed in chronological order, or alphabetically by author.

Key:
A. Poetry Collections
B. Drama
C. Revues
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F. Poems in Anthologies
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A. Poetry Collections:

[Includes: “Smirnoff for Karloff (For Marilyn Bowering and Bessie Smith)” (5 stanzas, 69 lines); “The Bride” (9 stanzas, 179 lines); The Furies: “I. Harridan” (4 stanzas, 25 lines), “II. Spinster” (3 stanzas, 23 lines), “III. The Bawd” (7 stanzas, 27 lines); “The Mother” (1 stanza, 32 lines, include title); “My Rival’s House” (6 stanzas, 39 lines); “The Other Woman” (3 stanzas, 34 lines); “The Hickie” (3 stanzas, 22 lines); “Song of Solomon” (3 stanzas, 25 lines); “Smuggler (For Susan Musgrave)” (3 stanzas, 21 lines); “What the Pool Said, On Midsummer’s Day” (6 stanzas, 48 lines); “Midsummer Night” (4 stanzas, 42 lines); “Fetch on the First of January” (6 stanzas, 41 lines); “Mirror’s Song (For Sally Potter)” (2 stanzas, 40...
lines); “Poem for Other Poor Fools” (4 stanzas, 30 lines); “Neckties” (5 stanzas, 42 lines); “The Redneck” (2 stanzas, 19 lines); “Inter-City” (1 stanza, 26 lines); “The Bargain” (12 stanzas, 108 lines); “Hafiz on Danforth Street” (9 stanzas, 73 lines); 
Berlin Poems: “5th April 1990” (4 stanzas, 82 lines), “aquarium 1” (4 stanzas, 49 lines), “aquarium 2” (1 stanza, 28 lines); “Everybody’s Mother” (16 stanzas, 53 lines); “Poem for My Sister” (3 stanzas, 23 lines); “After the War (For Susanne Ehrhardt)” (3 stanzas, 25 lines); “1953” (3 stanzas, 36 lines); “Sorting Through” (1 stanza, 21 lines); “Little Women (For Carol Ann Duffy and Jackie Kay)” (6 stanzas, 105 lines); “Kidspoem/Bairnsong” (2 stanzas, 43 lines).

[Includes: “Box Room” (2 stanzas, 36 lines); from Islands: “Outer I” (9 stanzas, 69 lines), “Outer V” (4 stanzas, 36 lines), “Outer VI” (2 stanzas, 36 lines); “The Bargain” (9 stanzas, 110 lines); “Hafiz on Danforth Street” (9 stanzas, 73 lines); “The Empty Song” (1 stanza, 18 lines); “Fourth of July Fireworks” (14 stanzas, 80 lines); “The Grim Sisters” (9 stanzas, 48 lines); “Midsummer Night” (4 stanzas, 42 lines); “Stooge Song” (7 stanzas, 60 lines); “The Other Woman” (3 stanzas, 34 lines); from True Confessions: “Verena: Security” (11 paragraphs); “Mirror’s Song” (2 stanzas, 40 lines); “Sorting Through” (1 stanza, 21 lines).

House” (3 stanzas, 35 lines). Published in an edition of 3500 copies, reprinted December 1991 (2500 copies), June 1993 (2500 copies).]

[Includes: The sequence of poems ‘For Bram Stoker’: “For Bram Stoker”, “Lucy’s Diary (Six Entries)” , “Florrie’s Advice” , “Nurse’s Song” , “Renfield’s Ravings” .]


Memo for Spring (author portrait by Alisdair Gray, dated September 1970): “Revelation” (3 stanzas, 31 lines), “Poem for Other Poor Fools” (4 stanzas, 32 lines), “How Have I Been” (1 stanza, 26 lines, incl. title; title and first line are

Print run=??; reprinted 1985 (3000 copies); 1987 (2000 copies); 1989 (3000 copies) with corrections to the text]


The Other Woman” (3 stanzas, 33 lines, incl. title), “Last Supper” (3 stanzas, 45 lines). Section three—Hags and Maidens: “Everybody’s Mother” (17 stanzas, 52 lines), “The Ariadne Version” (3 stanzas, 60 lines), “Poem for My Sister” (3 stanzas, 23 lines), “My Mother’s Suitors” (3 stanzas, 40 lines, incl. title), “Girl’s Song” (4 stanzas, 19 lines), “The Cailleach” (4 stanzas, 22 lines), “Poppies” (1 stanza, 38 lines), “The Last Hag” (4 stanzas, 37 lines). This volume was completed while LL was Scotland-Canada Exchange Fellow. Reprinted in DF.


