

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

D. Translations

E. Non-Fiction

F. Poems in Anthologies

**G. Poems in Journals / Magazines /
Newspapers**

H. Television/Film

I. Recordings

J. Interviews

**K. Awards / Honours / Resident
Writer**

L. Criticism

M. Reviews (Individual Volumes)

N. Dissertations/Theses:

O. Bibliographies:

P. Manuscript Collections

Q. Miscellaneous

R. Incomplete Items

S. Electronic Resources

A. Poetry Collections:

A1. Lochhead, Liz, Roger McGough, Sharon Olds. *Penguin Modern Poets Series*, 4. Toronto: Penguin: 1995: 3-62.

[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).]

A2. -- -- et al. *Three Scottish Poets: MacCaig, Morgan and Lochhead*. Canongate Classics 45. Ed. and introd. Roderick Watson. Edinburgh: Canongate, 1992: 89-117.

[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).]

A3. -- --. *Bagpipe Muzak*. Toronto: Penguin, 1991.

[Includes: I. *Recitations*: "Almost Miss Scotland" (9 stanzas, 102 lines), "Sexual Etiquette" (7 stanzas, 34 lines), "Advice to Old Lovers" (6 stanzas, 44 lines), "The Complete Alternative History of the World, Part One" (20 stanzas, 98 lines), "Con-densation" (12 stanzas, 53 lines), "The Garden Festival, Glasgow 1988" (4 stanzas, 45 lines), "Festival City: Yon Time Again" (4 stanzas, 32 lines), "Prologue for 'School for Scandal'" (3 stanzas, 30 lines), "Bagpipe Muzak, Glasgow 1990" [allusion to MacNeice's "Bagpipe Music"] (11 stanzas, 52 lines); II. *Characters*: "'Glasgow's No Different'" (14 paragraphs), "Meeting Norma Nimmo" (15 paragraphs), "The Redneck" (2 stanzas, 19 lines), "*Quelques Fleurs* (A Tale of Two Sisters)" (86 paragraphs); III. *Poems*: "After the War (For Susanne Ehrhardt)" (3 stanzas, 25 lines), "View of Scotland/Love Poem" (4 stanzas, 50 lines), "Neckties" (5 stanzas, 42 lines), *Lucy's Diary: Six Entries*: "1" (2 stanzas, 17 lines), "2" (2 stanzas, 11 lines), "3" (1 stanza, 12 lines), "4" (2 stanzas, 10 lines), "5" (2 stanzas, 14 lines), "6" (1 stanza, 2 lines), "Renfeld's Nurse" (6 stanzas, 32 lines), "The Bride" (8 stanzas, 196 lines), "Papermaker (For Jacki Parry at the Gallowgate Studios)" (6 stanzas, 60 lines), "Good Wood" (1 stanza, 37 lines), "Tupalik" (headnote, 3 stanzas, 12 lines), *Five Berlin Poems*: "5th April 1990" (5 stanzas, 82 lines), "aquarium 1" (3 stanzas, 49 lines), "aquarium 2" (1 stanza, 28 lines), "three visits" (3 stanzas, 43 lines), "Almost Christmas at the Writers'

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

A4. -- --. *Liz Lochhead*. (Writers in Brief No. 21) Glasgow and London: National Book League, 1986.

[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" .]

A5. -- --. *True Confessions and New Cliches*. Edinburgh: Polygon, 1985.

[Uvic: PR6062 O32 D6. **Includes: Three Sections: "Sugar and Spite and True Confessions" (8 paragraph introduction), "Team Efforts and Assorted Revues" (8 paragraph introduction), and "New Cliches" (2 paragraph introduction).** **Section one** contains: "True Confessions (Rap)" (4 stanzas, 41 lines), "Open with the Closing (Song)" (5 stanzas, 20 lines), "Mrs. Abernathy: Burns the Hero (monologue)" (4 paragraphs), "Scotch Mist (The Scotsport Song)" (3 stanzas, 26 lines), "Verena: Security (monologue)" (11 paragraphs), "Fat Girl's Confession (Rap)" (10 stanzas, 77 lines), "Look at Us (Song)" (6 stanzas, 58 lines), "Phyllis Marlowe: Only Diamonds are Forever (monologue)" (39 paragraphs), "The Suzanne Valadon Story (Rap)" (9 stanzas, 75 lines), "Vymura: The Shade Card Poem (6 stanzas, 48 lines), "Franglais (Rap)" (9 stanzas, 40 lines), "Cowboys and Priests (Song)" (3 stanzas, 29 lines), *Six Men Monologues*: "No. 1: Annemarie." (2 stanzas, 31 lines), "No. 2: Pamela." (3 paragraphs), "No. 3: Judith." (1 stanza, 13 lines), "No. 4: Kimberley." (1 stanza, 21 lines), "No. 5: Mo." (2 stanzas, 25 lines), "No. 6: Bette." (2 stanzas, 15 lines)", "Mean Mr. Love (Song)" (6 stanzas, 48 lines), "Maintenance Man (Song)" (4 stanzas, 23 lines), "Mae: Come Up and See Me Sometime (monologue)" (8 stanzas, 69 lines), "Liz Lochhead's Lady Writer Talkin' Blues (Rap)" (10 stanzas, 69 lines), "Page Three Dollies (Rap)" (6 stanzas, 58 lines), "Feminine Advice (Rap)" (9 stanzas, 78 lines), "Sharon: Incest (Monologue)" (19 paragraphs), "Telephone Song" (5 stanzas, 20 lines), "Alarm Clock Song" (4 stanzas, 36 lines), "Clover (Rap)" (1 stanza, 34 lines), "Mealticket Song" (8 stanzas, 44 lines), "Gentlemen Prefer Blondes (Parody: Tune of 'Diamonds Are Forever')" (5 stanzas, 45 lines), "Curtains (Song)" (4 stanzas, 30 lines), "What-I'm-Not-Song (Finale Rap)" (12 stanzas, 48 lines); **Section two: Tickly Mince and The Pie of Damocles**: "Calderpark Zoo (From a given line by Tom Leonard)" (10 stanzas, 44 lines), "Verena: Anklebiters (Monologue)" (13 paragraphs), "Sometimes It's Hard to be a Woman (Parody)" (4 stanzas, 37 lines), "The Suitor (Sketch)" (19 'paragraphs'), "Encore for the Arts (Rap for Three)" (39 'paragraphs'), "Mullicking Tyre: The Incomers Take the High Road (Sketch)" (61 'paragraphs'), "Country and Western in Kyle (Parody: chorus to the tune of 'You picked a fine time to leave me Lucille')" (9 stanzas, 51 lines include. chorus), "Hillhead Election Song (Rap for Three)" (8 stanzas, 44 lines), "West End Blues (Song)" (6 stanzas, 35 lines), **A Bunch of Fives**: "Interference Song" (9 stanzas, 72

lines), "Sincerely Yours (Song with Rab Handleigh)" (6 stanzas, 48 lines include chorus), "Promises (Song)" (7 stanzas, 23 lines), *Red Hot Shoes*: "Apple Pie" (3 stanzas, 35 lines), "A Mother Worries" (3 stanzas, 26 lines), "Usherette Scene" (31 'paragraphs'), *Same Difference*: "The Babygrow Song (The Naked Truth)" (3 stanzas, 21 lines), "It's a Dog's Life (Toby's Song)" (7 stanzas, 32 lines), "That's Why the Princess is a Puke (Sandra's Song. Tune: 'The Lady is a Tramp', but becomes punk double-time in the second verse)" (4 stanzas, 18 lines), "A Bit of the Other (Trish and Frank's Song)" (3 stanzas, 26 lines), "Change of Life (The Usual) (Josie's Song)" (5 stanzas, 34 lines), "Midsummer Night's Dog (Toby's Song)" (14 stanzas, 51 lines incl. chorus), "The Sins of the Fathers (Sandra's Song)" (9 stanzas, 55 lines), "The Life of Mrs. Riley (Josie's Song)" (12 stanzas, 77 lines), "Bazz's Serial Monogomy Song" (6 stanzas, 37 lines), "Trish's Serial Monogamy Song" (7 stanzas, 47 lines), "Who's Screwing Who--Who's Paying for All This?" (9 stanzas, 57 lines); **Section three: *New Clichés***: "I Wouldn't Thank You for a Valentine (Rap)" (4 stanzas, 29 lines), "St. Valentine's Day Heart Catalogue (Rap)" (23 'points'), "How Do I Love Thee, Let Me Count The . . . (Rap)" (10 stanzas, 40 lines), "Adultery Song" (8 stanzas, 49 lines), "Bluejohn Pockets" (6 stanzas, 46 lines), "Plenty (Rap)" (1 stanza, 22 lines), "Favourite Shade (Rap)" (4 stanzas, 34 lines), "Donkey (Monologue)" (3 paragraphs), "Mrs. Rintoul: Standard English (Monologue)" (8 paragraphs) "Mrs. Abernethy: Festive Fayre (Monologue)" (11 paragraphs), "Verena: Castaways (Monologue)" (14 paragraphs), "Postcard Us When the Weans Says Bananas (The Greeting Card Song)" (8 stanzas, 57 lines), "Men Talk (Rap)" (13 stanzas, 47 lines). Published in an edition of 3671 copies; revised and reprinted 1986 (2250 copies), 1989 (3000 copies).]

