



“We are fortunate in Scotland to have one of the best exponents of the site-specific genre in the world in Grid Iron”. *The Scotsman*

“Grid Iron, one of Scotland’s boldest and most influential groups of the last two decades”.

The Telegraph

Grid Iron is an Edinburgh based new writing theatre company which specialises in creating site-specific and location theatre although we have also produced work for the stage. In our sixteen years of incorporation the company have received 27 awards and a further 20 nominations covering all aspects of our work, from acting, writing, design and use of music to stage management and technical expertise.

Some of the more challenging and unusual locations we have performed in include a boat-builders’ island in Norway, the land-side and air-side passenger areas of Edinburgh International Airport, a former jute mill in Dundee, the former General Security building in Beirut, a working cancer hospital in Jordan, the old city morgue in Cork, Debenhams department store in Edinburgh, ten metres underwater in Belfast’s Lagan Weir, a haunted underground street in Edinburgh, The London Dungeon, parks, gardens and playgrounds all over Britain and Ireland and, most recently, the Anatomy Department of the University of Edinburgh’s Medical School.

Our growing international reputation has brought us two European Capital of Culture commissions, for Cork 2005 and Stavanger 2008, and an extensive programme of work for the British Council in the Middle East. We have also produced with National Theatre of Scotland, The Almeida Theatre, London, Edinburgh International Festival, the Burns and a’ That Festival and Dundee Rep Theatre as well as performing as part of Cork’s Fringe (now Midsummer) Festival and the Belfast Festival at Queens.

ENJOY GRID IRON RESPONSIBLY

Board of Directors

Rob Conner
Deborah Crewe
Judith Doherty
Ben Harrison
Chris Hunn
Kath Mainland
Neil Weir

Patrons

Owen Dudley Edwards
Jim Haynes
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If you would like further information about Grid Iron please visit our website

www.gridiron.org.uk or contact us at

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Would you like to support us?

Take the leap and become a Sidekick, Hero or Superhero Friend.

You’ll find details on www.gridiron.org.uk



ADAPTED FROM THE STORIES AND POEMS OF CHARLES BUKOWSKI

ADAPTED AND DIRECTED BY BEN HARRISON

Year of
Creative
Scotland
2012



ALBA | CHRUTHACHAIL

THE HUGH FRASER FOUNDATION

PROGRAMME

Director's Note

It's September 2007 and Judith Doherty and I are crossing the Bowery on a site visit in New York. Out of the White Hart Inn, an old-style New York boozery, slides an elderly-looking woman. She spots us across the street and beckons us in. 'That's a real barfly.' I say to Jude. We enter the pub and have a drink and she is clearly not merely a regular but the female equivalent of how Wanda describes Henry in the 1987 film *Barfly*: 'You act like some real blue-blood, like royalty... you're the darndest barfly I've ever seen.' By the end of that night, and through remembering the film, we had decided to create a piece in our local bar based on Bukowski's writings.

"Writer is a very tiresome word. Just think how much more pleasing it would be to hear you are the world's greatest pool player or the world's greatest horseplayer or the world's greatest fucker. Now that would make a man feel really good." *Henry, Barflies*

Our *Barflies* is based on three stories from The Most Beautiful Woman In Town collection and focuses on Henry Chinaski's relationships with women in the phase just before he was 'discovered'. It probes the relationship between sex, booze and creativity. In transplanting the stories to a Scottish setting we forge a balance between Bukowski's powerful demotic and a Scottish vernacular. Drink is of course a major subject in Scottish culture – at times it seems almost as if it is our blood flow. But as well as the classic Bukowski scenes of heavy drinking I was delighted to discover a more magical realist vein in his writing as well as his signature tenderness, optimism, crudity and violence.

What I find most attractive about Bukowski's work is his seductive counter-cultural argument that one might have a more fulfilled and spiritual life sitting on a barstool, sleeping with as many people as possible and drinking gargantuan amounts of booze. In this way he is the literary equivalent of the iconic rock star, Amy Winehouse being the most vivid recent example: living their lives that way so that others don't have to. You wouldn't want to live Henry Chinaski's life, you wouldn't want to have his liver or his penury or his appalling living conditions. But in a paradoxical way you are glad he is there, and if we don't let a little of Chinaski into ourselves maybe we are the poorer for it.