Davey (2nd draft), Gerry Gilbert (1st draft), Lochhead (1st draft), Eli Mandel (1st draft), bpNichol (2nd draft), D. Ann Taylor (1st draft), and Fred Wah (2nd draft). Coach House Press terminated publication in 1997 (?); some titles were taken over by House of Anansi at the University of Toronto Press (Toronto.)]


B. Drama:


[A comedy starring Siobhan Redmond and Barbs Marshall, about a celebrity in mid-life crisis. Premiered at the 1998 Fringe Festival.]

[Royal Lyceum premier in September 1998. It ran until October 03, 1998. About a group of children growing up during WWII. Developed from the one act play Shanghaied.]

B4. -- --. Cuba.
[Cited as a Lochhead work: (http://www.theherald.co.uk/arts/arts_menu.html)]


[A revised version of the play appeared in the 1988[?] reprint. Whyte, in his bibliography cites 1982 as the original, 1985 as the revision. Note that Lochhead states that 1982 was the original date; the rewrite occurred in 1984 (TCNC 111). VERIFY, then get a copy of the reprint for comparative purposes: what changes were made, and so on.]
[On Mary Shelley. Original title was Mary and the Monster, which was produced at the studio of the Belgrade Theatre, in 1981. First run at the Traverse Theatre, Edinburgh, 19 August-11 September 1982, as part of the Edinburgh Festival. Opened in 1984 at New Merlin’s Cave Pub, London.]

[A radical adaptation of Bram Stoker’s novel. Opened 13 March 1985 at the Royal Lyceum Theatre, Edinburgh.]


[Scottish Youth Theatre.]

B15. -- -- and Agnes Owens. Them Through the Wall.

B16. -- --. Fancy You Minding That.

B17. -- --. Disgusting Objects.
[Short stage play.]


B19. -- --. Shanghaied.


C. Revues:
[Selections were published in True Confessions and New Clichés: “Interference Song”, “Insincerely Yours”, “Promises”]

Riley”, “Bazz’s Serial Monogamy Song”, “Trish’s Serial Monogamy Song”, “Who’s Screwing Who--Who’s Paying for All This?”.


C5. -- --. *The Complete Alternative History of the World, Part One*. [“Scottish Playwrights” web site calls it a revue; it is reprinted in *Bagpipe Muzak*: 12-5.]


C7. -- -- and Marcella Evaristi. *Sugar and Spite*. 1978. [Selections were published in *True Confessions and New Clichés*.

D. Translations:


D2. -- --. *Carmen*. 

Alison Walker and Craig W. McLuckie “Liz Lochhead: A Bibliography.”
[Wildcat Theatre production 1997. See John McGrath’s piece on Arts funding in
*The Scotsman*.
]

**D3.** -- --. *Tartuffe: A Translation into Scots from the Original by Molière*. Glasgow and Edinburgh: Third Eye Centre and Polygon, 1986.
[An edition of 1750 was printed. Opened 24 January, 1986 at the Lyceum Theatre, Edinburgh.]

**D4.** -- --. *The Magic Island.*
[A version of Shakespeare’s *The Tempest* for children.]

**E. Non-Fiction:**

[A memoir. Reprinted in *Weekend Scotsman*, 11 June 1977: 1. Breakdown: brief history; familial; spatial; mother; songs/poems; home; school; corporal punishment; gala day; worst day; highschool; art and art classes. “So go back, dig deep, but know that you’ll not get at any of the things you accepted most easily, that hurt you most. You will be the last person to know what they are” (116). “My friend Irene and I spent our spare time in Motherwell Public Library borrowing books on Impressionism, Post-Impressionism, German Expressionism. By the time we were filling in our last months at school we had flirted with Surrealism, even Dada. We thought Cubism too cold, too formal, too mathematical, altogether felt more of an empathy with the line followed by Matisse out of Impressionism, rather than the one which sprang from Cézanne. But we hated the mess of American Abstract Expressionism--what had Jackson Pollock been playing at?” (123-4).]


[Life as a writer.]

**E4.** -- --. “Uncommon sense”, *Times Educational Supplement* (Scotland), 05 March, 1982: 72.
[On school uniform.]

**E5.** -- --. “Making the words and Biro ink flow to put my slant on the world”, *Glasgow Herald*, 13 October 1982: 9.
[Whyte notes: “Part of series: ‘From Scenes Like These: Scottish Writers Today’” .]


[Covers *Them Through the Wall.*]


[On Butlins holiday ‘camp’.]

[On the difficulty of writing direct, factually oriented non-fiction. Notes that “I think my drive is towards storytelling, recording voices, exploring ambivalences, trying to be honest about the yes-and-no.” Also lists “Three points about being a woman writer in Scotland. One: your gender is not a ‘problem’. Quite the reverse. ... Two: you don’t really need ‘role models’. ... Three: you don’t have to ‘write positively about women’ or create ‘heroines’. To tell the truth about things ... is to write positively.”]