A6. -- --. *Dreaming Frankenstein and Collected Poems*. Edinburgh: Polygon, 1984. Amazon.com notes, perhaps erroneously, an edition by P. D. Meaney, 1985. [Includes: *Dreaming Frankenstein* (author illustration by Lys Hansen): "What the Pool Said, On Midsummer's Day" (48 lines, 5 stanzas), "An Abortion" (61 lines, 6 stanzas), "I. Dreaming Frankenstein (for Lys Hansen, Jacki Parry and June Redfern)" (40 lines, 5 stanzas), "II. What the Creature Said" (26 lines, 4 stanzas), "III. Smirnoff for Karloff (For Marilyn Bowering and Bessie Smith)" (69 lines, 6 stanzas), "Smuggler (for Susan Musgrave)" (21 lines, 2 stanzas), "Page from a Biography" (21 lines, 4 stanzas), "The People's Poet (for Edwin Morgan)" (96 lines, 3 stanzas), "Construction for a Site: Library on an Old Croquet Lawn, St. Andrews. Nine Approaches" (85 lines, 9 stanzas), "Fourth of July Fireworks" (80 lines, 14 stanzas), "The Carnival Horses" (33 lines, 3 stanzas), "Ontario October Going West" (28 lines, 6 stanzas), "Near Qu'appelle (for Liz Allen)" (33 lines, 2 stanzas), "In Alberta" (42 lines, 1 stanza), "1. Sailing Past Liberty (for Rick Shane)" (59 lines, 5 stanzas), "2. Two Birds" (33 lines, 5 stanzas), "3. My House" (16 lines, 3 stanzas), "4. Inter-City" (26 lines, 1 stanza), "5. In the Cutting Room" (51 lines, 6 stanzas), "Ships (for John Oughton)" (47 lines, 4 stanzas), "Hafiz on

Danforth Street" (73 lines, 9 stanzas), "A Gift" (25 lines, 3 stanzas), "Reading the Signs" (34 lines, 2 stanzas), "Flitting" (35 lines, 5 stanzas), "A Giveaway" (37 lines, 3 stanzas), "Heartbreak Hotel" (68 lines, 5 stanzas), "China Song (for Janice and John Gow, 1980)" (17 lines, 1 stanza), "Why I Gave You the Chinese Plate (for Kenny Storrie)" (17 lines, 4 stanzas), "Old Notebooks" (43 lines, 3 stanzas), "Fin" (12 lines, 1 stanza), "That Summer" (28 lines, 2 stanzas), "West Kensington" (32 lines, 5 stanzas), "The Empty Song" (18 lines, 1 stanza), "Noises in the Dark" (18 lines, 2 stanzas), "A Letter" (28 lines, 7 stanzas), "Sundaysong" (18 lines, 1 stanza), "The Legend of the Sword and the Stone" (20 lines, 7 stanzas), "Rainbow" (66 lines, 4 stanzas), "The Dollhouse Convention" (35 lines, 1 stanza), "1. In the Dreamschool" (19 lines, 6 stanzas), "2. The Teachers" (33 lines, 4 stanzas), "3. The Prize" (24 lines, 4 stanzas), "The Offering" (50 lines, 4 stanzas), "Legendary" (154 lines, in 3 parts, 21 stanzas), "Fetch on the First of January" (38 lines, 5 stanzas), "Mirror's Song (for Sally Potter)" (39 lines, 2 stanzas).

The Grimm Sisters (illustrations by Ingebjorg Smith); the epigraph from Robert Graves' *The Greek Myths* is omitted here.: **The Storyteller Poems [In GS, The Grimm Sisters is the first of the three sections, not The Storyteller Poems]:** "I. Storyteller" (30 lines, 4 stanzas), "II. The Father" (23 lines, 2 stanzas), "III. The Mother" (31 lines, 1 stanza), "The Grim Sisters" (48 lines, 8 stanzas), The Furies: "I. Harridan" (3 stanzas, 25 lines), "II. Spinster" (3 stanzas, 23 lines), "III. Bawd" (6 stanzas, 27 lines); "My Rival's House" (6 stanzas, 40 lines, include. title); Three Twists: "I. Rapnzstiltskin" (1 stanza, 47 lines), "II. Beauty & The" (4 stanzas, 44 lines, incl. title), "III. After Leaving the Castle" (5 stanzas, 20 lines); "Tam Lin's Lady" (9 stanzas, 81 lines, incl. epigraph), "Six Disenchantments" (6 stanzas, 41 lines), **The Beltane Bride**: "The Beltane Bride" (4 stanzas, 16 lines), "Song of Solomon" (3 stanzas, 25 lines), "Stooge Song" (7 stanzas, 60 lines), "Midsummer Night" (3 stanzas, 42 lines), "Blueshirt" (3 stanzas, 34 lines), "The Hickie" (3 stanzas, 22 lines), "The Other Woman" (3 stanzas, 34 lines; a new first line is added in this edition), "Last Supper" (3 stanzas, 45 lines); **Hags and Maidens**: "Everybody's Mother" (17 stanzas, 53 lines, one line is divided into two in this version), "The Ariadne Version" (3 stanzas, 60 lines), "Poem for My Sister" (3 stanzas, 23 lines), "My Mother's Suitors" (3 stanzas, 39 lines), "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).

Islands (illustration by Calum MacKenzie): "Outer": "I" (69 lines, 9 stanzas), "II" (17 lines, 1 stanza), "III" (45 lines, 4 stanzas), "IV" (21 lines, 4 stanzas), "V" (36 lines, 4 stanzas), "VI" (16 lines, 2 stanzas); "Inner": "I" (34 lines, 5 stanzas), "II" (32 lines, 7 stanzas), "III" (40 lines, 7 stanzas), "Laundrette" (8 stanzas, 32 lines), "The Bargain" (10 stanzas, 108 lines), "In the Francis Bacon Room at the Tate" (4 stanzas, 55, incl. title).

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

combined here), "On Midsummer Common" (3 or 4 stanzas, 54 lines), "Fragmentary" (1 stanza, 14 lines), "The Visit" (2 stanzas, 36 lines), "After a Warrant Sale" (5 stanzas, 44 lines), "Phoenix" (1 stanza, 4 lines), "Daft Annie On Our Village Mainstreet" (3 stanzas, 39 lines), "Obituary" (4 stanzas, 61 lines), "Morning After" (1 stanza, 17 lines), "Inventory" (1 stanza, 12 lines), "Grandfather's Room" (4 stanzas, 58 lines), "For My Grandmother Knitting" (5 stanzas, 45 lines), "Something I'm Not" (2 stanzas, 24 lines, incl. title; titled "Local Clour" in the original), "Poem On A Day Trip" (2 stanzas, 30 lines), "Overheard By A Young Waitress" (1 stanza, 10 lines), "Notes On the Inadequacy Of A Sketch (at Millport Cathedral, March 1970)" (1 or 2 stanzas, 53 lines), "Letter from New England (from a small town, Massachusetts)" (6 stanzas, 98 lines), "Getting Back" (3 stanzas, 36 lines), "Box Room" (2 stanzas, 36 lines), "Song for Coming Home" (3 stanzas, 12 lines), "George Square" (4 stanzas, 39 lines), "Man On A Bench" (1 stanza, 8 lines), "Carnival" (6 stanzas, 37 lines), "Cloakroom" (2 stanzas, 28 lines), "The Choosing" (7 stanzas, 47 lines), "Homilies From Hospital" (4 stanzas, 81 lines), "Object" (6 stanzas, 65 lines), "Wedding March" (3 or 4 stanzas, 27 lines), "Riddle-Me-Ree" (2 stanzas, 5 lines), "Memo To Myself For Spring" (1 stanza, 30 lines). "Poem for My Sister" is not included in *MFS* section; it was in the original.

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

A7. -- --. *A Selection from The Grim Sisters*. Glasgow: Glasgow School of Art, 1983.

[Includes: "Spinster" , "Poem for my sister" , "After Leaving the Castle" , "Blueshirt" , "Song of Solomon" , "Bawd" .]

A8. -- --. *The Grimm Sisters*. Cover Drawing by Hiang Kee. London: Next Editions in Assoc. with Faber and Faber, 1981.