Ben Harrison



With thanks: Kat Smith and all the Quinns, Paul Claydon, Dave Calpin and Vanishing Point. Special thanks to everyone at all our host venues (theatres and bars) for their help and support, especially Malcolm and everyone at The Barony Bar.

Credits:

BASED ON THE SHORT STORIES AND POEMS OF CHARLES BUKOWSKI

With kind permission from Linda Bukowski and the Estate of Charles Bukowski

The short stories:

From the collection *The Most Beautiful Woman in Town*:
The Most Beautiful Woman in Town
3 Chickens
6 Inches

The poems:

Roll the Dice from the collection *What Matters Most Is How Well You Walk Through The Fire*
Bumming with Jane from the collection *You Get So Alone At Times It Just Makes Sense*

Other short extracts from:

Long-Distance Drunk from the collection *Hot Water Music* (short story)

my non-ambitious ambition from the collection *You Get so Alone At Times It Just Makes Sense* (poem)

You Can't Write A Love Story from the collection *South of No North* (short story)

Scream when you Burn from the collection *Hot Water Music* (short story)

The Lost Generation from the collection *You Get so Alone At Times It Just Makes Sense* (poem)

Artistic Selfishness from the collection *What Matters Most Is How Well You Walk Through The Fire* (poem)

some suggestions from the collection *You Get so Alone At Times It Just Makes Sense* (poem)

and two sentences from *Barfly* (screenplay)

Song arrangements:

The Piano Has Been Drinking with kind permission from Carlin Music

Lilac Wine with kind permission from Warner/Chappell Music Limited.

Green Grow the Rashes O' Robert Burns



biographies

Charlene Boyd

Cass, Vicki, Margy, Vivienne, Sarah

Charlene is a graduate from the RSAMD (2009) and is delighted to be working with Grid Iron Theatre Company. Recent theatre credits include; *TwinkleBell* (Grinagog Theatre), *Men Should Weep, Empty and The Miracle Man* (NTS), *The Breathing House* (Rekindle Theatre Company), *Hannah and Hanna* (Catherine Wheels Theatre Company), *The Venus Labyrinth* (Cantabile 2) and *Sleeping Beauty* (MacRobert Theatre). Recent television credits include; *Garrows Law* (Shed Media) and *Taggart* (STV).

Keith Fleming Henry

Keith was a permanent member of Dundee Rep Ensemble. He has appeared in many shows, such as: *Peer Gynt, Black Watch, Days of Wine and Roses, Sunshine on Leith, The Dark Things, Doubt, The Winters Tale.*

Ben Harrison Director and adaptor

Ben is Co-Artistic Director of Grid Iron. Recent work includes *The Tree of Knowledge* for the Traverse Theatre, *Peter Pan* for 360 Entertainment which toured the US 2010–2011, *This Twisted Tale* for The Paper Doll Militia, *The Tailor of Inverness* for Dogstar and for Grid Iron: *What Remains, Spring Awakening, Decky Does A Bronco, Huxley's Lab, Tryst, Yarn, Once Upon a Dragon, Roam, The Devil's Larder, Those Eyes, That Mouth, Fermentation, Gargantua and The Bloody Chamber*. He has taught and directed in Lebanon, Jordan, Norway, South Africa, US, Ireland, New Zealand, England, Scotland and Holland. Further information: www.benharrison.info

David Paul Jones

Silent Dave & Composer/Sound Designer
Theatre soundtracks form a major part of DPJ's catalogue including *The Missing* (NTS), *Dolls* (Hush Productions/NTS), *Four Men*

CAST

**Keith Fleming
Charlene Boyd
David Paul Jones**

CREW

**Director/Adaptor
Producer
Composer & Sound Designer
Set & Costume Designer
Lighting Designer
Production Manager
Technical Manager
Stage Manager
Sound Engineer
Finance Manager
Print Design**

Henry
Cass, Vicki, Margy, Vivienne, Sarah
Silent Dave

**Ben Harrison
Judith Doherty
David Paul Jones
Becky Minto
Kate Bonney
Fiona Fraser
Kate Bonney
Mickey Graham
Ross Ramsay
Deborah Crewe
Emma Quinn**