[Extract of Lochhead’s adaptation of the York Cycle.]

[Whyte notes that Lochhead chose “Gray’s Poor Things and Alice Hoffman’s Seventh Heaven.”]

Lochhead was a judge.

[A review of *Rob Roy* and *The Madness of King George*. Sees *Rob Roy* as “a magnificent and misty Boys’ Own Tartan Epic” and *The Madness* ... “as a tasteful costume drama.” “Attempts to categorize [Rob Roy] as a movie and not a film.” Compares RR and TMKG. See: (http://www.epnet.com/cgi-bin/epwda...recs=10/reccount=1/startrec=1/ft=0)]

F. Poems in Anthologies:

1972:
[Uvic: Pr8658 S3 v.6. A 30 line poem in two stanzas: 23 and 7 lines. About a child’s view of a bull; comparable to Edwin Muir’s “Horses” from *First Poems*.]


1974:
[Originally published in *Aquarius*. A sixteen stanza, 76 line poem: 9, 2, 6, 4, 8, 10, 2, 6, 3, 5, 2, 6, 2, 4, 4, 3.]

[Uvic: PR . Respectively: a 65 line, 5 stanza poem; a 32 line, 8 stanza poem; “Three Women” is comprised of “Harridan” (24 lines), “Spinsters” (23 lines), “Bawd” (27 lines); “Fourth of July Fireworks” (81[?] lines).]

1975:
[Respectively, an 18 line, 3(?o) stanza poem, and a 39 line, 6(?o) stanza poem.]


1976:


1977:

-- --. “Lady of Shalott,” “Bawd,” “Song,” “My Rival’s House,” “Bluejohn Pockets,” “Spinsters,” “The Offering,” “Local Colour,” “Obituary” A Sense of Belonging: Six Scottish Poets of the Seventies. Comp. Brian Murray and Sydney Smith. London: Blackie, 1977: 27-37. [A 58 line, 8 stanza poem; a 27 line, 6 stanza poem; an 18 line, 4 stanza poem; a 38 line, 5 stanza poem; a 41 line, 6 stanza poem; a 26 line, single stanza poem; a 62 line, 5(?) stanza poem; a 23 line, 2 stanza poem; a 60 line, 5 stanza poem.]


1978:

1981:
[The first is an excerpt from “A Protestant Girlhood”; the second is a 24 line, 3 stanza poem. Remembrance of school days, including the worst day--being taken aside by the ‘nit’ nurse.]

1982:

1983:

1984:

1985:
[The photograph of Lochhead is on page 45.]

1986:
[Includes material from Dreaming [Frankenstein?] and a headnote. The poems are: “What the Pool Said, On Midsummer’s Day” (48 lines), “In the Dreamschool” (19 lines), “The Offering” (50 lines), “Spinster” (23 lines), and “Rapunzstiltskin” from “Three Twists” (47 lines), “My Mother’s Suitors” (39 lines), “Laundrette” (32 lines), “Revelation” (31 lines), “After a Warrant Sale” (44 lines).]

1987:


1989:


1990:

1991:


1992:


1993:

1994:

1995:

1996:


G. Poems in Journals/Magazines/Newspapers:

1971:


1972:


1973:

1974:

1975:

1976:
--. “The Changeling”, *Oasis* (Glasgow University) 1, 4 [Whyte cites May 1976]: 2-8.

1977:

1978:
--. “Bluejohn Pockets”, *Broadsheet* 30 (June 1978).

1979:
--. “Midsummer Night”, “The People’s Poet, Part II”, “What It Feels Like to Be a Scottish Poet”, “Author’s Statement” *Aquarius* 11 (1979): 41-4, 71. [“I’m scared to say that I don’t give a damn about whether or not I’m a Scottish poet ... What I’m saying is that I think it fairly unlikely I’ll do much with Scots--it never was my language, although I know the English I use is strongly affected in rhythm, style and accent by my upbringing ... I don’t feel that being Scottish has been nearly as important as being urban, working-class, or a woman. ... I’m going to Canada for a year, so perhaps [being Scottish] might begin to seem important to me in some way I can use in my work.”]
--. “Rapunzstiltskin,” *ThisMagazine* (Toronto) 13, 9 (September-October 1979).
--. “Last Hag,” *ThisMagazine* (Toronto) 13, 21 (July-August 1979).
1980:


-- --. “Inter-City”, “That Summer”, Cencrastus 3 (Summer 1980): 32.

-- --. “Stooge Song,” ThisMagazine 14, 29 (December 1980).