[Epigraph from Robert Graves' *The Greek Myths*. Includes three sections: 'The Grimm Sisters', 'The Beltane Bride', and 'Hags and Maidens'. Section one has three further divisions: **The Storyteller Poems:** "I. Storyteller" (4 stanzas, 30 lines), II. The Father" (2 stanzas, 23 lines), "III. The Mother" (1 stanza, 31 lines), "The Grim Sisters" (8 stanzas, 48 lines); 'The Furies': "I. Harridan" (3 stanzas, 25 lines), "II. Spinster" (3 stanzas, 23 lines), "III. Bawd" (6 stanzas, 27 lines), "My Rival's House" (6 stanzas, 40 lines, incl. title); and, 'Three Twists': "I. Rapunztiltskin" (1 stanzas, 47 lines), "II. Beauty and The" (4 stanzas, 44 lines, incl. title), "III. After Leaving the Castle" (5 stanzas, 20 lines), "Tam Lin's Lady" (8 stanzas, 82 lines, incl epigraph), "Six Disenchantments" (6 stanzas, 41 lines). Section two-- **The Beltane Bride:** "The Beltane Bride" (epigraph "marry and burn" from the original is missing; 4 stanzas, 16 lines), "Song of Solomon" (3 stanzas, 25 lines), "Stooge Song" (7 stanzas, 60 lines), "Midsummer Night" (3 stanzas, 42 lines), "Blueshirt" (3 stanzas, 34 lines), "The Hickie" (3 stanzas, 22

lines), "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*.]

A9. -- --. *The Grimm Sisters*. First Draft. June 1979. Toronto: Coach House Press. MS Editions.

[Epigraph from Robert Graves' *The Greek Myths*. Includes three sections: 'The Grimm Sisters', 'The Beltane Bride', and 'Hags and Maidens'. **I. The Grimm Sisters: Some Elements of Myth & Fable** : "I. Thirteen Motifs" (1 stanza, 13 lines), "II. The Father" (2 stanzas, 23 lines), "III. The Mother" (1 stanza, 31 lines), "The Grim Sisters" (8 stanzas, 47 lines), The Furies: "I. Harridan" (3 stanzas, 25 lines), "II. Spinster" (3 stanzas, 23 lines), "III. The Bawd" (6 stanzas, 27 lines), "My Rival's House" (5 stanzas, 38 lines), Three Twists: "I. After Leaving the Castle" (5 stanzas, 20 lines), "II. Rapunzstiltskin" (1 stanza, 47 lines), "III. Beauty & The" (3 stanzas, 44 lines, incl. title), "Tam Lin's Lady" (8 stanzas, 78 lines, excl. epigraph), "Six Disenchantments" (6 stanzas, 42 lines), Feast of Fools: "I. {And if he was guilty}" (5 stanzas, 52 lines), "II. [Easy for any outsider]" (10 stanzas, 59 lines), "III. [And if a lily grew from her grave]" (4 stanzas, 35 lines); **II. The Beltane Bride**: "Song of Solomon" (3 stanzas, 25 lines), "St. Valentines [sic] Day Heart Catalogue" 91 stanza, 23 item catalogue, drawn from newspapers, etc), "How do I" (10 stanzas, 40 lines), "Heartbreak Hotel" (4 stanzas, 79 lines), "Midsummer Night" (3 stanzas, 42 lines), "A Giveaway" (2 stanzas, 37 lines), "A Gift" (3 stanzas, 26 lines), "Ships" (4 stanzas, 48 lines), "Reading the Signs" (2 stanzas, 35 lines), "The Hickie" (2 stanzas, 22 lines), "Hafiz on Danforth Street" (7 stanzas, 73 lines), "Noises in the Dark" (2 stanzas, 18 lines), "The Empty Song" (2 stanzas, 18 lines), "A Letter" (7 stanzas, 28 lines), "Why I Gave You the Chinese Plate" (4 stanzas, 17 lines), "Fin" (1 stanza, 12 lines); **III. Hags and Maidens**: "Last Supper" (3 stanzas, 48 lines), "The Other Woman" (3 stanzas, 35 lines, incl. title and one deleted line), "Stooge Song" (7 stanzas, 57 lines), "Poem for My Sister" (3 stanzas, 24 lines), "Girl's Song" (4 stanzas, 19 lines), "The Offering" (4 stanzas, 51 lines), "The Doll Museum. (Elegy for Ethel Widness)" (8 stanzas, 72 lines), "Poppies" (1 stanza, 38 lines), "The Ariadne Version" (2 stanzas, 60 lines), "Pasiphae's Swansong" (2 stanzas, 48 lines), "The Last Hag" (4 stanzas, 37 lines). A note on Manuscript Editions concludes the volume: MS editions "are computer line-printer copies of works in progress ... They are run off and bound up as orders are received at the Press. The compositional date and number of the particular draft are clearly marked and as the manuscript is revised by the author, these revisions are typed into the computer and the compositional date and draft number are altered accordingly." The list includes works by Frank

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).]

A10. -- --. *Islands*. Glasgow: Print Studio Press, 1978.

[0906112001 (unsigned); 090611201X (signed). Includes: 'Outer': "I. [Another Life]" (8 stanzas, 69 lines), "II. [And so we go to Callanish to see the stones]" (1 stanza, 17 lines), "III. [And when the butter wouldn't churn]" (4 stanzas, 45 lines), "IV. [wind hurts]" (4 stanzas, 21 lines), "V. [Golden Harvest]" (4 stanzas, 36 lines), "VI. [Laura has gone in a clean white blouse]" (2 stanzas, 16 lines); 'Inner': "I. [make a change]" (5 stanzas, 34 lines), "II. [the birds]" (7 stanzas, 32 lines), "III. [mail comes]" (7 stanzas, 40 lines), "Laundrette" (8 stanzas, 32 lines), "The Bargain" (9 stanzas, 105 lines), "In the Francis Bacon Room at the Tate" (4 stanzas, 54 lines). Published in an edition of 600 copies, with 26 copies lettered A-Z and signed by the author.]

A11. -- --. *Liz Lochhead*. (Writers in Brief No.1) Glasgow and London: National Book League, 1978.

[Printed by the Monument Press, Stirling. 0853532958. Includes: a brief biography and author's statement. "Revelation" (3 stanzas, 31 lines), "Poem for Other Poor fools" (4 stanzas, 31 lines), "The Grim Sisters" (6 stanzas, 49 lines), "Poem for my Sister" (3 stanzas, 23 lines), "My Rival's House" (4 stanzas, 39 lines, incl. title), "The Last Hag" (3 stanza, 39 lines).]

A12. -- --. *Memo for Spring*. Edinburgh: Reprographia, 1972.

[Lochhead notes in Nicholson 1992 208 that she and Stephen Mulrine worked on the manuscript: "Revelation", for example, was "cut ... by over a half, down to thirty lines." Includes: "Revelation" , "Poem for other poor fools" , "How have I been since you last saw me?" , "On Midsummer Common" , "Fragmentary" , "The Visit" , "After a Warrant Sale" , "Phoenix" , "Daft Annie on our village mainstreet" , "Obituary" , "Morning After" , "Inventory" , "Grandfather's Room" , "For My Grandmother Knitting" , "Poem for my sister" , "Local Colour {Something that I'm Not}" , "Poem on a Daytrip" , "Overheard by a Young Waitress" , "Notes on the inadequacy of a sketch" , "Letter from New England" , "Getting Back" , "Box Room" , "Song for Coming Home" , "George Square" , "Man on a Bench" , "Carnival" , "Cloakroom" , "The Choosing" , "Homilies from hospital" , "Object" , "Wedding March" , "Riddle-Me-Ree" , "Memo to Myself for Spring" . Published in an edition of 1500 copies; reprinted in 1972 (3400 copies). In *Dreaming Frankenstein* the section *Memo for Spring* has three changes: "How have I been since you last saw me?" [this title combines the title and first line in *DF*], "Poem for my sister" is not included in *DF*, "Something that I'm Not" is titled "Local Colour" in *DF*.]

B. Drama:

B1. Lochhead, Liz. Uncompleted commission from the Royal Shakespeare Company.

B2. -- --. *Perfect Days*. n.p.: Nick Hern Books in assoc. with the Traverse Theatre, 1998.

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

B3. -- --. *Britannia Rules*. 1998.

[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)]

B5. -- --. *Quelques Fleurs. (A Tale of Two Sisters)*. In her *Bagpipe Muzak*. Harmondsworth: Penguin, 1991: 37-52.

B6. -- -- with Gerry Mulgrew. *Jock Tamson's Bairns*. 1990

B7. -- --. *Mary Queen of Scots Got Her Head Chopped Off and Dracula*. London: Penguin, 1989.

[*Mary* is copyrighted to 1987; *Dracula* to 1988. Published in 1989 in an edition of 3000 copies; reprinted December 1990 (2500 copies), 1992 (3000 copies). Opened 10 August, 1987 at the Lyceum Studio Theatre, Edinburgh. Opened in London on 16 September 1987, at the Donmar Warehouse.]

B8. -- --. *Patter Merchant*. 1989.

B9. -- --. *The Big Picture*. 1988.

B10. -- --. *Blood and Ice*. In *Plays by Women: Volume 4*. Sel. and introd. by M. Wandor. London: Methuen, 1985: 82-118.

[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.**]

B11. -- --. *Blood and Ice*. Edinburgh: The Salamander Press, 1982; revised 1984.

[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.]

B12. -- --. *Dracula*. 1985.

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

B13. -- --. *Silver Service*. 1984.

B14. -- --. *Rosaleen's Baby*. 1984.