& *A Poker Game* (Metis Arts) and *The Tree Of Knowledge* (Traverse Theatre). Soundtracks for children and young people's theatre include *Our Teacher's A Troll* (NTS); *Something Wicked This Way Comes* (Catherine Wheels/NTS), *The Attic* (Imagine), his children's opera *The Songbird* (Giant Productions) and *Pobby & Dingan and Caged* (Catherine Wheels). Previous soundtracks and live performances with Grid Iron include *Those Eyes, That Mouth, The Devil's Larder* and *What Remains*. DPJ was awarded the 2011 Glenfiddich Spirit Of Scotland Award for Music. www.davidpauljones.com

Judith Doherty Producer

Judith is the Producer, Chief Executive and Co-Artistic Director of Grid Iron. She founded the company in 1995. Since 2000 she has been a member of the Board of Directors of the Edinburgh Festival Fringe and has recently joined the board of NVA. Freelance work has included Edinburgh International Book Festival, Edinburgh International Festival, Edinburgh Fringe Society, Universal Arts, Unique Events and BBC Scotland.

Becky Minto Set & Costume Designer

Becky works across Scotland as a set and costume designer. She has designed a wide range of productions for main-house shows, site-specific and large outdoor spectacles, dance and aerial performances. Recent projects include *Tuanti*, NTS; *Medea's Children*, Lung Ha's/Unga Klara; *The Hunted*, Visible Fictions; *This Side The Other Side*, Walk The Planks production for the opening ceremony of the European Capital of Culture, Turku, Finland 2011. Future productions include *Where in The World*, Scottish Dance Theatre, *The Moment When*, an Olympiad project for Walk The Plank and Cheshire Dance, *Antigone*, Lung Ha's and *Tommy* RCS.

Kate Bonney Lighting Designer & Technical Manager

Kate is really delighted to be working with Grid Iron for the first time on this production of *Barflies*, and possibly conducting a little research with the rest of the team! Recent credits include *Privates on Parade, Dr. Angelus and Sleeping Beauty* for Pitlochry Festival Theatre, Associate Lighting Design for *Enchanted Forest: Transitions, Transform*

Dumfries, Transform Aberdeen, 99...100 and Extreme for National Theatre of Scotland. Examples of her work can be viewed on her wee website: www.katebonney.co.uk.

Fiona Fraser Production Manager

Fi has worked with many theatre companies including: Traverse, (Venue Manager Traverse 3), NTS (including *Black Watch* 2006 and *Extreme*), Perth Rep, Scottish Dance Theatre, The Happy Gang, Mull Theatre, Pitlochry Festival Theatre, Citizens, Giant, Byre Theatre, Unique Events, Stellar Quines, Suspect Culture, Licketyspit, Vox Motus, Visible Fictions and Vanishing Point on *Interiors & Saturday Night* and Dundee Rep. Fi has been Production Manager for Grid Iron since 2002 heading up the team who won the 2004 SMA Team Award. She was also part of the capacity building/skills transfer project developed by Grid Iron for the British Council in the Middle East.

Mickey Graham Stage Manager

For Grid Iron, Mickey has worked on: *Tryst, Yarn, Once Upon a Dragon, Roam, Those Eyes That Mouth, The Houghmagandie Pack and Gargantua*. He has worked with many Scottish based theatre organisations including: Vanishing Point, National Theatre of Scotland, Dundee Rep, The Gaelic Arts Agency, Stellar Quines, Mull Theatre Company, Catherine Wheels, Benchours, Traverse, Wee Stories, The Mac Robert Arts Centre, Boilerhouse and Edinburgh International Festival. He has also worked with New Perspectives (Mansfield) The Bush Theatre (London) and The Lyric Theatre (Belfast).

Ross Ramsay Sound Engineer

Ross graduated from Glasgow University with an honours degree in Electronics and Music. Since graduating he has created compositions and sound designs for The National Theatre of Scotland, Brixton Empire Theatre, The Citizens Theatre, Scottish Youth Theatre, The Arches Theatre Company and Ankur Productions. He has also facilitated music and technology workshops for BBC Scotland, The Royal Conservatoire of Scotland, Aberdare Childrens Theatre and The Red Cross. All of his sound and media work can be found at www.otagosounds.com.