1982:
[A 38 line, 5 stanza poem.]


1983:
[Whyte notes that this is “Fat Girl’s Confession”.]

1984:


1991:

H. Television/Film:
According to Koren-Deutsch 1996 238, Lochhead has “written two [television] series for the BBC and a film.”

H1. -- --. Blood and Ice. 1990.
[Adapted for the radio.]

H2. -- --. Now and Then. 1972.
[A screenplay.]
[Part of the *End of the Line* series. **WRITE TO THE BBC RE. A COPY.**]

H4. -- --. *Damages.*  
[Internet source notes that it was written for the BBC. Author biography in *Bagpipe Muzak* indicates that it is still to be produced.]

I. Recordings:


J. Interviews:
[Includes the prose piece “The Bride” and the poem “Dreaming Frankenstein”. A fairly broad interview on the nature of her writing (“I’m interested in exploring issues without apportioning blame.”), the influence of feminism (“Being a feminist writer was stopping writing as if I might be a man, so being a Scottish writer is stopping writing as if I might be English.”) and nationalism (*Mary, Queen of Scots* ... is about the “present malaise of Scotland today. She was around when a lot of the things that rule Scotland today were forming and hardening ... misogyny, Calvinism, [etc.]”), the writing process (“I think I write to clarify my intention.”).]
[Feels that the Labour Party in Scotland should deal with sectarian divisions. Talks about Stephen Mulrine’s writing workshop, *Memo for Spring*, “the idea of the cliché and the flat language” in her aesthetic, the influence of Adrienne Rich and Margaret Atwood, as well as her love of Alice Munro’s writings. More concentrated discussion of voice and identity, especially the split in Scottish identity. Poetry: she invents “a form for each one”.]

[On her honourary D.Litt.]


[A 38 question questionnaire, mostly ‘fluff’. Literature: Edwin Morgan as hero; her own *Mary Queen of Scots...* as a successful play.]


[About her home.]

[Lochhead and Owens discuss *Them Through the Wall*.]


**K. Awards/Honours/Resident Writer:**
1998/1999?: Faculty Member at Taliesin Trust Ty Newydd Writing Courses, Llanystumdwy, Wales. (http://www.shawguides.com/cgi-bin/rbox/sg.pl?i=rec&v=290&s=0)

1994: *Evening News* Capital Award for *Tartuffe*.

1993: ran as the Scottish Nationalist Association’s candidate for Rector, Glasgow University.

1992: Honorary D. Litt, Glasgow University.

1987: Fringe First for *Mary Queen of Scots Got Her Head Chopped Off*.

1985-87: Scottish Arts Council Fellowship in Creative Writing, Edinburgh University.

1982: Arts Council of Great Britain Fellowship at Tattenhall Centre, Cheshire.

1978-79: the first Scotland-Canada Exchange Fellow, Glendon College, Toronto.

1979: Scottish Arts Council Fellowship in Creative Writing, Duncan of Jordanstone College of Art, Dundee.

1972/73: Scottish Arts Council New Writing Award for *Memo for Spring*.


1965-70: Glasgow School of Art. [Lochhead received her qualification here, in painting.]

Writer in Residence Bursary, Royal Shakespeare Company. [Bursary provided by Thames Television.]

Alison Walker and Craig W. McLuckie “Liz Lochhead: A Bibliography.”
L. Criticism:

?? ?? “Women and Theatre in Italy.”
(http://www.intellectbooks.com/europa/number4/wood.htm)
[Brief mention of Lochhead’s *Mary Queen of Scots* in relation to D. Maraini’s *Maria Stuarda* (1978) and her sexual politics]

[Brief bio-bibliographical note. “A brilliant mimic, in drama and poems she can be tough and cutting, or ironically sensitive to the poet’s voyeuristic stance.”]


[On *Jock Tamson’s Bairns*.]


[Concentrates on the early of two versions of *Blood and Ice*, in *Plays by Women, Volume Four*, 1985 edition. Indicates that the 1988 version was revised. Whyte, in his bibliography cites a 1982, then a 1985 revised version.]

[“Without being committed, like Leonard, to an orthography of the vernacular, Lochhead’s poems have always been written in a specifically Scottish English - something that is clear when she reads, even if the text on the page appears tobe
standard English - and she, too, was inspired by American examples” (350-1). “...for Lochhead, poetry is the transfiguration of the debased commonplaces of ordinary speech into a revelation of the individual human meanings that it often conceals by the clichéd nature of its idioms” (351). “The written text is a notation that is designed to underwrite many possible voicings, but the voices will never be able to escape from the negative metaphors and images the language imposes on them” (352). Briefly covers: Memo for Spring, The Grimm Sisters, and Dreaming Frankenstein; alludes to Louis MacNeice’s “Bagpipe Music” as an intertext in her “Bagpipe Muzak”.]