[Scottish Youth Theatre.]

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

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

B17. -- --. *Disgusting Objects*.

[Short stage play.]

B18. -- --. *Consuming Passions*. 1987.

B19. -- --. *Shanghaied*.

[A children's play, written for Borderline Theatre. Expanded in 1998 for the Royal Lyceum into *Britania Rules*.]

B20. -- --. *Quelques Fleurs*. In *Scotland Plays: New Scottish Drama*. Ed. Philip Howard. London: Nick Hern Books, 1999.

C. Revues:

C1. -- --, Tom Leonard, Sean Hardie, Dave Anderson, and Dave McLennan. *A Bunch of Fives*. 1985.

[Selections were published in *True Confessions and New Clichés*: "Interference Song", "Insincerely Yours", "Promises".]

C2. -- --. *Same Difference*. 1984.

[Wildcat Theatre Company. Selections were published in *True Confessions and New Clichés*: "The Babygrow Song (The Naked Truth)", "It's a Dog's Life", "That's Why the Princess is a Puke", "A Bit of the Other", "Change of Life (The Usual)", "Midsummer Night's Dog", "The Sins of the Fathers", "The Life of Mrs.

Riley", "Bazz's Serial Monogamy Song", "Trish's Serial Monogamy Song", "Who's Screwing Who--Who's Paying for All This?"]

C3. -- --, Tom Leonard, Alisdair Gray, and Jim Kelman. *The Pie of Damocles*. 1983.

[Selections were published in *True Confessions and New Clichés*: Section two: "Tickly Mince and *The Pie of Damocles*": "Calderpark Zoo", "Verena: Anklebiters", "Sometimes It's Hard to be a Woman", "The Suitor", "Encore for the Arts", "Mullicking Tyre: The Incomers Take the High Road", "Country and Western in Kyle", "Hillhead Election Song", "West End Blues". Also see *Tickly Mince and the Pie of Damocles* by Alisdair Gray, Tom Leonard and Liz Lochhead. Glasgow: Dog and Bone, 1990. 1872536123.]

C4. -- --. *Red Hot Shoes*. 1983.

[The Tron Theatre Club, Christmas Show, 1983. Selections were published in *True Confessions and New Clichés*: "Apple Pie", "A Mother Worries", "Usherette Scene".]

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.]

C6. -- --, Tom Leonard, Alisdair Gray, and Jim Kelman. *Tickly Mince*. 1983.

[Selections were published in *True Confessions and New Clichés*: **Section two**: "Tickly Mince and *The Pie of Damocles*": "Calderpark Zoo", "Verena: Anklebiters", "Sometimes It's Hard to be a Woman", "The Suitor", "Encore for the Arts", "Mullicking Tyre: The Incomers Take the High Road", "Country and Western in Kyle", "Hillhead Election Song", "West End Blues". Also see *Tickly Mince and the Pie of Damocles* by Alisdair Gray. Newcastle: Dog and Bone, 1990. 1872536123. Crawford in "The Gutter and the Dictionary" cites the performance as 1982 and the publication as 1991.]

C7. -- -- and Marcella Evaristi. *Sugar and Spite*. 1978.

[Selections were published in *True Confessions and New Clichés*.]

D. Translations:

D1. Lochhead, Liz. *The York Cycle of Mystery Plays*. 1992, 1996.

[Opened on 12 June 1992 at the Theatre Royal, York. Five hours in length.

The text is available from the Theatre Royal, York. Write and ask what the cost will be. Theatre Royal, York, St Leonards Place, York YO1 2HD. Tel.: 01904 623568; Fax: 01904 611534]

D2. -- --. *Carmen*.

[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:

E1. Lochhead, Liz. "A Protestant Girlhood," in *Jock Tamson's Bairns: Essays on a Scot's Childhood*. Ed. Trevor Royle. London: Hamish Hamilton, 1977: 112-25.

[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).]

E2. -- --. Review: *Ringing the Migrants* by Jane Wilson. *Words* 4 (Winter 1977): 58-9.

E3. -- --. "Not waving but drowning", *Glasgow Herald*, 27 January 1982: 7. [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'".]

- E6.** -- --. From *Tartuffe*: Act Two: the first appearance of Tartuffe. *Chapman* VIII, 6 & IX, 1, Nos 43-4 (Spring 1986): 123-8.
- E7.** -- -- et al. "Cultured views of Berlin", *Scotland on Sunday*, 18 December 1988: 38.
- E8.** -- --. Staging a Revival: Playwrighting in Scotland Today." *Radical Scotland*, April/May, 1988.
[]
- E9.** -- --. "Slightly demented in the City of Culture", *Weekend Guardian*, 1-2 April 1989: 5.
[Covers *Them Through the Wall*.]
- E10.** -- --. "Moving Images", *Scotland on Sunday Magazine*, 21 January 1990: 7-8.
- E11.** -- --. "Once upon a time in the West", *Scotland on Sunday Magazine*, 18 August 1991: 16-8, 20.
[On Butlins holiday 'camp'.]
- E12.** -- --. "Women's Writing and the Millenium." In *Meantime: Looking Forward to the Millenium*. Introd. by Janice Galloway. Edinburgh: Polygon, in Assoc. with Women 2000, 1991: 71-5.
[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."]
- E13.** -- --. "Abraham and Isaac", *The Herald*, 06 July 1992: 13.
[Extract of Lochhead's adaptation of the York Cycle.]
- E14.** -- -- et al. "The great and the good: Celebrities from the arts, sport, the church and politics recall their favourite books", *Scotland on Sunday*, 29 November 1992: 14.
[Whyte notes that Lochhead chose "Gray's *Poor Things* and Alice Hoffman's *Seventh Heaven*."]
- E15.** -- --. "Foreword", *Scotia Bar 1st of May Poetry Prize*. Glasgow: Taranis Books, 1992: iv.

[Lochhead was a judge.]

E16. -- --. . "The Shadow," in *Sight and Sound* 5, 6 (June 1995): 14-6.

[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:

-- --. "Revelation," *Scottish Poetry* 6. Ed. George Bruce, Maurice Lindsay, and Edwin Morgan. Edinburgh at the University Press, n.d. [1972]: 55.

[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*.]

-- --. "The Ballad of Melvin," "Letter from New England," "Wedding March," *Seven New Voices*. Ed. John Schofield. [Edinburgh]: Garret Arts, 1972: 28-34.

1974:

Lochhead, Liz. "Fourth of July Fireworks," *Scottish Poetry* 7. Eds. Maurice Lindsay, Alexander Scott, Roderick Watson. Glasgow at the University Press, 1974: 34-6.

[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.]

-- --. "Rainbow," "Laundrette," "Three Women," "Fourth of July Fireworks," *Made in Scotland*. Ed. Robert Garioch. Manchester: Carcanet/Scottish Arts Council, 1974: 84-91.

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

1975:

-- --. "Noises in the Dark" and "Her Place," *Scottish Poetry* 8. Eds. Maurice Lindsay, Alexander Scott, Roderick Watson. Cheshire: Carcanet and the Scottish Arts Council, 1975: 46-8.

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

-- --. "I want my poems to be clear . . . ," *Contemporary Poets*. 2nd ed. Ed. James Vinson and D. L. Kirkpatrick. London and New York: St. James Press, 1975: 926.

[Whyte notes that the poem was retained for the 3rd, 4th, and 5th editions.]

-- --. "Today," *Scottish Love Poems: A Personal Anthology*. Ed. Antonia Fraser. Edinburgh: Cannongate Press, 1975: 210.

[Whyte notes that the poem was retained for the Penguin paperback edition of 1976.]

-- --. "Good Wood," and "Churchyard Song," *Trees: An Anthology*. Stirling: The Stirling Gallery, 1975: n. p.

1976:

-- --. "A Letter" and "Widow" in *Scottish Poetry 9*. Eds. Maurice Lindsay, Alexander Scott, Roderick Watson. Manchester: Carcanet/Scottish Arts Council, 1976: 42-4.

[Respectively, a 29 line, 7 stanza poem, and a 63 line, 6 stanza poem.]

-- --. "Her Place," "Today," "Poem for My Sister," "Noises in the Dark," *Modern Scottish Poetry: an anthology of the Scottish Renaissance, 1925-1975*. Ed. Maurice Lindsay. Manchester: Carcanet Press, 1976: 246-48.

[Respectively: a 39 line, 6(?) stanza poem; a 16 line, 2 stanza poem; a 24 line, 3 stanza poem; an 18 line, 2 stanza poem.]

1977:

-- --. "Postcard from an Island," *Birds: an Anthology of New Poems*. Ed. Angus Ogilvy, George Sutherland, and Roderick Watson. Stirling: The Stirling Gallery, [1977]: 59.

-- --. "Lady of Shalott," "Bawd," "Song," "My Rival's House," "Bluejohn Pockets," "Spinster," "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.]

-- --. "Six Disenchantments," *New Poems 1977-78: A P.E.N. Anthology of Contemporary Poetry*. Ed. Gavin Ewart. London: Hutchinson, 1977: 105-6.