Crawford, Robert. “The Gutter and the Dictionary: Some Contemporary Scots Poets.” Verse 8, 2 (Summer 1991): 74-5. [“Modern poetry in Scots is rich because it exploits its impurity, because it utilizes its own uncertain status.” Examines Lochhead, Herbert, Morgan, and Leonard in light of the foregoing. Some interesting points on language are raised, as well as those to be taken with a pinch of salt: “that abrupt two word exclamation ‘No way!’ . . . has an idiomatically Glaswegian ring.”]


Fischer-Seidel, Therese. “Biography in Drama: Genre and Gender in Tom Stoppard’s Travesties and Liz Lochhead’s Blood and Ice.” In Ahren-Rudiger et al, eds. Why Literature Matters: Theories and Functions of Literatures. Heidelberg: Anglistische-Forschungen, 1996: 197-210. [“My intent is to ... look at two biographical plays ... in order to bring to the fore common devices and aims, but also—if possible—distinguishing features. The first should illustrate common essentials of the genre and the latter gender distinctions—if there are any—in the implementation of the same topic (biography) in the same genre (drama).” (199) “... Stoppard’s and Lochhead’s use of the stereotype extends to a reflexion of its ambivalent nature.” (199) A brief
history of “the use of the biographical stereotype” follows. The two plays are then examined on the basis of plot, time, and visual imagery (Blood and Ice in section II, Travesties in III, alongside the stereotypical conclusion: “‘head and womb’ could serve as a description of the difference between the two intertextuality working dramatists.” (208).]


Glen, Duncan. “Flourishing poetry in Glasgow and the west.” Styx (Glasgow College of Technology) (Spring 1976).

Gray, Alisdair. “LIZ LOCHHEAD 1977”.
[Whyte notes: “Portrait of Liz Lochhead, in People’s Palace Museum. Published as a postcard by Glasgow Museums & Art Galleries.”]

[“Lochhead’s Dracula problematizes the power balance inscribed in the happy family cliché and encourages a recognition and production not of social cohesion but of social difference. . . . the construction of a unified reader position is frustrated rather than facilitated. Thus the play’s reader or audience is encouraged, not to reproduce a single dominant ideology, but to generate a plurality of meanings and to recognize the social as heterogeneous, with diverse and often conflicting interests and desires. . . . Foregrounding and then fracturing the ruling-class fantasies of Stoker’s Dracula, Lochhead adapts the myth of ‘Dracula’ so that it becomes not a tool of cultural containment but of cultural emancipation.”]


[Listed at (http://www.eup.ed.ac.uk/books/bertram.html)
Publisher’s blurb reads: “Eighteen brilliant essays offer challenging new theoretical approaches by examining the work of [among others] Liz Lochhead ...”. Kidd: “Liz Lochhead explores the ironies at the centre of twentieth-century machismo, exposing the creative contrasts and contradictions of Scottish tongues...If any fault there be it [is...] within the prolonged superimposition of a particularly southern form of patriarchy ... Lochhead’s ‘Bagpipe Muzak, Glasgow 1990’ ... refocuses as a rallying call, a sobering up, and therefore presents a strong contrast to the drunken prostration of MacDiarmid in A Drunk Man.”

[Background to the play: Gerry Mulgrew, artistic director of Communicado Theatre, Edinburgh, commissioned it in 1987. Discusses structure, technique (“Brechtian”), language, and theme.]

[Uvic PR736B75. “Although her plays have generally been well received by both audiences and critics, Scottish playwrights have historically had difficulty attracting the attention of the rest of the world, largely due to English domination of the British theatre.” A useful synopsis of performance history and revisions in the drama. Notes that a “characteristic of Lochhead’s poetry is a combination of narrative registers within the same poem [and that] There are . . . four major thematic concerns . . . : Scotland, history, ‘mythology,’ and women.”]

[]

[Very brief and dated entry. Perrsonal, Career, Writings *(Memo for Spring and The Grimm Sisters)*, Sidelights (“I am becoming more and more interested in the ancient border ballads, old religions, and folklore, especially of Scotland.”)]

[Conference at Stirling University on Quebec/Scotland.]

[Whyte notes: “On Sugar and Spite.”]
McCulloch, Margery and Liz Lochhead. “Sixteen Poems of Liz Lochhead,” Association for Scottish Literary Studies: Commentary Cassettes, n.d. [Cassettes are available from the Scottish Book Source, 137 Dundee Street, Edinburgh, EH11 1BG, Scotland.]


[Originally published under the same title in Anglistik und Englischunterricht 41 (1990): 63-77.]

[“Combatively forging intertexts out of contending discourses, Lochhead jeopardises conventional securities to reconstruct the reader by rendering traditional literary hierarchies popularly accountable” (204). Covers Memo for Spring (influence of MacNeice), Islands (“strikes different notes of introspection”; Lochhead told Nicholson that “[t]hey were the first poems that I’d written not to do aloud”), The Grimm Sisters (“she reconstructs the fairy tale and romance towards contemporary and feminist applications”), Dreaming Frankenstein, and True Confessions and New Clichés. Notes her sense of the difference between a Rap and a Dramatic Monologue: “Raps are different: they are vehicles for me to do cheeky-faced bits.” Also notes the source texts for several poems.]

[On Blood and Ice.]

[On writer-in-residence appointment, Chester.]

[An at times contentious article because of weak supporting arguments (e.g., how do we show that Lochhead is “marginalized by the inside literary establishment”? (184) or the unfairness of the comment on Roderick Watson’s fine history of Scottish Literature (187, n9). It is, however, an always provocative piece that draws on seminal work by African and Afro-American scholars of the 1980s. On Mary Queen of Scots Got Her Head Chopped Off. An examination of ‘‘double exclusion’ suffered by women writing in marginalized cultures, in this case Scotland and Ireland, where the struggle to assert a nationalist identity obscures or doubly marginalizes the assertion of gender (the women’s voice)” (165). Claims that Scottish writers, if widely known, have been “appropriated by [the] British” (169). “[T]he absence of physical struggle in Scotland produces a subtler nationalist imperative, a primarily psychic and internalized sense of
struggle and marginalization that has obscured the connection between nationalism and feminism” (182].


Scotland’s Poets: 4: Liz Lochhead.” Scottish Field, October 1976: 60. [Brief biographical entry.]


[See pages 1, 23, 249, 269-70, 272, 285, 329, 341 on Lochhead.]


[“... the spirtely wit with which Liz Lochhead recounts personal relationships and the female condition.”]

[Whyte notes: “Brief publicity piece on Tickly Mince, True Confessions and Blood and Ice.”]

M. Reviews (Individual Volumes):

Memo for Spring. (1972).
    Conn, Stewart. Glasgow Herald, 19 August 1972, Saturday Extra, II.

[A bold and subtle voice. Lochhead “is mistress of a bright and direct speaking tone, colloquially convincing and artistically pleasing, too, in its command of breath and the rise and fall of rhythmic patterns.”]

*Seven New Voices.* (n.d.)


[“[W]hat Liz Lochhead’s poems show ... is that that continuity is explorable, and capable of giving strength. These are texts for playing; the poems don’t settle comfortably on the page; they’re scored for performance ...What Liz Lochhead bravely and honestly comes back to is herself in these situations; the book’s collected but by no means complete. ...While Liz Lochhead’s militant feminism deepens and enriches her ‘poetry of feeling’, it’s also part of the dynamic, and push behind and through her work.”]
[ “... but for all the energy and bravura of these pieces, I’m not sure that it always does bring its subjects truly alive ... The particular strength of ... new poems lies in her edgy and alert eye for personal relationships ...”]

[Of Wildcat Theatre’s performance.]

**Tartuffe.** (1986).

**Mary Queen of Scots Got Her Head Chopped Off and Dracula.** (1989).

**Dracula.** (1989).
[Of the Royal Lyceum production.]
[Of the Royal Lyceum production.]
[Of the Royal Lyceum production: transcript of their review of the production is available.]
[Of the Royal Lyceum production.]


**The Magic Island.** (n.d.)

Clanchy, Kate. Weekend Scotsman, 12 October 1991: 8.
[“. . . many of the monologues and poems suggest that Lochhead’s talent is developing in many different ways and will not be harnessed to a single theme.”]

Consuming Passions. (n.d.)

[“This year’s [1996] production of the York Cycle uses a revised version of the text adapted for the 1992 production by Liz Lochhead.” It “lasts a mere three hours.” Fairly extensive review by a UVic lecturer.]

Fisher, Mark. “Perfect Days are Here Again.” The Herald online (February 16, 1999).
[Relationship of John Tiffany, director, and Liz Lochhead, and Tiffany’s involvement with theatre.]

[(http://www.theherald.co.uk/arts/arts_menu.html)
Discussion of the comedy’s success, Lochhead’s mixed reception with television, and an outline of two new projects: Britannia Rules and an untitled Royal Shakespeare Company commission. Lochhead “loves theatre because there’s nothing theoretical about it.” Fisher argues that “For all the success of Perfect Days, for example, I am convinced we have yet to appreciate fully the sophistication with which it is constructed, to see not only the linguistic flourishes, but also the linguistic subtleties, to understand the complex patterns of light and shade that work towards our effortless enjoyment.”]