1978:

-- --. "Tam Lin's Lady," "Six Disenchantments," "After Leaving the Castle," "The Ariadne Version," "The Last Hag," *The Lost Poets*. [Edinburgh]: Spineless Publications, 1978: 9-16.

1981:

-- --. "My Primary School" and "Poem for My Sister," *Identities*. Ed. Geddes Thomson. London: Heinemann, 1981: 4-8, 26.
[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:

-- --. "Song of Solomon," *Scotch Passion: An Anthology of Scottish Erotic Poetry*. Comp. Alexander Scott. London: Hale, 1982: 162.

1983:

-- --. "Obituary", "Something I'm Not", "The Bargain", "Fetch on the First of January", *Noise and Smoky Breath: An Illustrated Anthology of Glasgow Poems, 1900-1983*. Ed. Hamish Whyte. Glasgow: Third Eye Centre/Glasgow District Libraries Publications Board, 1983: 88-9, 101-2, 137-8, 140-1, 155-6.

1984:

-- --. "Only Diamonds are Forever (A Phyllis Marlowe Story)", *Glasgow: A Celebration*. Ed. Cliff Hanley. With Photographs by Oscar Marzaroli. Edinburgh: Mainstream, 1984: 188-91.

1985:

-- --. "What the Pool Said, On Midsummer's Day", *Natural Light: Portraits of Scottish Writers* by Angela Catlin. Introd. Trevor Royle. Edinburgh: Paul Harris Publishing/Waterfront, 1985: 44.
[The photograph of Lochhead is on page 45.]

1986:

-- --. "From *Dreaming*," *Twelve More Scottish Poets*. Charles and Iain Crichton Smith. London: Hodder and Stoughton, 1986: 139-50.
[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).]

-- --. "Two Birds", "Fat Girl's Confession", "Vymura: the Shade Card Poem", *The Other Side of the Clyde*. Eds. David Drever and Liam Stewart. Harmondsworth: Puffin, 1986: 57-8, 86-9, 140-1.

1987:

-- --. "Introduction", *Roadworks: Song Lyrics for Wildcat* [Theatre] by David Anderson and David MacLennan. Sel. by Edwin Morgan. Glasgow: Third Eye Centre, 1987: 1-2.

-- --. "Noises in the Dark", "Poppies", "Poem for My Sister", *Voices of Our Kind: An Anthology of Modern Scottish Poetry from 1920 to the Present*. 3rd ed. Ed. Alexander Scott. Edinburgh: Chambers in Assoc. with the Saltire Society and the Scots Language Society, 1987: 147-50.

1989:

-- --. "What the Pool Said, On Midsummer's Day", "My Rival's House", *The Best of Scottish Poetry: An Anthology of Contemporary Scottish Verse*. Ed. Robin Bell. Edinburgh: Chambers, 1989: 88-91.

[Includes commentary on the poems.]

-- --. "Revelation", "Song of Solomon", *The Hutchinson Book of Post-War British Poets*. Ed. Dannie Abse. London: Hutchinson, 126-7.

-- --. "Poem for My Sister", "The Teachers", *Northern Lights*. Eds. Leslie Wheeler and Douglas Young. London: Unwin Hyman, 1989: n.p.

-- --. "Phyllis Marlowe: Only Diamonds Are Forever", *Streets of Gold: Contemporary Glasgow Stories*. Eds. Moira Burgess and Hamish Whyte. Edinburgh: Mainstream, 1989: 133-6.

1990:

-- --. "5th April 1990", *Felt-Tipped Hosannas for Edwin Morgan on his 70th Birthday*. Eds. Susan Stewart and Hamish Whyte. Glasgow: Third Eye Centre, 1990: 9-10.

1991:

-- --. "Dreaming Frankenstein", "An Abortion", "Revelation", "Page from a Biography", "St. Valentine's Day Heart Catalogue", "After a Warrant Sale", *An Anthology of Scottish Women Poets*. Ed. Catherine Kerrigan. Edinburgh at the University Press, 1991: 299-305.

-- --. "The Choosing", "Poem for My Sister", "Local Colour", *Four Glasgow Writers*. Ed. Peter McLaren. Glasgow: Straight Line Publishing for Glasgow Region Education Department, n.d. [Whyte cites 1991]: 12-5.
[Commentary on pages 7, 15-6.]

"Some of the Things Liz Lochhead Says About Poetry", "George Square", "Laundrette", "The Choosing", "A Letter", "Fat Girl's Confession (Rap)", *New Approaches to Poetry*. Ed. Lois Keith. London: BBC, 1991: 5-8.

-- --. "Riddle-me-ree", *100 Poems on the Underground*. Eds. Gerard Benson, Judith Cherniak, and Cicely Herbert. London: Cassell, 1991: 53.

1992:

-- --. "Morning After", *The Literary Companion to Sex: An anthology of prose and poetry*. Comp. Fiona Pitt-Kethley. London: Sinclair-Stevenson, 1992: 400-1.

-- --. **Poems.** *The Popular Front of Contemporary Poetry*. n.p.: Apples and Snakes, 1992.
[Cited at (<http://www.iinet.net.au/~moonbase/joolzbib.html>)]

-- --. "Dreaming Frankenstein", "Heartbreak Hotel", "Mirror's Song", "The Grim Sisters", from "The Furies: I. The Harridan", "My Mother's Suitors", *The Faber Book of Twentieth Century Scottish Poetry*. Ed. Douglas Dunn. London: Faber and Faber, 1992: 344-52.

-- --. "Favourite Shade", "Everybody's Mother", *The Virago Book of Wicked Verse*. Ed. Jill Dawson. London: Virago, 1992: 124-5, 135-7.

1993:

-- --. "A Mother's Worries," *Under Cover: An Anthology of Contemporary Scottish Writers*. Edinburgh: Mainstream, 1993: 53-4.

1994:

-- --. "The Choosing," *Tracing the Tradition: An Anthology of Poems by Women*. Ed. Linda Hall. London: Cassell, 1994: 100-1.
[6 stanzas, 47 lines. From *DF*.]

1995:

-- --. **Poems.** in *The Poetry of Scotland: Gaelic, Scots and English, 1380-1980*. Ed. Roderick Watson. Edinburgh at the University Press, 1995.

1996:

-- --. "The Grim Sisters," *An Anthology of Scottish Fantasy Literature*. Ed. Colin Manlove. Edinburgh: Polygon, 1996: 231-8.

[Includes a headnote on Lochhead: "she also subverts the fairy tales themselves as false patriarchal templates for women's experience" (231). "Three Twists": "I. Rapunzstiltskin" (47 lines, 2 stanzas), "II. Beauty and the" (43 lines, 4 stanzas), "III. After Leaving the Castle" (20 lines, 5 stanzas), "Tam Lin's Lady" (68 lines, 9 stanzas), "Six Disenchantments" (41 lines, 6 stanzas).]

-- --. **Poems.** *Excite the Mind*. Stirling: AK Press, 1996.

[An anthology. Cited at (<http://www.iinet.net.au/moonbase~joolzbib.html>)]

G. Poems in Journals/Magazines/Newspapers:

1971:

Lochhead, Elizabeth. "Revelation", "Obituary," *EMU* (Glasgow University) 1 (1971): 3, 8-9.

-- --. A poem, "After a Warrant Sale", "Quite a Nice Neighbourhood", "Majestic", "For My Grandmother Knitting", *Glasgow University Magazine* 82, 3 (1971): 9-11, 23, 29.

-- --. A poem, "Morning After", "Revelation", "Getting Back", *Scottish International*, October 1971: 33-4.

1972:

-- --. "Object", "Local Colour", *Scottish International*, April 1972: 26-7.

-- --. A poem, "Two Games (1. Snakes and Ladders", 2. Patience), " *Glasgow Review* III, 1 (Summer 1972): 17, 42.

1973:

-- --. "Fourth of July Fireworks", "Laundrette", *Aquarius* 6 (September 1973): 48-52.

1974:

-- --. "Three Poems: 'The Doll Museum,' 'Her Place,' 'Today,'" *Akros* 9, 25 (August 1974): 10-3.

[A 73 line, 8 stanza poem; a 39 line; 5 stanza poem; a 16 line, 2 stanza poem.]

1975:

-- --. "Two Poems: 'Pastoral' and 'Noises in the Dark,'" *Akros* 9 27 (April 1975): 98-9.

[A 35 line, single stanza poem, and an 18 line, 2 stanza poem.]

-- --. "Revelation", *The Literary Review* 18, 3 (Spring 1975): 296.

1976:

-- --. "Tam Lin", "The Lady of Shalott", *Words* 1 (Autumn 1976): 45-7.

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

-- --. "Noises in the Dark", *Scottish Field*, October 1976: 60.

1977:

-- --. "Legendary", *Aquarius* 9 (1977): 7-8.

-- --. "The Bargain", *Asphalt Garden* 4 (1977): 7-8.

1978:

-- --. "Monologue", *Glasgow Herald*, 03 April 1978: 4.

-- --. "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."]