[An interview with Liz Lochhead and Siobhan Redmond on the play, and the character Barbs. Notes that Lochhead has finished the second draft of the Channel 4 film script of the play.]
**Rule Britannia. (1998).**


*Britannia Rules* “evokes an urban experience with an acute sense of class, and considerable good humour. . . . What the play needs now is a third act . . . which would add fuller poignancy to the journey from youth to adulthood.”


[Review of the Royal Lyceum, Edinburgh, premiere. “[N]ow that the British part of Scotland’s story is in danger of being simplified out of history, she issues this gentle but powerful reminder of how complex identities are, how they shift and simmer, lose resonance and gain strength, in response to external pressures, as well as inward imperatives.” Critical of its “awkward tone”, “schematic quality”, and occasional scenes that are “obvious and sentimental”.]

**N. Dissertations/Theses:**


**N2.** McDonald, Jan. CHECK DISSERTATION ABSTRACTS INTERNATIONAL.

**O. Bibliographies:**


[A brief listing of primary published works and some unpublished work by Lochhead appears on page 699.]


[A comprehensive, though minimally annotated bibliography.]

**P. Manuscript Collections:**

**P1.** Scottish Theatre Archive, University of Glasgow.

[Typescripts of *Blood and Ice* and *Shanghaied*.]

**P2.** Scottish Writers Collection, Mitchell Library, Glasgow.

[Whyte notes: “Five poems from *Islands*, [c. 1978]. (891291) 

Alison Walker and Craig W. McLuckie “Liz Lochhead: A Bibliography.”
TS (photocopy) poem: “The Last Hag” and two TS (photocopy) drafts and printed version of poem “Revelation”, n.d. (891350)
Two letters to Oasis magazine, 1976. (MS. 201/1/35-6)
TS script: Tickly Mince, [1982].

[Whyte notes: “Poems {c. 1972-1980}. 37 items, autograph and typescript.”]


Q. Miscellaneous:
[Whyte: “Art card, 15 X 20 cm, with photograph by Oscar Marzaroli, “paddy’s Market, Glasgow 1969”, on front. One of series of twelve, incorporating poems and visual images from Noise and Smoky Breath, ed. Hamish Whyte (Glasgow: Third Eye Centre/GDLPB, 1983).”]

[Notes that Perfect Days, following “a London run at the Hampstead Theatre” will go the Glasgow’s Citizens’ Theatre, anmd then to Inverness, Aberdeen, and Edinburgh.”]

[Nothing on Lochhead, but an important historical work on the theatre in Scotland.]

Donald, Colin. “Wildcat shows its claws: With its back to the wall, this company is not going down without a fight.” The Scotsman, 30 September 1997.
[On the theatre’s difficulties following the Scottish Art Council’s decision to cut funding, Liz Lochhead, among others, was “expected to attend” Wildcat’s press conference, as part of a strategy to recoup funds.]

Donald, Colin. “It’s 400 years old. But few double acts in theatre are half as good. Colin Donald on the enduring charm of Beatrice and Benedick.” The Scotsman, 28 October 1997.
[Quotes Lochhead, who said “that watching Victor and Barrie ... was like watching a good tennis match and I think that’s the secret of a successful double act.”]

[Response to Alan Taylor’s piece, on the 18th November, attacking Scotland’s publishing industry. “Our writers are often first published in Scotland; far from lacking vision, editorial expertise and by inference proper management, Scottish houses first published Liz Lochhead, Alisdair Gray, James Kelman [his first collection was published in the U.S.A.], A.L. Kennedy and Janice Galloway. Scotland’s publishers do the difficult bit, nurturing new talent, bringing [it] to public attention. But writers want to move to centre stage, and many see true recognition as the moment when a multinational company invites them into the fold.”]


[Overview of Lochhead’s “one-woman crusade” for drama with strong narrative, against contemporary drama and its penchant for obscurity in plot and meaning.]


[Discusses Hamish Glen’s success at the Dundee Repertory Theatre, and his plans to “mount nine new Scottish plays ... He is already in negotiations with Liz Lochhead ....”]


[UpStage Theatre, Aberdeen, uses a form of Guerilla Theatre: “four actors had burst into the room, just before the lobster soup, to do a fifteen minute version of Moliere’s *Tartuffe* in the Scots translation by Liz Lochhead. Squeezing around the table in seventies glad rags, the performers ... zipped through to the seduction scene, milked the laughs, took the applause, and left them to their dinner. It was live art through the back door--short, sharp, and painless.”]

Fracassini, Camillo. “Authors sign up for library appeal: Open letter expresses ‘extreme concern’ over falling level of cash support from Scotland’s local authorities.” *The Scotsman* online, 13 November 1998.

[Alison Prince and Alan Spence are interviewed about the letter.]


[The second of eight “ingredients” that went into “Edison’s *Tractatus*”: Lochhead, Kelman, and Leonard, Gray surmises, “did not think” this sketch of Gray’s for *The Pie of Damocles* funny.]
[“Chp. 48, para. 25. The android’s discovery by the Goddess is a Difplag [Diffuse Plagiarism] of [Lochhead’s poem] ‘The Hickie’.”]

[Lochhead, Spence, Jamie, Rankin, and others are signators.]

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[Photograph by Marzaroli of Lochhead, Siobhan Redmond and Esther Allan in *Sugar and Spite* at the Tron Theatre, 1982. The note describes Lochhead’s “gift for satirising human frailty and shortcomings from a female point-of-view.”]

“Mirror’s Song”.
[Whyte: “Yellow poster, 49 X 37 cm, printed in black and red, with illustration by Ingebjorg Smith. Published as publicity for *D[reaming] F[rankenstein]*.”]

[McGrath argues for a different set of funding priorities: “The SAC in its wisdom has seen fit to present Wildcat [theatre] with a special grant of £50,000 to present Liz Lochhead’s version of the opera *Carmen*. This alone indicates its abysmal priorities.”]

[Review of a revival of the play. Notes that “Lochhead has written a short companion piece, *Quelques Fleurs Il*. Set in 1919, the play describes an afternoon during which a couple separated by war gradually reach an understanding about the future; their words are few and austere”.


[State of the theatre in Scotland specifically and the United Kingdom generally. Lists Lochhead, among other writers, who “poured out their best blood to sustain the idea of Scotland as a modern, diverse, dynamic nation that could absorb all the currents of the late 20th-century global culture and still speak in its own distinctive voice; and there is something sickening, now, about the sight of the new political establishment turning away from people in the arts who held and burnished and reinvented the creative vision of a new Scotland, in the years when so many others in public life lacked the guts or creativity for the get the job.”]


[The omission of Lochhead and Scottish plays generally, in the top 20, is decried by Prof. Jan McDonald of U of Glasgow theatre department.]


[Reviews of Duncan McLean’s *The Bunker Man* and *Lone Star Swing*. Notes McLean’s recognition of “the important foundations [in literature] laid by Tom Leonard, Alisdair Gray and Liz Lochhead.”]


[The state of Scottish publishing. Lochhead mentioned in passing: “Needless to say, none of the big guns of Scottish literature are anywhere in evidence. ... The great Glasgow writers, such as ... Liz Lochhead, are all published in London, as are the emergent young turks ...”]

Traverse Theatre, Edinburgh, Scotland.
(http://www.traverse.co.uk/theatre/index.html)
[Includes a brief history, yearly performance runs, new writing, publishing, a photograph archive (including pictures from *Perfect Days*, and a clipping archive for performances.]

R. Incomplete Items:

S. Electronic Resources:
“Gilded Balloon Awards.”
(http://www.gilded-balloon.co.uk.awards.htm)
[List Lochhead’s 1994 Evening News Capital Award for Tartuffe.]

“Distinguished Visitors”
(http://www.rsamd.ac.uk/html/drama/add_act3.html)
[List Lochhead as a past Distinguished Visitor at the Royal Scottish Academy of Drama and Music.]

“Scotnotes”
(http://www.st-andrews.ac.uk/-www_se/personal/cjmm/Scotnotes.html)
[A volume--”short introductions by leading Scottish critics to major works of Scottish literature”--on Lochhead’s Mary Queen of Scots Got Her Head Chopped Off is in preparation.]

Lockerbie, Catherine. “Splendid conclusion for the final chapter.”
(http://www.scotsman.com/festival/books/fsb01tue970827.1.html)
[Note on Liz Lochhead’s “admiration for Carol Shields”. Brief note on A.L. Kennedy’s writing.]

“Abi-Training Englisch.”
(http://www.klett.de/klett-lerntraining/text/inbeab_929234.html)
[As a component of this English language training manual is Lochhead’s “The Choosing”.
]

(http://www.geocities.com/Athens/Acropolis/9172/ScotL.html)
[Very brief entry, citing birth date, one volume of poetry and one play.]

(http://www.geocities.com/Athens/Acropolis/9172/liz_lochhead.html)
[A two paragraph expanded version of the general entry above.]

“Liz Lochhead.”
(http://www.web13.co.uk/Level/Society/Playwrights/Playwrights/lochhead.html)
[Address, brief biographical overview, and very brief overview of the writing.]