-- --. "Hafiz on Danforth Street," "Last Supper," *Canadian Forum* (Toronto) 59, 22 (June-July 1979).

-- --. "Ships," "Song of Solomon," *Canadian Forum* (Toronto) 59, 21 (June-July 1979).

-- --. "Rapunzstiltskin," *ThisMagazine* (Toronto) 13, 9 (September-October 1979).

-- --. "Last Hag," *ThisMagazine* (Toronto) 13, 21 (July-August 1979).

1980:

-- --. "Old Notebooks", "Colour Fields (For Tom Leonard, Robert Rauschenberg and Barnett Newman)", "Show of Presents", *Chapman* VI, 3-4, Nos. 27-8 (Summer 1980): 111-2.

-- --. "Poppies", "The Cailleach", *Scottish Review* 19 (August 1980): 9, 45.

-- --. "Inter-City", "That Summer", *Cenchrastus* 3 (Summer 1980): 32.

-- --. "Stooge Song," *ThisMagazine* 14, 29 (December 1980).

1982:

-- --. "My Rival's House," *Akros Verse, 1965-1982*. Ed. Duncan Glen. Nottingham: Akros, 1982: 25.

[A 38 line, 5 stanza poem.]

-- --. "Two New Poems: 'How Do I Love thee?', 'Thankless Valentine'", *Glasgow Herald*, 12 February 1982: 10.

1983:

-- --. "Ode to a sonsie lass", *Glasgow Herald*, 23 September 1983: 10.

[Whyte notes that this is "Fat Girl's Confession".]

1984:

-- --. "In the dreamschool", "What the Pool Said, On Midsummer's Day", *The Glasgow Magazine* 4 (Spring 1984): 13-5.

-- --. Six poems from *Dreaming Frankenstein*: "What the creature Said", "Smirnoff for Karloff", "Page from a Biography", "The teachers", "Why I Gave You the Chinese Plate", *Weekend Scotsman*, 12 May 1984: 6.

1991:

-- --. "Bawd", *Scottish Poetry Library Newsletter* 17 (August 1991): 7.

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.]

H3. -- --. *Sweet Nothings*. London: BBC Production, 1984.
[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:

I1. -- --. *Competent at Peever*. Glasgow: Book Trust Scotland, 1991. Audio cassette. GAL BT1.

Contents: "Bagpipe Muzak", "Security (Verena No. 1)", "Running into Norma Nimmo", "Vymura (The Shade Card Poem)", "Favourite Shade", "Condensation", "Anklebiters (Verena No. 2)", "Almost Miss Scotland", "View of Scotland/Love Poem", "After the War", "The Choosing", "Poem for Mys Sister", "Page from a Biography", "Poem for other Poor Fools", "My Rival's House", "The Other Woman", "The Hickey", "Song of Solomon", "Ships", "What the Pool Said On Midsummer's Day", "Midsummer Night", "A Giveaway", "Smirnoff for Karloff".]

I2. -- --. *Men Talk c/w Smirnoff for Karloff*. Stretch Records, 1984. 7 inch disc. STR7-1.

I3. -- --. "The Bawd". *Anthology of Contemporary Scottish Poetry: The Heretics*. Edinburgh: HEP Records, n.d. 12 inch disc.

I4. -- --. Readings from her work, 1971-1983, from BBC Radio 3 'Poetry Now' series. National Sound Archive, London.

J. Interviews:

Lochhead, Liz, with Rebecca E. Wilson. *Sleeping with Monsters: Conversations with Scottish and Irish Women Poets*. Ed. Rebecca E. Wilson and Gillean Somerville-Arjat. Edinburgh: Polygon, 1991: 8-14.

[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.").]

- -- with Emily Todd. *Verse* 8.3/9.1 (Winter/Spring 1992): 83-95.
[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".]
- -- with Ian Buchan. "A degree of fun". *Evening Times* (Glasgow), 18 June 1992: 8.
[On her honorary D.Litt.]
- -- with Ajay Close. "Almost Miss Scotland". *Scotland on Sunday, Spectrum*, 08 September 1991: 33.
- --. *Marxism Today* (September 1991): 48.
[A 38 question questionnaire, mostly 'fluff'. Literature: Edwin Morgan as hero; her own *Mary Queen of Scots...* as a successful play.]
- -- with Joe Farrell. "The Scottish Plays: Joe Farrell talks to playwright Liz Lochhead about her work and her latest collaboration with Communicado: *Jock Tamson's Bairns*," *Plays and Players* 435 (February 01, 1990): 21.
- -- with John Cunningham. "Animal rights campaigner". *Guardian*, 08 February 1990: 37.
- --. "Poet's life one long paperchase". *Scotsman, Property pull-out section*, 17 August 1989: 4.
[About her home.]
- -- with Julie Morrice. "Word play for freinds and neighbours". *Scotland on Sunday*, 19 March 1989: 40.
[Lochhead and Owens discuss *Them Through the Wall*.]
- -- with Emilio Coia. *Scottish Field*, April 1986: 36.
- -- with Ruth Wishart. "Tales from a tartan duvet". *Guardian*, 24 July 1985: 8.
- -- with Melanie Reid. "The prime of Liz Lochhead". *Weekend Scotsman*, 12 May, 1984: 6.
- -- with William Hunter. *Glasgow Herald*, 10 May 1984: 10.

-- -- with Joyce McMillan. *Scottish Theatre News* (August 1982): 3-6.

-- -- with Anne Simpson. "Liz Lochhead: Most of our men would secretly like to be Robert Burns, the romantic hero". *Glasgow Herald*, 03 April 1978: 4.
[Part of a series on what women in Scotland think of the men.]

-- -- with Julie Davidson. "Poet from the waste-lands". *Weekend Scotsman*, 10 June, 1972: 1-2.

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*.

1972: Winner, BBC Radio Scotland Poetry Competition.

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.]

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]

Blain, Virginia, Patricia Clements, Isobel Grundy, eds. "Liz Lochhead." In their *The Feminist Companion to Literature in English*. New Haven and London: Yale University Press, 1990: 665b-666a.

[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."]

Bold, Alan. *Modern Scottish Literature*. London and New York: Longman, 1983: 92-3.

Boyd, S. J. "The Voice of Revelation: Liz Lochhead and Monsters," in Crawford and Varty, eds., 1993: 38-56.

Bruce, Keith. "Baffling bag of in jokes will keep Jock at home." *Glasgow Herald*, 26 February 1990: 14.

[On *Jock Tamson's Bairns*.]

Calder, Angus. *Revolving Culture: Notes from the Scottish Republic*. London: I. B. Tauris, 1994: 11, 184, 209, 211, 212, 214, 231, 252-3.

Clune, Jackie. "Hearing Voices: Revues and Monologues," in Crawford and Varty, eds., 1993: 75-92.

Cousins, Geraldine. *Women in Dramatic Place and Time: Contemporary Female Characters on Stage*. London and New York: Routledge, 1996: 121-37.

[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.]

Craig, Cairns. "From the Lost Ground: Liz Lochhead, Douglas Dunn, and Contemporary Scottish Poetry," in *Contemporary British Poetry: Essays in Theory and Criticism*. Eds. James Acheson and Romana Huk. New York: State University of New York Press, 1996: 343-72.

["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 to be

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.”]

Crawford, Robert. "The Two-faced Language of Lochhead's Poetry," in Crawford and Varty, eds., 1993: 57-74.

Crawford, Robert and Anne Varty, eds. *Liz Lochhead's Voices*. Edinburgh at the University Press, 1993.

[Uvic: PR6062 O32 Z75. See individual entries. Reviewed in *Scottish Literary Journal*, Supplement 41 (Winter 1994): 52-4.]

Dinwoodie, Robbie. "Women Writers Urged to Break the Rules." *Scotsman*, 19 August 1987: 8.

[Lochhead at Edinburgh Festival "Meet the Author" event.]

Farrell, Joseph. "Rivalry which sent Mary for the chop." *Scotsman*, 09 January 1992: 13.

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) .]

Glasgow Writers: Notes to Accompany Book Four. Glasgow: National Book League (Scotland), 1985.

[Whyte notes: “Channel Four TV Book Four programme featured Alisdair Gray, James Kelman, Liz Lochhead and Agnes Owens. First transmitted 10 April 1985.”]

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.”]

Harvie, Jennifer. “Desire and Difference in Liz Lochhead’s *Dracula*.” *Essays in Theatre* (Guelph) 11, 2 (May 1993): 133-43.

[“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.”]

Hendry, Joy. “Twentieth Century Women’s Writing: The Nest of Singing Birds.” In *The History of Scottish Literature*, vol. 4. Ed. Cairns Craig. Aberdeen at the University Press, 1987: 306.

Hendry, Joy. “Channel 4 accused of London bias.” *Scotsman*, 14 September 1987: 8.

Kidd, Helen. “Writing Near the Fault Line: Scottish Women Poets and the Topography of Tongues,” *Kicking Daffodils: Twentieth Century Women Poets*. Ed. Vicki Bertram. Edinburgh at the University Press, 1997: 95-109.

[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*."

Koren-Deutsch, Ilona S. "Feminist Nationalism in Scotland: *Mary Queen of Scots Got Her Head Chopped Off*." *Modern Drama* 35, 3 (Sept. 1992): 424-32.

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

-- --. "Liz Lochhead." In William W. Demastes, ed. *British Playwrights, 1956-1995: A Research and Production Sourcebook*. Westport, CT: Greenwood, 1996: 237-45.

[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."]

-- --. "A Mystery Cycle for the Modern World." *Western European Stages* 5 (1993): 21-4.

[]

Locher, Frances Carol, ed. "Liz Lochhead," *Contemporary Authors, Volumes 81-84*. Detroit: Gale Research, 1979: 335.

[Very brief and dated entry. Personal, 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.")]

Lockerbie, Catherine. "Scottish parallels with Quebec." *Scotsman*, 07 September 1987: 9.

[Conference at Stirling University on Quebec/Scotland.]

"Marching On." *Glasgow Herald*, 11 September 1978: 6.

[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.]

McDonald, Jan and Jennifer Harvie. "Putting New Twists to Old Stories: Feminism and Lochhead's Drama," in Crawford and Varty, eds., 1993: 124-47.

McDonald, Jan. "'The Devil is Beautiful': Dracula: Freudian Novel and Feminist Drama." In Peter Reynolds, ed. *Novel Images: Literature in Performance*. London: Routledge, 1993: 804-14[?].

[Concentrates on the role of women in Stoker and Lochhead. Notes that one source is Penelope Shuttle and Peter Redgrove's *The Wise Wound* (1980). "Lochhead's Dracula leads her [Mina?] to realize] the hidden potential of the female gender." McDonald's discussion then deals with set (environment), character (voice), as well as music and "verbal texture" as unifying devices.]

McGlone, Jackie. "The Gospel according to Lochhead." *The Herald*, 06 July 1992: 13.

[On her adaptation of the York Cycle.]

McIntyre, Lorn. "Feminist who puts poetry in motion." *Observer Scotland*, 23 October 1988: 7.

[]

McMillan, Dorothy Porter. "Liz Lochhead and the Ungentle Art of Clyping," in Crawford and Varty, eds., 1993: 17-37.

Montefiore, Jan. *Feminism and Poetry: Language, Experience, Identity in Women's Writing*. London and New York: Pandora Press, 1987: 39, 41-2, 53-5.

[]

Morrice, Julie. "Blowing the Whistle on Mozart's killer." *Scotland on Sunday*, 04 March 1990: 43.

Mugglestone, Lynda. "Lochhead's Language: Styles, Status, Gender and Identity," in Crawford and Varty, eds., 1993: 93-108.

Morgan, Edwin. *Contemporary Poets*. Eds. James Vinson and D. L. Kirkpatrick. London and New York: St. James Press, 1975: 925-6.

[Brief biographical and bibliographic sketch.]

Neumeier, Beate. "Past Lives in Present Drama: Feminist Theatre and Intertextuality." In Therese Fischler-Seidel, ed. *Frauen und Frauendarstellung in der englischen und amerikanische Literatur*. Tübingen: Narr, 1991: 181-98.

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

Nicholson, Colin. "Knucklebones of Irony," *Poem, Purpose and Place: Shaping Identity in Contemporary Scottish Verse*. Edinburgh: Polygon, 1992: 202-23.

["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.]

Peacock, D. Keith. "The Woman's Place." In his *Radical Stages: Alternative History in Modern British Drama*. New York: Greenwood, 1991: 153-67.

[On *Blood and Ice*.]

"Poet's Fellowship." *Glasgow Herald*, 28 September 1982: 3.

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

Reizbaum, Marilyn. "Canonical Double Cross: Scottish and Irish Women's Writing." In *Decolonizing Tradition: New Views of Twentieth Century 'British' Literary Canons*. Ed. Karen R. Lawrence. Urbana and Chicago: University of Illinois Press, 1991: 181-4.

[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).]

Relich, Mario. "An Iconoclastic Storyteller; Angus Macneacail, 'I remember Liz Lochhead ...'" *Scottish Poetry Literary Newsletter* 17 (August 1991): 6-7.

[]

Riach, Alan. "A Growing end for Scottish Verse?" *Chapman* 40 (Spring 1985): 75-6.

[]

Royle, Trevor, ed. "Lochhead, Liz," *The Mainstream Companion to Scottish Literature*. Edinburgh: Mainstream, 1993: 187a-b.

[Brief biographical note, lists works up to *BM*.]

Scotland's Poets: 4: Liz Lochhead." *Scottish Field*, October 1976: 60.

[Brief biographical entry.]

Scott, Alexander. "Scottish Poetry in the Seventies." *Akros* 10, 28 (August 1975): 112.

Scullion, Adrienne. "Liz Lochhead." In K. A. Berney, ed. *Contemporary British Dramatists*. London, Detroit, and Washington, DC: St. James Press, 1994: 434-38.

[Reprinted in *Contemporary Women Dramatists*. Ed. K. A. Berney. London et al: St. James Press, 1994: 147-51. *DLB* style entry, including the writer's education, career, address, and publications. "Lochhead's plays re-examine the deeply rooted prejudices and assumptions held by our culture. . . . Lochhead rewrites the myths of our culture to reinstate the experiences and the voices of women."]

Smith, Alison. "Liz Lochhead: Speaking in her Own Voice," in Crawford and Varty, eds., 1993: 1-16.

Smith, Ken Edward. "Scottish Poetry as I see it 1965-1981." *Akros* 17, 50 (October 1982): 86-7.

Spring, Ian. *Phantom Village: The Myth of the New Glasgow*. Edinburgh: Polygon, 1990: 37.

[Very brief mention in relation to Spring's analysis of Cliff Hanley's writing on Glasgow.]

Stevenson, Randall. "Re-enter Houghmagandie: Language as Performance in Liz Lochhead's *Tartuffe*," in Crawford and Varty, eds., 1993: 109-23.

Varty, Anne. "The Mirror and the Vamp: Liz Lochhead," in *A History of Scottish Women's Writing*. Ed. Douglas Gifford and Dorothy McMillan. Edinburgh at the University Press, 1997: 641-58.

-- --. "Scripts and Performances," in Crawford and Varty, eds., 1993: 148-69.

Walker, Marshall. *Scottish Literature Since 1707*. London: Longman, 1996.
[See pages 1, 23, 249, 269-70, 272, 285, 329, 341 on Lochhead.]

Ward, Gregg. "Enter a pioneering spirit." *Scotland on Sunday, Spectrum*, 25 February 1990: 6.

Watson, Roderick. *The Literature of Scotland*. London: Macmillan, 1984: 416, 456.
["... the spritely wit with which Liz Lochhead recounts personal relationships and the female condition."]

West End Times, 20 August 1982: 9.

[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.

Garioch, Robert. *Scottish International* 5, 6 (August 1972): 35.

Hobsbaum, Philip. *Lines Review* 42/43 (September 1972-February 1973): 148-9.

Scott, Alexander. *Studies in Scottish Literature* 11, 1 & 2 (July- October 1973): 20.

***The Grimm Sisters*. (1981).**

Bold, Alan. *Weekend Scotsman*, 07 February 1971: 3.

Campbell, James. *Times Literary Supplement*, 15 May 1981: 553.

Mills, Paul. *Cenchrastus* 8 (Spring 1982): 45.

Philip, Neil. *Aquarius* 13/14 (1981-82): 157.

Scottish Review 23 (August 1981): 55.

Simpson, Anne. *Glasgow Herald*, 22 January 1981: 4.

Times Literary Supplement, May 15, 1981: 553.

Warner, Val. *Logos* 6 (1981): 17-9.

Watson, Roderick. "Scottish Poetry in 1981." *Studies in Scottish Literature* (South Carolina) 19 (1984): 204-7.

[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.)**

Hobsbaum, P. *Lines Review* 42/43 (September 1972 - February 1973): 148.

***Blood and Ice.* (1982/1984).**

Brennan, Mary. *Glasgow Herald*, 20 August 1982: 4.

Oliver, Cordelia. *Guardian*, 27 August 1982: 8.

Wright, Allen. *Scotsman*, 21 August 1982: 7.

***Dreaming Frankenstein and Collected Poems.* (1984).**

British Book News (March 1988): 8.

British Book News (January 1987): 14.

Furniss-Sander, Kristine. Review--*Dreaming Frankenstein and Collected Poems.* *Radical Scotland* 10 (August/September 1984): 28.

Jamie, Kathleen. *Weekend Scotsman*, 16 June 1984: 3.

London Review of Books(Sept. 06, 1984): 22.

Relich, Mario. Review-- *Dreaming Frankenstein and Collected Poems.* *Lines Review* 91 (December 1984): 40-2.

Riach, Alan. *Chapman VIII* 40 (Spring 1985): 75-6.

[“[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 comfily 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.”]

Royle, Trevor. Review--*Dreaming Frankenstein and Collected Poems.* *Books in Scotland* 16 (Autumn 1984): 16.

Watson, Roderick. *Studies in Scottish Literature* 21 (1986): 254-6.

[“. . . 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 . . .”]

Webster, Roger D. *The Green Book* 2, 4 (1986): 53.

***True Confessions and New Clichés.* (1985).**

Aitchinson, James. *Glasgow Herald*, 10 August [1985]: 11.

London Review of Books (December 05, 1985): 14.

MacKay Brown, George. *Weekend Scotsman*, 27 July 1985: 3.

Paterson, Lindsay. *Scotsman*, 20 August 1982: 4.

[Of Wildcat Theatre’s performance.]

Reid, William. *Books in Scotland* 19 (Autumn 1985): 14-5.
 Watson, Roderick. *Studies in Scottish Literature* 23 (1988): 262-3.

***Tartuffe*. (1986).**

Brennan, Mary. *Glasgow Herald*, 27 January 1986: 4.
The Guardian, 25 January 1986.
 McIntyre. *Observer Scotland*, 27 January 1986.
The Times, 27 January 1986.
 Wright, Alan. *Scotsman*, 27 January 1986: 4.

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

The Financial Times, 12 August 1987.[??]
 Lennox, Hamish. *Times*, 09 September 1989: 39.
 Reid, Melanie. *Scotsman*, 16 March 1985: 2.
 Royle, Trevor. *Glasgow Herald*, 14 August 1987: 5.
 Scott, P. H. *Scotsman*, 12 August 1987: 9.
Times Educational Supplement (April 27, 1990): A42.
 Wardle, Irving. *The Times*, 12 August 1987.

***Dracula*. (1989).**

Brennan, Mary. *The Herald*, 18 March, 1985: 4.
 [Of the Royal Lyceum production.]
 Easton, Peter. *Scottish Theatre News* 45 (1985): 8-10.
 [Of the Royal Lyceum production.]
 Edwards, Owens Dudley. In conversation with Douglas Gifford. *Prospect*,
 BBC Radio Scotland. 17 and 18 March, 1985.
 [Of the Royal Lyceum production: transcript of their review of the production is
 available.]
 Hemming, Sarah. *The Times*, 04 April, 1985.
 [Of the Royal Lyceum production.]
 Reid, Melanie. "Lyceum: Lochhead's *Dracula*." *The Scotsman*, 16 March
 1985.

***Jock Tamson's Bairns*. (1990).**

Barker, Rodney. *New Statesman and Society* (2 Feb. 1990): 35.
 Stevenson, Randall. *Times Literary Supplement*, 09 February 1990: 45.

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

Klein, Riva. *Times Educational Supplement* (12 March 1993): 513.
 Woddis, Carole. *The Herald* (Glasgow), 02 February 1993.

***Bagpipe Muzak*. (1991).**

Aitchison, James. *Glasgow Herald*, 28 September 1991: 22.

Clanchy, Kate. *Weekend Scotsman*, 12 October 1991: 8.

Observer (Sept. 15, 1991): 63.

Todd, Emily. *Scottish Literary Journal*, Supplement 35 (Winter 1991): 37-9.

[“. . . 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.)**

Pickering, Toni. "Scottish Dance Theatre." *The Scotsman*, 21 May 1987: 4.

***The York Cycle of Mystery Plays.* (1992/1996).**

Archibald, Elizabeth. "'Who has been there?'" *Times Literary Supplement* 4865 (28 June 1996): 18-9.

["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.]

***Perfect Days.* (1998).**

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.]

-- --. "Perfect Days of the Master Craftswoman: Playwright Liz Lochhead is buzzing again." *The Herald* online. 08 September 1998: 12.

[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."]

-- --. "Fringe Firsts--*Perfect Days.*" *The Scotsman*, 21 August 1998.

-- --. "Mum's the Word--*Perfect Days.*" *The Scotsman*, 17 August, 1998.

McGlone, Jackie. "The Perfect Good Hair Day." *The Scotsman* online, March 1999.

[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).

Fisher, Mark. "Britannia Rules, Royal Lyceum Theatre, Edinburgh," *The Herald*, Sept. 14, 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."]

McMillan, Joyce. "Best of British. Joyce McMillan hails Liz Lochhead's brilliantly populist exploration of identity." *The Scotsman online, Scotsman Book Reviews*, Tuesday, September 15, 1998.

[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:

N1. Koren-Deutsch, Ilona. "Pam Gems and Liz Lochhead: British Feminist Approaches to the History Play." M.A. thesis, Indiana University, 1990.

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

O. Bibliographies:

O1. Black, Fiona and Kirsten Stirling. "Select Bibliographies of Scottish Women Writers." In Douglas Gifford and Dorothy McMillan, eds. *A History of Scottish Women's Writing*. Edinburgh at the University Press, 1997: 677-707.

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

O2. Whyte, Hamish. "Liz Lochhead: A Checklist," in *Liz Lochhead's Voices*. Ed. Robert Crawford and Anne Varty. Edinburgh at the University Press, 1993: 170-91.

[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)

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}.

P3. National Library of Scotland, Edinburgh.

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

P4. John Rylands University Library of Manchester.

[Whyte notes: "Correspondence between Liz Lochhead and Michael Schmidt, 1980. Two letters each. In Carcanet Press Archive.]

Q. Miscellaneous:

from "The Bargain". Glasgow: Third Eye Centre and Glasgow District Libraries Publications Board, 1983.

[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)."]

Bruce, Keith. "Dramatic Pleasures of the season to come." *The Herald*, 18 December 1998.

[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."]

Campbell, Donald. *A Brighter Sunshine: A Hundred Years of the Edinburgh Royal Lyceum*. Edinburgh: Polygon, 1983.

[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."]

Fannin, Lorraine. "Many of our writers want to move centre stage: Publishing's problems will not be solved by back-biting and in-fighting for supremacy." *The Scotsman*, 26 November 1997.

[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."]

Fisher, Mark. "We seek sense, not nonsense." *The Herald*, Tuesday, September 07, 1999.

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

Fisher, Mark. "Dundee prepares for masterclass." *The Herald*, January 01, 1999.

[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"]

. "Down at the Dream Factory." *The Herald*, 29 December 1998.

[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.]

Gray, Alisdair. *Mavis Belfrage: A Romantic Novel, with Five Shorter Tales*. London: Bloomsbury, 1996: 151-2.

[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.]

Gray, Alisdair. *Lanark: A Life in Four Books*. New York: Braziller, 1985: 492n.
 ["Chp. 48, para. 25. The android's discovery by the Goddess is a Difplag [Diffuse Plagiarism] of [Lochhead's poem] 'The Hickie'."]

Open Letter. "Authors Object to Library Cuts." *The Herald* online, 13 November 1998.

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

Open Letter. "Concern over cuts in library hours." *Opinion, The Scotsman* online, 13 November 1998.

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

Marzaroli, Oscar. *Shades of Grey: Glasgow 1956-1987*. Words by William McIlvanney, Notes from Joe Fisher and Cordelia Oliver. Edinburgh: Mainstream in conjunction with the Third Eye Centre, 1987: 188, 220.

[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, John. "The Last Twitch of a dying dogma: The spirit of the Thatcher era lives on, and is embodied in the director of the Scottish Arts Council." *The Scotsman*, 01 October 1997.

[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."]

McMillan, Joyce. "*Quelques Fleurs*, Brunton Theatre, Musselburgh." *The Scotsman online* March 14, 2000.

[Review of a revival of the play. Notes that "Lochhead has written a short companion piece, *Quelques Fleurs II*. 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".]

McMillan, Joyce. "Get lost in the heart of a happy hunting ground." *The Scotsman*, 04 August 1998.

[On the Edinburgh Festival fringe 1998: "world premieres of plays by Liz Lochhead (*Perfect Days*) ...".]

McMillan, Joyce. "The stage we're in: theatre is being suffocated by funding cuts and steadily becoming marginalised." *The Scotsman*, 14 April 1998.

[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 sickjening, 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."]

Montgomery, David. "Voters' choice of plays speaks volumes. Arthur Miller named best playwright of the 20th century." *The Scotsman* online, Monday, 19 October 1998.

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

Morton, Tom. "From the sexual obsessions of a school janitor to a shout of musical joy." *The Scotsman*, 29 October 1997.

[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."]

Taylor, Alan. "Case of the vanishing publishers: Alan Taylor finds book production in the doldrums north of the Boreder." *The Scotsman*, 18 November 1997.

[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>)

[Lists Lochhead's 1994 *Evening News* Capital Award for *Tartuffe*.]

"Distinguished Visitors"

(http://www.rsamd.ac.uk/html/drama/add_act3.html)

[Lists 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-lernttraining/text/inbeab_929234.html)

[As a component of this English language training manual is Lochhead's "The Choosing".]

Crumey, Andrew. "Scottish Writers on the Internet." 1997.

(<http://www.geocities.com/Athens/Acropolis/9172/ScotL.html>)

[Very brief entry, citing birth date, one volume of poetry and one play.]

Crumey, Andrew. "Liz Lochhead" at "Scottish Writers on the Internet." 1997.

(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.]